#### IN MUSIC NEWS



Elvis Costello Caps WB **Years With** Compilation PAGE 9

OCTOBER 25, 1997

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

from the album

**U.S. Promo Tour THIS WEEK!** 

-ARKZAI

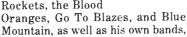
#### THE SURPRISING NEW SOUNDS OF NEW YORK CITY

#### Roots Rock's Ambel Works All Sides Of Biz

■ BY PAUL VERNA

NEW YORK-With a self-described "cowboy boots and blue jeans" ap-

proach, Eric "Roscoe" Ambel has distinguished himself as one of the industry's top roots-rock producers, having made unassuming but eloquently representative records for such acts as the Bottle Rockets, the Blood



ranging from the Del-Lords to Roscoe's Gang to the Yavhoos.

Ambel's production résumé also includes Nils Lofgren, Mojo Nixon, Syd Straw, Steve Wynn, and Ambel's wife, Mary Lee Kortes, who fronts rock band Mary Lee's Corvette (see story, this page).

However, for all his success in the studio, Ambel does not regard himself as strictly a record producer. A multitalented music man, he is a guitar player, singer, songwriter, producer, and club owner—in no particular order.

'The thing that I bring to production is that I'm a fan of music, and I can put myself in everybody's chair," explains Ambel. "I've been the songwriter, I've been the singer, I've been the hot guitar player in the corner, I've been the supportive rhythm-section guy, and

I've done some engineering. If you

can get everybody

really comfortable,

then you've got a chance."

Although Ambel is technologically proficient—he has a writing/recording

(Continued on page 90)

Hardcore Scene Thriving Via

Vets, New Acts...See Page 10

This is the first of a two-part examination of New York's music scene. Next week: Stories on Latin, dance, cabaret, and jazz, as well as a roundup of the top clubs for new music.

Mellencamp's 1st 'Best Of'

A New York staff report.

NEW YORK-It is no exaggeration to say that New York is the musical cross-

roads of the world. It is the intersection where virtually all genres of music-pop, rock, jazz, R&B, rap, cabaret, Latin-rub shoulders on stages ranging wildly from the lofty likes of Madison Square Garden and Radio

City Music Hall to Hip-Hop Hits Rise Up From

City's Streets . . . See Page 10

A Short-List Of The City's Unsigned Acts

tribute alike to the never-ending soundtrack of the city.

Nowhere, too, is there a higher concentration of A&R executives, and yet

nowhere do unsigned bands say they have a harder time getting the ears of the industry.

"It's so hard for bands in New York," says one denizen of the local club scene. "You have to pay more

rent than anywhere else, and so it's impossible to tour unless you sublet your apartment."

Conversely notes another artist, "On any given night, you're

competing with nationally known artists, many of whom are playing the (Continued on page 89)

basement spaces on the Lower East

KLEIN

#### **IFPI Data Being Honed;** 6-Month Stats Are Flat

■ BY JEFF CLARK-MEADS and ADAM WHITE

LONDON-The accuracy of world music-sales data is set for a new boost at a time when the flat global market is making executives pay particularly close attention to the figures.

The latest statistics released by the International Federation of the Phonographic Industry (IFPI) Oct. 15 show the global market down 4% in the first six months of the year in volume terms (Continued on page 97)



SEE PAGE 19

#### Phil Quartararo Moves Into Key Warner Position

■ BY CRAIG ROSEN

LOS ANGELES-Before making any changes in his new position as presi-

QUARTARARO

dent of Warner Bros. Records Inc., Phil Quartararo says he will "keep his eyes and ears open, so I can learn how this place runs. I need to know what's there before we decide about

what to do about it being there." After months of speculation (Bill-

(Continued on page 93)

board, Aug. 30), on Oct. 14 Warner

**Heralds His Mercury Exit** ■ BY JIM BESSMAN

NEW YORK-Two fourth-quarter surprises from John Mellencamp: his first-ever "best of" compilation, and his intention to leave Mercury Records, his label home for his entire recording BILLBOARD EXCLUSIVE

The best of, titled "The Best

career.

That I Could Do," comprises 16 Mellencamp hit singles and key album

tracks, along with a new cut, Mellencamp's just-recorded cover of Terry Reid's "Without Ex-

Side and subway platforms. Multi-plat-

inum artists who call the Apple home

and strivers with illegal sublets who

haven't given up their day jobs con-

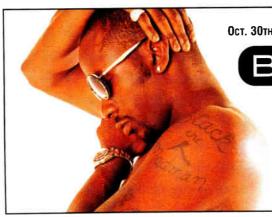
pression." Mercury will release the disc Nov. 18. Mellencamp is being allowed to leave the label and will consider future options "quickly thereafter," he says,

though he will fulfill his contract obligations with an album of new

acoustic versions of past work, (Continued on page 101)

**FOLLOWS PAGE 44** 





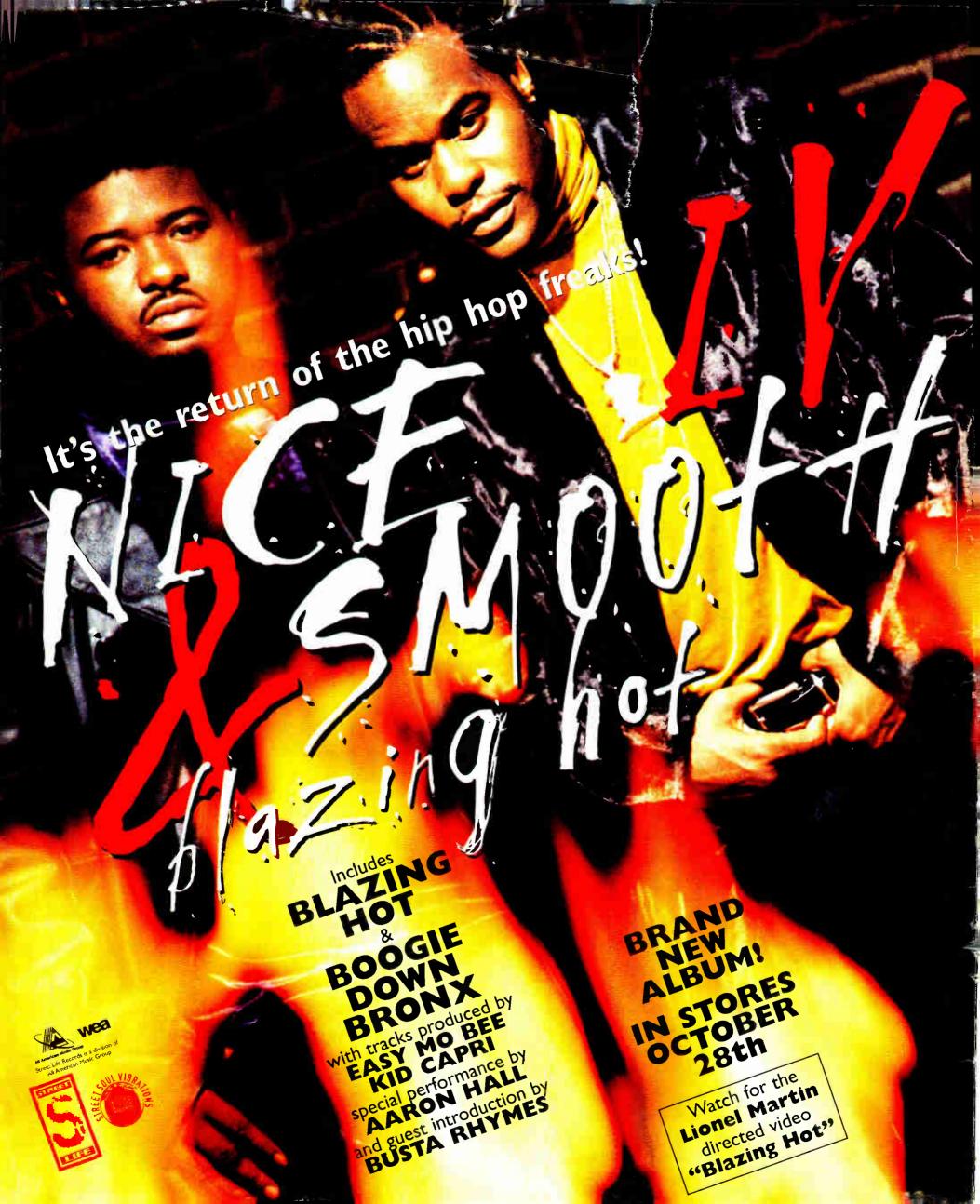
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## **Camelot Files Its Reorganization Plan**

#### Company Details Payout Scheme To Creditors

■ BY ED CHRISTMAN

NEW YORK-Camelot Music's reorganization plan, filed with the Delaware bankruptcy court the first week of October, values the company at \$200 million and could realize trade creditors 50 cents on the dollar of their pre-petition claims.

Under the plan, the company, which listed liabilities of \$476.7 million when it filed Aug. 9, 1996, will emerge debt-free, with creditors dividing up the company's equity.

Of its liabilities, the banking consortium, which financed Investcorp's 1993 leveraged buyout of the chain, is owed \$295.8 million, of which approximately \$41 million was secured; unsecured creditors are owed \$71.2 million, including \$47 million to the six major music manufacturers. The plan distributes 10 million shares of common stock to creditors but provides a mechanism whereby trade suppliers can convert their equity to cash if they agree to supply normal trade terms to the North Canton, Ohio-based

With that mechanism in place, trade suppliers will realize 50 cents on the dollar of the pre-petition amount owed to them. Camelot will pay out that amount from company cash. After the holidays, the company projects that it should have about \$48 million in cash available for

The other unsecured creditors will get about 39 cents on the dollar in the form of stock, while the banking consortium will get some 48 cents, also in stock.

The latter group will wind up with a

significant controlling ownership stake in Camelot, although the exact amount will remain unclear until music suppliers elect whether they will take advantage of the conversion option.

The company will have a disclosure hearing Oct. 30, and then creditors will vote on the plan. A confirmation hearing of the plan is scheduled for Dec. 12, and if the plan is approved, Camelot would emerge from Chapter 11 in early Janu-

According to a filing the company made with the plan, the company intends to restructure Camelot's operations into five regional subsidiaries and a distribution subsidiary.

'The restructuring should substantially improve reporting and monitoring of the company stated in that filing.

Originally, the reorganization plan was expected to include a 300-unit Camelot that had been merged into the 175-unit the Wall chain, sources say. But those negotiations broke down, then resumed, and are now sidetracked by the wholesale structural changes at Wall parent W H Smith (see story, this page).

The \$200 million valuation of the company includes \$50 million in cash, which means that the 10 million stock shares to be issued by the company will be worth \$15 a share initially.

In a report on the company, Ed White, an analyst with New York-based M.J. Whitman, says the company disclosed (Continued on page 100)

# U.S. Product Rental In Japan To Bring \$2.3 Mil. In Royalties

■ BY STEVE McCLURE

TOKYO-American and Japanese performers' rights organizations have reached an agreement for payment of royalties from U.S.-produced audio recordings offered for rental in Japan.

Some \$2.3 million in performers' royalties will be distributed to U.S. royalty artists, background singers, and musicians for U.S.-produced recordings rented in Japan's 4,500 CD rental outlets in 1996 and

erty Organization provisions, was worked out between the Japan Council of Performers' Organizations (Geidankyo), the American Federation of Television and Radio Artists (AFTRA), the American Federation of Musicians, and the Alliance of Artists and Record Companies (AARC).

The agreement, which follows Japan's ra

ification of relevant World Intellectual Prop-

The royalties will be collected by the member stores of the Japan Record Rental Commerce Assn. (JRRCA), which will pass them along to Geidankyo. Distribution of the funds in the U.S. will be handled by the

Yoshiaki Shimizu, manager of Geidankyo's center for performers' rights administration, says the rental-based payments, due to be made Dec. 15, will be the first by Geidankyo to a foreign performers' rights body. He says that Geidankyo has a similar agreement with the French performers' rights body but notes that no royalties have yet been paid, while negotiations aimed at establishing an agreement with Geidankyo's British counterparts

The \$2.3 million figure contrasts with the 2.21 billion yen (\$18 million) in performers' royalties collected from rental of Japanese product in 1995, the most recent year for which such data are available.

Foreign music makes up roughly 25% of the Japanese market, and it cannot be rented in the first year after release. Japanese (Continued on page 101)

#### **Web Monitor, License Deals Help BMI Do Business On Net**

■ BY IRV LICHTMAN

NEW YORK-BMI says that newly developed technology to monitor music on the Internet, coupled with three new license agreements for developers, will address a "digital age [that] has left many composers, songwriters, and artists afraid to allow their works to be used on the Internet" (Billboard Bulletin, Oct. 10).

The performance right group, in an exclusive collaboration with consulting firm EdgeNet Media, is launching MusicBot, an automated audio-tracking and databasing technology that "routinely combs the [World Wide] Web, noting the use of music and the ownership of those sites using music."

The system, BMI further notes, "does the work of more than 20 full-time employees at a fraction of the cost. Preliminary returns from MusicBot suggest that nearly 2% or 26,000 of the 1.3 million sites on the Web have audio or rich media files." BMI, which represents some 200,000 copyright holders, says the new license agreements for developers will simplify the legal performance of music on the Web. Covering Web site license, music area license, and corporate image license. BMI notes, they "meet the needs of nearly all Web site developers. They are designed to be flexible to address the different needs of the Web site, depending on traffic patterns, the amount or volume of music it uses, and whether it generates revenues."

BMI has taken two other initiatives in dealing with the Web. It has expanded its Web site to include easily downloadable license agreements and other important information for businesses and individuals using music on their sites. BMI previously announced that its first Internet royalty distribution will take place in 1998 based on music performed on

In a prepared statement, John Shaker, senior VP at BMI, claims that "many music creators have been reluctant to allow the use

#### BMI MusicBot

of their works in cyberspace. BMI wants to correct that . . . At the same time, we are making sure that music rights holders are encouraged to let their music be performed online with the confidence that they will be (Continued on page 101)

## **Smith To Divest Music Chains**

Retailer To Part With Wall, Virgin Our Price

■ BY JEFF CLARK-MEADS

LONDON-The W H Smith Group, parent company of U.S. retail chain the Wall and the U.K.'s Virgin Our Price (VOP), has made its first public commitment to divesting the two webs. Smith says it intends to part with the chains as part of a strategy of quitting dedicated music retailing brands, thereby reversing its previously stated intention of keeping VOP as part of the group.

Smith will, though, retain its 240 music departments within its W H Smith brand stores in the U.K.

The Smith Group, which owns 75% of VOP, is contractually obliged to give Richard Branson's Virgin Entertainment Groupwhich holds the remaining 25%-first refusal on its stock in VOP.

Virgin Entertainment Group is known to have asked to buy Smith's 75% stake earlier

this year (Billboard, Oct. 4, Sept. 20, Sept. 27) and, according to Virgin Entertainment Group finance director Simon Wright, would carefully consider any offer by Smith to sell

Virgin's original \$200 million offer was declined by Smith under then chief executive Bill Cockburn. Cockburn has since been replaced at the Smith helm by former VOP managing director Richard Handover (Billboard, Oct. 4).

The Oct. 16 announcement by Smith that it intends to get rid of its music chains is the first significant move by the company under Handover. The company statement says the group will undertake "a divestment over time of its interests in specialist music retailing." The announcement adds that total capital employed in VOP is 55 million pounds (\$88 million) and that (Continued on page 14)



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Asia-Pacific: Publicitas, 65-338-2774 (Singapore);
Alex Ho, 852-2527-3525 (Hong Kong)

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 London
 Tokyo

 3rd Floor
 10th Floor No. 103

 23 Ridgmount St.
 Sogo-Hirakawacho Bldg., 4-12

 London WC1E 7AH
 Hirakawacho 1-chome.

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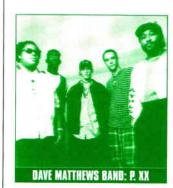
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#### oard Elton John SPECIAL ISSUE

Billboard's October 4, 1997, commemo rative special Elton John - 30 Years of Music With Bernie Taupin is now available through our back issues department. Call 212-536-5223 to reserve your copy

### **Artist, Activist Denver Lost To Crash**

■ BY CHET FLIPPO

NASHVILLE-John Denver, who achieved the pinnacle of commercial success in the '70s with such signature songs as "Take Me Home Country Roads" and "Rocky Mountain High' and went on to sell many millions of albums, had recently gotten back onto the Billboard country chart and was trying to re-energize his career.

Besides the current Sony Legacy album "The Best Of John Denver Live," which stands at No. 73 on this issue's Top Country Albums chart, Denver had also released in August a train-song album called "All Aboard" on Sony Wonder. His mentor, producer, and publisher, Milt Okun of Cherry Lane Music, says he and Denver had planned to meet Oct. 14 to discuss further album projects, including a symphonic work.

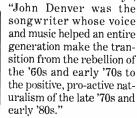
Denver died Oct. 12 when the experimental plane he was piloting plunged into the waters of Monterey Bay in Northern California. The singer/environmentalist/activist

As word of his death spread, tributes came pouring in from the industry and the public

alike. President Clinton said Denver's "soaring music evoked the grandeur of our landscape and the simple warmth of human love. He opened many doors to understanding among nations through his tours of the Soviet Union, China, and Vietnam.'

Okun says Denver's songs were "in the bloodstream of America. National Academy of Recording Arts and

Sciences president Michael Greene says,



DENVER

songwriter whose voice and music helped an entire generation make the transition from the rebellion of the '60s and early '70s to the positive, pro-active naturalism of the late '70s and

Details of the investigation of his plane crash by

the National Transportation Safety Board may not be available for six months, officials say. Results of an autopsy of the body may be made public sometime within the next four weeks, Monterey County officials say.

The fact that Denver did not have a valid

pilot's license at the time of his death has raised speculation about the state of his health. A Federal Aviation Administration (FAA) spokesman says that Denver "had not met the agency's medical standards and had been requested to return his medical certificate. Pilots must have a valid medical certificate, in addition to a pilot's license, in order to fly legally."

The FAA's request was made after Denver's two arrests for drunken driving in 1993 and 1994. The FAA refused further comment.

Denver had been in one plane crash before, in April 1989, when he walked away after crashing a 1931 biplane. He had been a pilot for more than 20 years and had flown F-15

Henry John Deutschendorf Jr. was born Dec. 31, 1943, in Roswell, N.M., to Lt. Col. H.J. Deutschendorf and the former Erma Louise Swope. His grandparents were Germans who had moved to Oklahoma just before World War I.

The family moved often, and Denver said he had a shy, largely unhappy childhood. He ran away from home as a high school (Continued on page 13)



# **Report Says DVD Could Be Balm To VHS Woes**

■ BY SETH GOLDSTEIN

NEW YORK—Home video needs DVD, in the view of Paul Kagan Associates in Carmel, Calif.

The media consultancy predicts hard times ahead for prerecorded cassettes in competition with payper-view (PPV) services unless the new 5-inch disc format takes off. According to Kagan's just-published "MediaCast 2006," not even sell-through, which has fueled home video growth for most of this decade, is exempt.

"MediaCast" predicts retail sell-through revenue of \$8.2 billion in 1997 will shrink nearly 60% to \$3.3 billion "as suppliers shift resources toward DVD and away from VHS" for a negative compound annual growth rate of 9.5%. Including DVD, however, "the entire sell-through universe may total \$16.3 billion by 2006," an annual improvement of 7.7%.

DVD, which arrived in stores this spring, hasn't been around long enough to boost 1997 sell-through volume, only marginally ahead of 1996, other sources indicate. Cassette sales have averaged 8%-10% annual gains in recent years.

Video rentals suffer from a triple bogey: sell-through cassettes, DVD, and other media. Kagan says rental revenue will finish 3% below 1996 at \$7.5 billion, following a 2.5% decline in 1995. "Growth... has been mired in the low single digits since 1991," the report continues. "MediaCast" doesn't see much improvement on the horizon: 1% gains per year to \$8 billion in 2006.

The culprits, it says, are "low-ball rental competition" from grocery stores; free video borrowing from public libraries; DVD, more likely to be purchased outright; and "continued rental losses" to PPV. Not surprisingly, the value of video retailers that dote on rental has declined as well.

Stores were bought and sold at seven times forward cash flow in the late 1980s, according to Kagan. From 1994 to '96, when chains such as Hollywood Entertainment and Video Update went public, the multiple fell to 6.2 times. Now it's 3.7-4 times forward cash flow, based on Video (Continued on page 100)

#### **Labels Make Case For Digital-Era Rights**

Delegates Meet With EU's C'right Commissioner

■ BY JEFF CLARK-MEADS

LONDON—The case for copyright protections relevant to the digital age has been taken to the heart of European government and has reportedly received a warm reception.

A top-level record industry delegation met Oct. 14 with the European Union's copyright commissioner, Mario Monti, to argue for labels' rights in relation to music on the Internet (Billboard, Oct. 18). In the wake of the executives' representations, Monti says he is aware of the music industry's importance and the potential impact on it of digital delivery.

As head of the European Commission's DG15 department, Monti is responsible for all aspects of trade within the EU's 15-nation single market, including copyright concerns.

The label executives were given one hour with him to present their arguments in relation to the Copyright and Related Rights in the Information Society directive, the draft of which Monti is now finalizing.

One of those present at the meeting was Frances Moore, director of European affairs for the International Federation of the Phonographic Industry (IFPI). She describes Monti's demeanor as "alert and receptive," adding, "He listened carefully to what we had to say."

However, the record industry's desires for the contents of the draft copyright directive are opposed by an alliance of telecom companies and Internet-access providers. A main plank of that alliance's arguments is that the directive should have a provision limiting their liability when copyrights are abused by Internet users.

Though this highly politicized debate on the directive meant that Monti revealed nothing of the document's contents to the label executives, Moore (Continued on page 100)

#### Virgin Tries To Remedy Ban Of Jackson Album

■ BY GEOFF BURPEE

HONG KONG—The government in Singapore wants to keep Janet Jackson on the other side of the rope.

The American singer's new Virgin Records album, "The Velvet Rope," has been banned in the Asian city-state because of risqué lyrical content. Specifically, according to EMI Music Singapore marketing director Joanne Bailey, the controller of undesirable publications (CUP) has cited references to oral sex and reputedly racist language on three tracks: "Free Xone," "What About," and "Rope Burn."

"The Velvet Rope" was released Oct. 7 in Asian markets and ran afoul of Singapore's CUP board—to which all releases must be submitted for approval—soon after that date. The ban was announced Oct. 13.

"We are appealing [the prohibition]," says Bailey. "We're looking at it not like (Continued on page 54)

#### WMG Profits Down Sharply In 3rd Quarter

■ BY DON JEFFREY

NEW YORK—Time Warner attributes the double-digit drop of Warner Music Group's third-quarter profit to lower sales from both its domestic and international record companies and from its direct marketing unit.

For the three months that ended Sept. 30, Time Warner reports that its music unit's cash flow (earnings before interest, taxes, depreciation, and amortization) fell 22.3% to \$111 million from \$143 million in the same period a year ago (Billboard Bulletin, Oct. 16).

Third-quarter worldwide revenue was down 2.2% to \$880 million from \$900 million a year ago.

A top company executive told securities analysts that catalog sales were weak in the quarter because of the continued contraction at retail.

This executive also said that a big (Continued on page 97)

## **Talent Managers Honored**

U.K. Trade Group Gives Out Awards

■ BY ADAM WHITE

LONDON—The community of U.K. talent managers continued its march into the spotlight Oct. 14 with the third annual British Music Roll of Honour Awards, organized in London by the International Managers Forum (IMF).

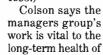
The trade association, originally formed as a single-issue lobby group in 1992, has grown to nearly 500 members, who manage artists, producers, remixers, and others.

It now strives to protect their interests across a range of matters, including the distribution of performance income, and runs a program of training seminars and workshops. Outside the U.K., the IMF has affiliations with industry groups in North America, Australia, and Japan.

Its 1997 awards dinner, held at the London Hilton, drew neophytes and seasoned managers alike, the latter group including such prominent figures as Tony Smith (who guides Phil Collins), Ed Bicknell (Mark Knopfler), and Gail Colson (the Pretenders).

Colson was one of the evening's honorees, presented with the IMF's Peter Grant Award for excellence in management. "I feel I'm a backroom person," she told Billboard later. "I'm acutely embarrassed about [the accolade]." (Grant, a groundbreaking manager who steered the fortunes of Led Zeppelin, was recognized at the IMF's first awards event, just prior to his

event, just prior to his death in November 1995.)



the music industry. "Managers used to be enthusiastic amateurs: friends of the band, or ex-roadies, or whatever. Now it's such a different business; no one's helping the new, young ones—and there won't be any unless we train them."

Receiving the IMF honor was apparently a surprise to Colson. "But the biggest shock was seeing Chrissie performing on an industry stage with people eating meat [in the audience]," she says, referring to the Pretenders' Chrissie Hynde, a vociferous campaigner against consumption of meat.

(Continued on page 93)

# **Accounting Firms, Former Staffer Sued By Death Row**

Hot Recording House. Trumpeter Arturo Sandoval is joined by Carl Griffin, VP

of A&R at N2K Encoded Music, and singer Patti Austin during the recording of

and Spanish-language versions of Sandoval's "Only You" (No Sé Tu). Shown,

his upcoming N2K debut album, "Hot House." Austin will appear on the English-

■ BY CHRIS MORRIS

LOS ANGELES—In the latest flurry in an ongoing storm of litigation involving Death Row Records, the rap label, its jailed owner, and its attorney have filed a pair of suits charging two accounting firms and an ex-employee of one firm with fraud, embezzlement, conspiracy, breach of contract, and negligence.

from left, are Sandoval, Austin, and Griffin.

On Oct. 10, Death Row and Marion "Suge" Knight, who is serving a nine-year sentence for assault, filed suit in California Superior Court in L.A. against Gelfand, Rennert & Feldman; its parent Coopers & Lybrand; and former Gelfand accountant Steven Cantrock. Attorney David Kenner lodged his action the same day in the same court (Billboard Bulletin, Oct. 14).

The suits allege that the accounting firms and Cantrock diverted money

from the label, Knight, and Kenner through a variety of scams, including running up charges on Kenner's corporate credit cards.

Those cards are at the heart of a suit filed in January in Superior Court in L.A. by American Express, which claims that Knight, Kenner, and Kenner's wife, Erica, ran up a \$1.5 million bill on platinum AmEx cards. The credit card company is seeking to recover those debts plus nearly \$26,000 in interest. Press reports have stated Knight claims that Cantrock was responsible for the credit card charges.

A December 1996 story in The Los Angeles Times reported that Cantrock signed a document admitting he embezzled \$4.5 million from Death Row; sources quoted in the story claimed that Cantrock signed the note under duress, is now in hiding, and is supplying information to government investigators looking into Death Row's business practices.

According to the suits, the accounting companies and Cantrock were hired by Death Row, Knight, and Kenner in May 1993 to handle their corporate and personal financial affairs.

The suits claim that the defendants' true purpose in taking on the label, Knight, and Kenner was "to use [their] account as a training ground for managing a record company."

Knight charges that the firms and Cantrock failed to pay bills and expenses; failed to provide weekly cashflow reports and financial statements or royalty accountings; and failed to file income-tax returns or arrange for the payment of taxes. He also alleges that they "encouraged [Knight and Death

#### U.K. Co. To Revamp Radio Ireland

This story was prepared by Mike McGeever, programming editor of Music & Media in London.

DUBLIN—Troubled Irish national commercial broadcaster Radio Ireland has called in a U.K. company to totally rebuild the station's schedule and programming in an attempt to bolster its dismal audience figures.

Published last month, Radio Ireland's first three-month official ratings figures since its St. Patrick's Day launch revealed a lackluster 1% national audience share (Billboard, Sept. 13). Ginger Radio, the developmental

radio arm of U.K. broadcaster Chris Evans' Ginger Productions, has been hired as programming and management consultants by the full-service station to transform it into a music-based service.

Ginger answered the alarm bells sounded by the station's head of sales and marketing, Dave Hammond, who said following the ratings report that the station needed "to take stock" and that its output was "too broad."

"It has been no secret that the station, so far, has been an utter failure. The problem has not been marketing. The problem has been what's coming out of the speaker, the programming," says Geoff Holland, head of programming at Ginger. He is now responsible for Radio Ireland's programming.

Ginger's arrival led to the immediate resignation of John Caden, the program controller who joined Radio Ireland from state broadcaster RTE shortly after the station's St. Patrick's Day launch. Caden, who replaced sacked programmer Dan Collins (who was also chief executive), has said he does not agree with bringing Ginger on board or the programming changes. Collins was fired before the station

(Continued on page 101) (Continued on page 101)

6

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# **Elvis Costello Ends WB Stint With Compilation**

■ BY JIM BESSMAN

NEW YORK—With the 18-track compilation "Extreme Honey—The Very Best Of The Warner Bros. Years," Elvis Costello's bittersweet tenure at the label comes to a close.

The new album, due Tuesday (21) (the same day as Warner Reprise Video's concert home video "Elvis Costello Live—A Case For Song"), marks the end of a highly creative and productive period in the complex and prolific artist's career, encompassing six albums and a fivedisc boxed set released from 1989 to 1996.

"I reached a place where I needed to be somewhere fresh," says Costello, who expects his next label



COSTELLO

affiliation to announce itself when he returns home to the U.K. on Thursday (23), following a round of appearances in the U.S. with the Fairfield Four and the Mingus Big Band Jazz—with whom he also performed in Brazil.

The title for the new album, meanwhile, came out of a trip to Spain and effectively crystallizes Costello's conflicting feelings at the current juncture in his career.

'I was getting told off in a writeup there for not playing enough of my ballads—and I think I misread the translation!" Costello says. "'This is extreme honey.' I thought it was a great phrase, connoting the sweet and the tart which often exist even inside the same song. And it's appropriate for this time, which has not been without difficult moments for both my audience and myself: I acknowledge that there have been challenges for the listeners to the point sometimes where they don't want to come with me, like [the 1993] classical-influenced collaboration with the Brodsky Quartet] 'The Juliet Letters.' Every record can't appeal to everyone in the world."

Indeed, Costello notes that his Warner Bros. years were characterized by his being "pretty far estranged from pop music and the continuum of pop success which I never had in America." During this time, "I just followed my own head and feelings," he says, and "can't think of a convenient word" to summarize his output at the label.

"I know some of the music I made was a difficult sell," continues Costello, who has nevertheless been critical of his handling at Warner Bros., thinly veiling his objections in "Extreme Honey's" detailed, self-penned liner notes. "But I want to make music which invites you into its world, like 'Juliet Letters' or [his last Warner Bros. studio album] 'All This Useless Beauty,' and I feel that with this compilation I can make my case for the time I've been at Warner Bros."

Costello was "totally involved" in compiling the new set, he adds. "I didn't want it to just be end-to-end everything that was thrown at radio, though 'Veronica' was a big hit in America and 'Sulky Girl' in England, and 'The Other Side Of Summer' and '13 Steps Lead Down' had a certain life at radio. But beyond that, the other songs are my very personal selection: Only three are from the most successful album, 'Spike' [his Warner Bros. debut], and five are from [1994's less successful] 'Brutal Youth,' which seems perverse, but I wanted to choose songs that reflected important themes on the records and tried to place them in a sequence that made for a good

"I think it flows together very well, starting very bright and then going slightly into more quirky territory, then more thoughtful and soulful and contemplative with 'London's Brilliant Parade' and 'I Want To Vanish' and 'All The Rage,'" he

Last year's live "Costello & Nieve" box is neglected on "Extreme Honey"; so is "Kojak Variety," the 1995 album of Costello's favorite songs by other people. One non-album track, "My Dark Life," is from Warner Bros.' "X-Files" compilation, "Songs In The Key Of X," and one new track, "The Bridge I Burned," opens the set, reportedly resulting from Costello's aborted attempt to cover 4" 's "Pop Life.'

"It's a very unusual track with a very pretty pop hook, but at the same time it's constructed around a figure and employs a lot of techniques that I've never used before, like looping," says Costello, who has once again disbanded his longtime backup group the Attractions—permanently this time, he says. "I'm not making a dance record,

(Continued on page 54)

#### **McCartney's 'Standing Stone' Standing Tall**

EMI Symphony Benefits From Gala Premieres, Int'l Support

■ BY THOM DUFFY

LONDON—As "Paul McCartney's Standing Stone" enters its third week at No. 1 on the Top Classical Albums chart, international marketing efforts for McCartney's first symphony gained momentum with the gala world premiere of the work Oct. 14 by the London Symphony Orchestra and Chorus (LSO) at the Royal Albert Hall here.

In a triumphant moment for the pop superstar, the conclusion of the performance was greeted by an explosion of applause in the 5,300-capacity hall, as McCartney, raising his thumbs up to the crowd, joined conductor Lawrence Foster and the LSO onstage amid a cascade of confetti and bouquets of flowers.

The night was a milestone in the cre-

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McCARTNEY

ative journey for McCartney that began in 1993, when Richard Lyttleton, president of EMI Classics, commissioned him to write a work to help celebrate the centenary of EMI (Music to My Ears, Billboard Sept. 27). Proceeds from the London performance will be donated to the Music Sound Foundation, a charity established by EMI during its centenary year to encourage and assist young people's interest in music.

"It was magic. It was a great night for me," says McCartney. "I'm thrilled. Let's do it again sometime."

In fact, the U.S. premiere of "Standing Stone" will take place Nov. 19 at New York's Carnegie Hall. With sponsorship from the investment firm of Merrill Lynch, the New York performance will benefit the Liverpool Institute for Performing Arts (LIPA) Foundation, established by McCartney in his hometown, and VH1's Save the Music campaign, which supports music education. VH1, in partnership with Time Warner Cable, is promoting the "Standing Stone" performance and raising funds through Save the Music to obtain musical instruments for schools-in this case, specifically in the New York area.

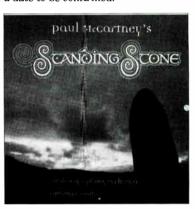
Following the success of Paul McCartney's "Town Hall Meeting" on VH1 in May to promote "Flaming Pie," his latest pop album, "we wanted to continue the relationship," says John Sykes, president of VH1 in the U.S. "Our viewers are such Paul McCartney fans, we thought it would be natural to expose them to this new direction."

The Carnegie Hall concert will provide a kickoff to Save the Music's 1998

campaign in New York, says Sykes.

Steve Murphy, president of Angel Records, the U.S. arm of EMI Classics, notes that the involvement of Save the Music, the LIPA Foundation, and Merrill Lynch, which supports an education mentoring program, in the Carnegie Hall premiere "is a wonderful hat trick. It added a moral imperative of staging the debut to promote musical education."

Four days after the Carnegie Hall performance, on the morning of Nov. 23, the Arts & Entertainment channel will air a documentary on the making of "Standing Stone," followed at 8 p.m. that evening by a film of the Royal Albert Hall performance. Both programs also will be seen on BBC1 television in Britain prior to Christmas, on a date to be confirmed.



As a prelude to "Standing Stone," the Royal Albert Hall performance included four shorter classical works—"Stately Horn," "Inebriation," "Spiral," and "A leaf"—which McCartney composed as "practice" pieces leading up to his symphony. These works will be included on a 1998 album tentatively titled "Working Classical," says McCartney, "to reflect my working-class roots."

Commenting on the chart-topping success of "Standing Stone" in the U.S., Murphy says that "there is a need for music like this. It was Paul's own artistic initiative to write a work that has a narrative quality, as well as moments of great experimentation, as well as great melody, which is primarily instrumental." That coincided with a desire for such music among listeners, says Murphy.

"But it's not luck," he says. "A genius like Paul McCartney is always, somehow, doing this: Out of his own sense of who he needs to be, he is connecting with where the rest of us are moving. The secret genius of an artist is to create something out of his own integrity that magically is what we've been looking for."

Angel took a number of steps to ensure the strongest possible reception for "Paul McCartney's Standing Stone" following its U.S. release Sept. 25, according to Amy Gautreau, Angel's VP of marketing. Advertisements in the arts sections of Sunday newspapers Sept. 28 informed a national audience of the arrival of the album. Both the complete symphony and a single CD of "Celebration," the melodic choral piece that closes the work, have been serviced to commercial and public classical radio stations, "and they have really rallied to it." says Gauttreau.

have really rallied to it," says Gautreau.
Although most U.S. classical radio stations received the album in mid-October, WFMT Chicago requested an advance copy of the album and has been playing cuts on its daily music feature, "The New Releases."

Programming executive Andi Lamoreaux, who selects music for the show, says "Standing Stone" has an appealing range. "Parts of the piece are very tuneful and lyrical in the same manner



of his Beatles songs," she says. "And some parts are harsh and dissonant. In the [liner notes], McCartney says he was trying to deal with a lot of different styles, and I would say he succeeded."

U.S. retailers, meanwhile, are confident that having McCartney's name on the album will inspire at least temporary pop-to-classical converts.

"The fact that 'Flaming Pie' is out there still and we have his name featured on this piece should give it more exposure to the nontraditional classical fan," says Chuck Nicoll, a buyer for WaxWorks, the 120-store chain based in Owensboro, Ky. "We're expecting there are many people who will get into this more from the aspect of it being a McCartney project than a classical project."

To expose the album to fans who may not be prone to browse in the stores' classical bins, WaxWorks will promote "Standing Stone" with fliers and other in-store advertising. Similarly, Hastings Books, Music & Video, the 118-store chain based in Amarillo, Texas, recently placed the album in its endcap and listening-station programs.

Despite retail and radio enthusiasm and a chart-topping position, sales of "Paul McCartney's Standing Stone" have been modest thus far, compared with a pop record. The album has sold 7,600 copies in the U.S., reports Sound-Scan.

"Paul McCartney's Standing Stone" will further benefit from the most advanced and most traditional avenues of exposure. Discussions are under way for a possible World Wide Web broadcast of the Carnegie Hall debut. Mean-

(Continued on page 100)

BILLBOARD OCTOBER 25, 1997

#### **Hardcore Scene Stands Test Of Time**

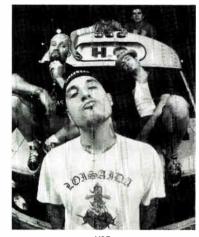
#### New Acts, Still-Active Vets Help Genre Thrive

■ BY ED CHRISTMAN and MARK MARONE

NEW YORK—The hardcore scene here is like this city's residents: a survivor. Established more than 15 years ago in a loose grouping of downtown clubs, the style has enjoyed fits of commercial interest and disinterest, a splintering of various sub-genres, and the growing pains of new fans with new outlooks. Through it all, the music has continued not only to quietly thrive, but to grow, as evidenced by a new wave of groups such as H2O and 25 Ta Life bringing their own urgency to the oldschool scene of vets like the re-formed Agnostic Front.

Participants say that New York hardcore, more than any other musical genre, owes its amazing vitality to a devout fan base that claims many longtime followers and a steady influx of younger kids who constantly help rejuvenate the movement.

With the arrival of new fans, Tim Williams, lead singer of Roadrunner



band Vision Of Disorder, one of the leading bands currently driving the scene, says, "The hardcore scene in New York is at its best right now: There's more open-mindedness and much less violence than there used to be. I don't know anybody who looks at

New York hardcore and doesn't see bands who will be remembered. It's a strong force and always has been."

The strength of the scene and both segments of the fan base were in full evidence Oct. 12 at CBGB, where a memorial benefit for Raybeez, a longtime fixture on the New York hardcore scene, was held. Raybeez (Ray Bar-

bieri), the drummer for Warzone, which was formed in 1984, and before that a member of seminal New York hardcore band Agnostic Front, died last month from pneumonia. He was 36.

During the benefit, when veteran hardcore act Murphy's Law hit the stage, Jimmy "G" Drescher, one of the best front men in rock today and the scene's most eloquent spokesman, proclaimed to the audience, "New York City hardcore, it's still here. It never went away, and it never will, and it's all because of you."

With almost as many people from the audience onstage with the band as on the floor in front, Drescher, a master of controlled chaos, whipped the crowd into a frenzy as he exhorted fans not to mourn Raybeez's death but to "celebrate" his life. They, in turn, responded aggressively by mixing it up in the mosh pit, bodysurfing above the crowd, and defying gravity by staging diving and swinging from the ceiling pipes.

The audience was made up of a wide mix of teenagers and college-age kids, although a lot of old-school fans (age 30 and older) who are not regular fixtures on the scene anymore also turned out to pay respect to their fallen comrade. The show also drew fans from other states, as well as other countries.

The fans turned out to see a bill that combined a mixture of old-school bands like Murphy's Law, Agnostic Front, Madball, SFA, and an appearance of the singer from Killing Time with some of the newer groups like H2O and 25 (Continued on page 92)

#### **Hip-Hop's Home Remains On The Cutting Edge**

■ BY HAVELOCK NELSON

NEW YORK-New York is the holy land of hip-hop. It is the spiritual home of all that resonates to a boombap beat and the registered residence of the musical mayericks who first put rap on the man.

For David Lotwin, co-owner of D&D Studios, regarded as the city's most notable hip-hop sound lab, it's the kind of place where the elements central to the genre will forever be emphasized. "New York is the true essence of hip-hop," he says. "This is where it came from. This is where

Here, most every hot hip-hop hit starts to build heat in the streets, and influential DJs act as the sparks that ignite the flames that can send an artist burning up the charts.

These tastemakers currently include WQHT (Hot 97) mix jock Funkmaster Flex (who also spins in several nightclubs around town. including the Tunnel, and runs Franchise Records, his own imprint, through Loud Records); Marley Marl and Pete Rock, who host a show, "Future Flavas," that spotlights new and unsigned talent; the Awesome Two, whose WNWK New York show was one of the city's first hip-hop shows in the '80s, when the station was WHBI; and such mix-tape kings as DJ Clue, DJ Envy, DJ Tab, Backspin, Ron G., Doo Wop, and Tony Touch.

"Right now, it's still all about bringing it to the ghetto, to the streets," Flex observes.

That's because "the streets don't lie," observes Steven Rifkind, president of New York-based Loud Records, who signed Wu-Tang Clan a few years ago based solely on boule-

During hip-hop's halcyon days, when classic breakout acts from New York included such performers as Grandmaster Flash & the Furious

Down Productions, Audio Two, and Eric B. & Rakim, securing play in party spaces like the Fever in the Bronx and the Roxy in Manhattan was enough to get an act added to a mix show's lineup or even a station's regular playlist. But today, the biggest facilitators for building broadcast buoyancy are mix tapes.

Mix tapes-continuous-blend multi-artist compilations of material selected by current tastemaking DJs-are a relatively new innovation



CANNIBUS

in the promotion and marketing game. And Samuel Jean, owner of the Newark, N.J.-based mix-tape retail spot Rhythm Boulevard, says, "They're very important because they hit the core audience, the real hip-hoppers who live the life of the music. Once they nominate an artist,  $he\left[ or\ she\right] can then go on to become$ a commercial hit.'

Whether it's a major label or an indie, it's all the same. "The mix-tape DJs like to have exclusives," says Blak Shaun, publicist at Rawkus Records, which supports such innovative lyricists as Company Flow and

(Continued on page 91)

#### Subway Artists Keep Commuters Entertained

■ BY DON JEFFREY

NEW YORK-New Yorkers who use the city's expansive subway system are used to hearing myriad strains of music created on platforms, tunnels, mezzanines, and trains.



Well-known performers like Woody Guthrie and Pete Seeger would often take their music underground, and legend has it that Tony Bennett sang there before he became Tony Bennett. Most subway musicians, however, are struggling artists who may never see their names mentioned along with a Bennett or Guthrie but who can, in

some cases, make a living from the bills and coins tossed by passersby into open guitar and saxophone cases.

In the 1930s the city banned these impromptu concerts as a threat to public safety as well as an unlicensed form of begging. While the musicians certainly never went away, it wasn't until the '80s that subway performances became legal again (although not on

In 1985, music in the subway even received the city's imprimatur. The Metropolitan Transit Authority (MTA) chief at that time, Robert Kiley, having run a successful music program in the Boston subway system, decided to try it out in New York. Performers auditioned for the right to play in prime (Continued on page 93)

Bad Boy Records, A&R rep at

Undeas/Big Beat Records, A&R rep

at Atlantic Records, and an execu-

tive at the Terrie Williams Agency.

director of international marketing

at Island Records. He was interna-

tional product manager.

Brian Sutnick is promoted to

Rhino Records in Los Angeles

names Yvonne Gomez national

manager of media relations and Vin-

cent De Stefano special markets

sales director. They were, respec-

tively, senior account executive at

Bobbi Marcus Public Relations and

#### Е C TURNTA BLE

RECORD COMPANIES. Cliff Silver is promoted to senior VP of operations at Epic Records Group in New York. He was VP of finance and adminis-

BMG Entertainment North America in New York promotes Mike Jason to senior VP of finance. He was VP of finance.

Matt Cesarano is promoted to VP of finance at Arista Records in New York. He was VP of strategic plan-

Elektra Entertainment Group promotes Al Tavera to senior director of rock promotion in New York. He was national director of rock pro-

Untertainment Records in Brooklyn, N.Y., names Leota Blacknor GM, Donielle Rivera VP of A&R, Victoria Fulwider director of production, and Lynn Hobson director of public relations. They were, respectively, VP of administration at



















Clifford Electronics/Avital Technologies. Capitol Records in Hollywood, Calif., promotes Steve Nice to asso-

Western regional sales director at

ciate director of college promotion. He was a college radio rep. Mercury Records in New York promotes Charles Newingham to

national manager of modern rock promotion, East Coast, He was manager of national college promo-

Verve U.S. in New York promotes Julie Marie Kerr to manager of national radio promotion and Jetonné J'ai Saint Laurent-Smyth to national publicity manager. They were, respectively, national radio promotion coordinator and national publicity coordinator.

Rounder Records in Cambridge, Mass., promotes John Virant to president/CEO. He was general counsel.

Roadrunner Records in New York names Jamie Roberts director of publicity. Jen Simon tour coordinator, and Sean Goldrick controller. They were, respectively, A&R/media relations coordinator at the Enclave, an intern, and financial administra-

PUBLISHING. V2 Music Publishing in New York appoints David Steel VP. He was VP of A&R at Sony

Jane English is named regional director of legal and business affairs at EMI Music Publishing South East Asia in Hong Kong. She was national licensing manager at Australia's Copyright Agency



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# St. John's 'Sight' Covers The Globe

Thirsty Ear Set Has A More Int'l Flavor

■ BY JIM BESSMAN

NEW YORK—Although she's always drawn on eclecticism, Kate St. John. the former Dream Academy singer/ multi-instrumentalist who also stinted with Ravishing Beauties and Van Morrison's band, has gone "more global" on her second solo album, "Second Sight," which Thirsty Ear releases Nov. 11.

"I've invented imaginary scenarios like 'Notti Seza Amore,' an instrumental that evokes a vision of a sleepy town in Sicily, with old men getting up and playing instruments together," says England's St. John, whose 1995 solo debut, "Indescribable Night," was inspired by French cabaret chanson.

"A Flaco Jimenez accordion video inspired me to do the Tex-Mex song 'A Foolish Dance,' " continues St. John, who plays accordion on the track, as well as oboe. "There's Hawaiian guitar on 'Where The Warm Winds Blow' to get a South Seas paradise island feelsince it's about the utopia that people are always searching for. So there's all this picture-postcard imagery as opposed to trying to be 'ethnic.' It's not world music but fantasy-world music, a '50s cinema version as opposed to the

There's also the "obligatory" French

cover song in Louis Poterat and Dino Oliveri's "J'attendrai"—which features a duet with Joseph Racaille, who coproduced the album with St. Johnand a tender love poem written by St.



John's grand-father for her grandmother. which St. John set to music after her mother's recent discovery of it. "My grandmother died young, in 1919, so it has an impressionistic string arrange-

ment that has a '20s Debussy feel to it that musically echoes that era," says St. John.

Besides oboe and accordion, St. John plays saxophone, piano, and English horn. "I wanted this album to be more 'me,' " she says, noting that while she says, noting that while "Indescribable Night" featured several noteworthy guests, the sole star backup on "Second Sight" is Russian rock luminary Boris Grebenshikov, who co-wrote "A Flicker Of Gold" with the songstress and accompanies her vocally and with his band Aquariumwith whom she has recorded two Russ-

"I like to get musicians in other countries and find people who aren't ordinarily used—and get different sounds than those artists who use the same musicians," says St. John, who also employed France's Alhambra string players and longtime collaborator Roger Eno on her new album. "Boris and Aquarium were in London for a gig when I was recording my album—and I was longing to get them on my record. I just love the sound of Boris and his band, and it seemed like

(Continued on page 16)



House Of Richie. Richie Sambora, right, takes a break after performing at the House of Blues in New Orleans, where he played material from his forthcoming Mercury album, which was produced by Don Was. Shown, from left, are Steve Ellis, Mercury VP of promotion, Was, Norm Pattiz, Westwood One chairman of the board; Sambora; and Mary Turner Pattiz.

#### **Dave Matthews Band Debuts Live Album Series; Mercury Inks Abdul**

LOVE YOU LIVE: In response to fan demand, Dave Matthews Band is starting a series of live concert releases. The first two-CD set, which captures the group's Aug. 15, 1995, show at Red Rocks, near Denver, will come out Oct. 28 on RCA. Another set, taken from a 1993 show at Richmond, Va., club the Flood Zone, will likely follow in January. Price for the double set is \$19,98.

We wanted to go back to the shows we've taped and find the ones we like the most, the ones that were special nights, and not take out any of the flaws or the doozy notes and just put them out as real as they came to us,

'Live At Red Rocks" is the perfect concert to start the series, because "overall, that night had a great spirit," says Matthews. "I hit some primo notes that would make the tone deaf cringe, but otherwise, it was a great Red Rocks night. Everyone was pretty much in tune; everyone was playing from the

The Dave Matthews Band, which built its reputation on its stellar live show, will continue to permit

audio taping by fans at all its shows. "I don't ever want to ask people to stop taping the shows and trading tapes among their friends; that would be biting the hand that feeds us," says Matthews. "This series is going to highlight nights we feel special about." He adds that he doesn't know when the next release will come after the January offering. "We're doing this with the spirit that we'll put them out as we find them [from listening to concert tapes] rather than decide now how many will come out and when.'

Another reason for the releases is to put a dent in the group's bootleg market. "A lot of this resulted out of interaction with stores that were selling bootleg CDs of the band for an average of \$30 for a single disc or between \$50 and \$60 for a two-disc set," says the band's manager, Coran Capshaw. "There will always be people who want bootlegs, but we can start doling these records out at a more reasonable price.

Capshaw says that response from retailers has been positive and that initial orders for "Live At Red Rocks" are 250,000-300,000. "This is just an experimental thing," Capshaw says. "It's something we have modest expectations for and have no plans to release singles from. We don't even plan to market it that much. We'll make people aware of it through our Web site and things

A third studio album from the Dave Matthews Band is expected in April.

HIS AND THAT: Mercury Records has signed Paula Abdul. Label exec Bruce Carbone is A&R'ing her label debut, with assistance from EMI Music Publishing's Evan Lamberg . . . Is a Broadway musical based on the music of Billy Joel in the works? The Piano Man says that anything is possible, but not to expect anything in the immediate future. "I have discussed the possibility of a Broadway musical based on my songs with several Broadway production people," says Joel. "Anything that has transpired to date is purely exploratory and preworkshop. Accordingly, we are not encouraging speculation right now, but don't rule anything out" ... Neil Young's annual Bridge School benefit, Saturday (18)-Sunday (19) at the Shoreline Amphitheater in Costa Mesa, Calif., will feature Alanis Morissette, Lou Reed, Blues Traveler, Dave Matthews Band, Smashing Pumpkins, Metallica, and, of course, Young . . . Los

Lobos have parted from Slash/ Warner Bros. and are in discussions with other labels (Billboard Bulletin, Oct. 14) ... Sting, Al Jarreau, Ivan Lins, Dori Caymmi, and Joe Lovano are among the artists who will appear at All Jobim, a salute to the music of Antonio Carlos Jobim, taking place Oct. 31 at New York's Carnegie Hall.



by Melinda Newman

HOCKY MOUNTAIN LOW: It's

strange that when someone who was pivotal in your past dies, you often revert to your younger self in your response to their passing. That's how I felt when I found out Oct. 13 about John Denver's death. I was instantly transported back to junior high school. My friends and I adored Denver, especially Sarah, who cut her hair like Denver's and proudly wore wire-rim glasses like his. We had John Denver T-shirts, we made up new words to his tunes, we turned his songs way up when they came on the radio. And we didn't care who knew how much we loved him.

If there's anything I dislike about being part of the music industry, it's being sucked into this vortex of thinking that in order to fit in we all have to salute the hipper-than-hip bands and dismiss the less cool acts, many of whom are selling by the truckload in the heartland. When admitting, in hushed tones, that you like Hanson's Mmmbop" or, God forbid, Bob Carlisle's "Butterfly Kisses" feels more like a risky career move than merely stating a preference, something tells me we're not listening to music the way we should-or certainly not the way we used to.

We all toss around the term "guilty pleasure" when it comes to referring to music that we feel we should be too cool to like, but it's a phrase whose deeper meaning I've come to hate. No one should ever feel guilty or apologetic about any kind of music they listen to if it makes them feel better, or just simply moves them in some way, whether it comes from Spice Girls or Sonic Youth.

I predict that within a year, some label will be planning a tribute to Denver with proceeds going to one of the many environmental causes he supported. That is, of course, if any artists have the nerve to admit how much they liked him.

#### **Ellipsis Aims To Cast A Spell** In U.S. For Haitian Vodou

■ BY BRADLEY BAMBARGER

NEW YORK-When most people hear the word "vodou," strange, inscrutable rites of black magic are probably what come to mind. But with the new Ellipsis Arts book/CD set "Angels In The Mirror: Vodou Music Of Haiti," producer Elizabeth McAlister hopes to conjure different associations.

When I listen to vodou music, it gives me the same feelings I get from the best rock'n'roll—it's spine-tingling," says McAlister, an associate professor of religion at Wesleyan University who's been studying Haitian culture for more than 10 years in Haiti

"Vodou is a legitimate religion, not a black magic cult as most people in

North America have long believed," McAlister explains. "And it's a very sensory religion, a complex mix of Catholicism and various African beliefs, incorporating music, dance, costumes, figurative arts. There's a real aesthetic beauty to vodou."

In 1995, McAlister produced "Rhythms Of Rapture," a Smithsonian/Folkways album that traced the development of sacred and secular Haitian music from field recordings of vodou ceremonies to modern Haitianrock hybrids. For "Angels In The Mirror," she recorded the rhythmic chants of traditional vodou music making live in temples and homes, documenting in dramatic high fidelity the ecstatic call-and-response vocals and

(Continued on page 16)



Vodou processional in Haiti.

#### JOHN DENVER

(Continued from page 4)

senior—he took his father's 1950 Mercury and headed for California. His father tried to track him from the air in his Air Force F-102 but had no luck. Young John returned when he ran out of money. As a result of his childhood, he would have, as he later said, a lifelong martyr complex that he later tried to eradicate with EST and other methods.

As a young man, he was finally able to communicate with others through music. Through singing, he was able to "come out of hiding," as he said.

The first songs he wrote were "Oh My Darling" and "Lazy Little Stream." At school one day, he sang those along with Paul Anka's "Diana." His world changed. "Suddenly, I had friends," he later said.

After high school, he majored in architecture at Texas Tech University in Lubbock, but college didn't take. His music began flourishing, and he decided to drop out in his junior year and head for Los Angeles to try his hand at making it as a performer.

He ended up at Randy Sparks' club, Ledbetter's, in Westwood, Calif., and he was soon an opening act there. He explored the idea of forming a group with David Crosby and Roger McGuinn but didn't after being put off by Crosby, whom he later described as the "most arrogant, obnoxious person I'd ever met."

As the folk movement in L.A. began giving way to '60s rock and folk-rock, the newly renamed John Denver drifted to Scottsdale, Ariz., and while performing at the Lumber Mill there met Okun. The latter was producing Peter, Paul & Mary and the Chad Mitchell Trio, among others.

Okun was auditioning replacements for Chad Mitchell in that group, and Denver soon had the job, and Peter, Paul & Mary soon had a hit with his "Leaving On A Jet Plane."

Okun got him a recording contract with RCA; his first album, "Rhymes And Reasons," came out in October 1969. It was genuinely a folk album, with "The Ballad Of Spiro Agnew" on it.

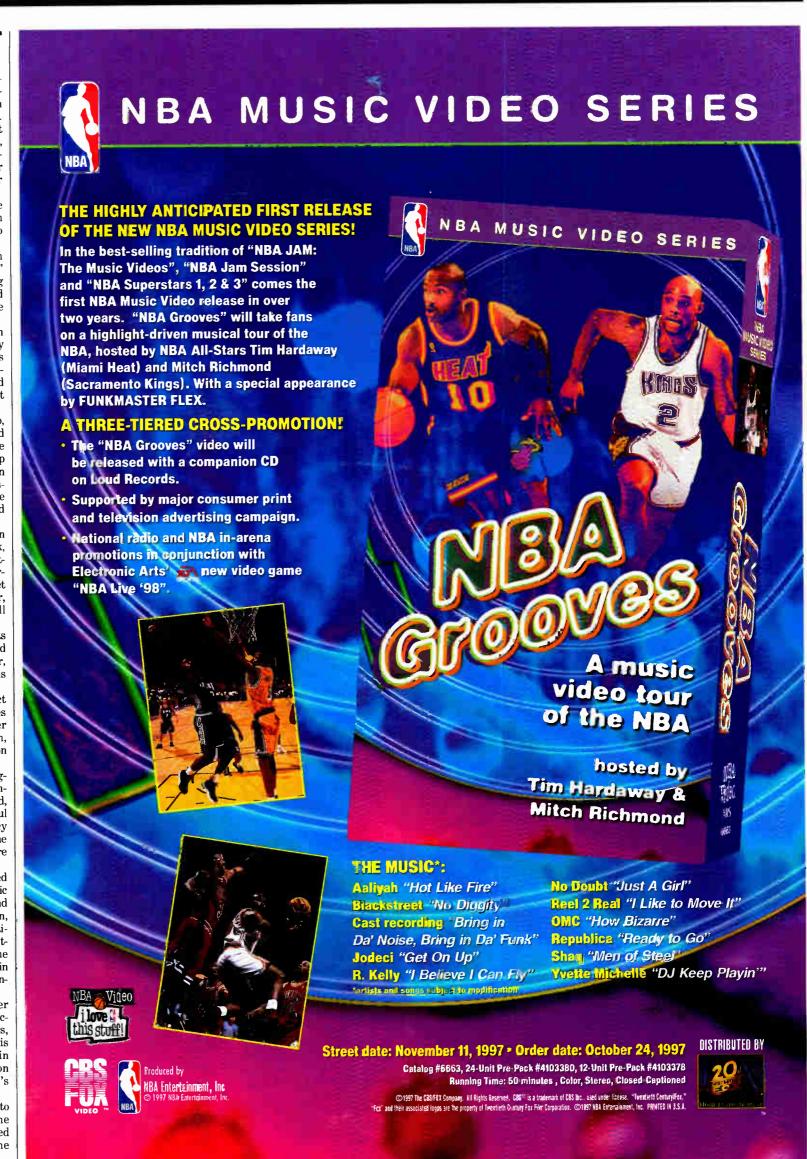
But he wanted to explore his songwriting. The big lesson of his apprenticeship with the Mitchell Trio, he said, was that "powerful songs are powerful not because they're pretty or bouncy or funny, but because they're about the human condition and what we all aspire

He was also increasingly attracted to social and political issues in his music and outside of it as well. After he and his first wife, Annie, moved to Aspen, Colo., in 1970, its sheer beauty captivated him, soon resulting in his heightened environmental awareness and the song "Rocky Mountain High." Also in 1970, Denver acquired a powerful manager in Jerry Weintraub.

Over the next few years, Denver would have almost unprecedented success with album sales, concert tours, and TV and movie appearances. His "Greatest Hits" album, released in 1973, has sold more than 10 million copies and dominated Billboard's album chart.

As he increasingly branched out into environmental and social issues, he found himself becoming what he called the "global citizen." As a model, he tried to emulate Will Rogers.

(Continued on next page)



#### ARTIST, ACTIVIST JOHN DENVER LOST TO CRASH

(Continued from preceding page)

Meanwhile, the private John Denver suffered his problems in silence. A bitter divorce with Annie was followed by a second marriage to Cassandra Delaney, an Australian. That was followed by an even more bitter divorce. His first arrest for driving under the influence came in 1993, the night of the final hearing for that

He and Delaney had a daughter, Jessie Belle. He and Annie had adopted two children, Zachary and Anna Kate.

Denver also went through a tumultuous professional divorce with Weintrauh.

He also separated from RCA after his sales began dwindling and the company turned down his "Perhaps Love" album. RCA then sent him to Nashville to do what he called an "ersatz country album" with "Diamonds And Dust" in 1981. The fact that the Country Music Assn. had named him country entertainer of the year in 1975 and named "Back Home Again" country song of the year cut no ice with the label, he later said.

The giving of Denver's entertainer of the year award remains a defining (and televised) moment in the strains between the worlds of pop and country. The late Charlie Rich was presenting that award (Denver was in Australia), and when he opened the envelope, Rich set fire to the winner's name with his cigarette lighter. Rich himself, it should be remembered, was enjoying country success with pop songs at the time.

In 1975, Denver started his own record label, Windstar.

Denver also conquered other worlds. He toured the Soviet Union in 1984 and returned to Moscow to record an anti-war single with a

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Russian pop singer. He went back in 1987 for a benefit concert for victims of the Chernobyl nuclear reactor catastrophe. He was also the first Western performer to tour China and Vietnam. He came close to flying on a Soviet space mission.

In addition to his own Windstar Land Conservancy, Denver worked for and contributed to countless other beneficent and activist foundations, projects, and institutions.

#### **PUBLISHING LEGACY**

Besides his music and his record of activism, one of Denver's enduring legacies will be his and Cherry Lane's contributions to publishing. All of his some 300 copyrightsincluding co-authorship of such songs as "Take Me Home Country Roads"—are published by Cherry Lane, which maintains a huge roster of Denver songbooks. Earlier this year, Cherry Lane managed to get printed in China the first nonbootlegged song folio from a Western country, a collection of Denver copyrights printed in Mandarin. Last year, Cherry Lane released a folio, "John Denver-A Legacy In Song," in which Denver wrote, "My music and all my words stem from the conviction that people everywhere are intrinsically the same. When I write a song, I want to take the personal experience or observation that inspired it and express it in as universal a way as possible."

Cherry Lane's Okun says he was planning to talk with Denver about two projects in particular: recording a collection of songs he wished he had written and an album with a symphonic orchestra. "He was all excited about those," Okun says.
"During the summer of 1996," he

recalls, "I was listening to France Musique, the French classical stations, and they were playing this piece, 'Joy O Joy,' by Henry Purcell. The announcer said that the work

reminded him of the finest qualities of the English, just like John Denver reminded him of the best qualities of America, its people and land-

"Some years ago, I was in Salzburg [Austria], where John did a Christmas special, 'The Sound Of Christmas,' with Julie Andrews, A young American woman who managed the King Sisters, who were also on the show, said she loved John's music. She wondered why he never did a song in a minor key. I told her that among 150 songs or so, surely some were written in a minor key. I told John about it, and he thought that was strange. Back in Los Angeles, I pored through his catalog, and I couldn't find a bloody song in a minor key. He lived his whole life in a major key.'

A public memorial service for Denver was to be held at 10 a.m. Oct.

17 at Faith Presbyterian Church in Aurora, Colo. An invitation-only memorial service is set for 2 p.m. Saturday (18) in Aspen.

In lieu of flowers, the family has requested donations to any of the following organizations, with checks or money orders made payable to the organization:

The Windstar Land Conservancy, c/o R.M.I., 1739 Snowmass Creek Road, Snowmass, Colo. 81654: the Hunger Project, 15 E. 26th St., Suite 1401, New York, N.Y. 10010; the Cousteau Society, 870 Greenbriar Circle, Suite 402, Chesapeake, Va. 23320; and Plant-It-2000, 9457 S. University, Suite 310, Highlands Ranch, Colo. 80126.

Assistance in preparing this story was provided by Irv Lichtman in New York.

#### W H SMITH TO DIVEST MUSIC CHAINS

(Continued from page 3)

capital in the Wall is 31 million pounds (\$50 million). The statement. says, "Options for realizing the value of the investment in the Wall will be examined as the U.S. music retail market recovers."

Wright says he is "surprised at the radical nature of what [Smith] is proposing."

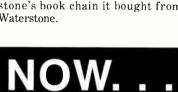
The company says in its statement that it is taking this action "to deliver value to its shareholders by focusing on a core of integrated businesses which can be managed efficiently." However, Wright says Smith is being "radical for sake of being radical.

He suggests that the company has been unnerved by a buyout offer from a consortium led by former bookseller Tim Waterstone (Billboard Bulletin, Oct. 2), with whom, Wright says, the Smith board met again Oct. 14. "They have revisited his proposals," says Wright. "In order to maintain their credibility, they have now had to come up with something radical

announcement about the impending divestment of its music interests without discussing the issue with Virgin, "We not very happy about the public nature of this," he states.

In addition to the group's withdrawal from music, the Smith board is planning to "de-merge" the Waterstone's book chain it bought from Waterstone.

# Wright adds that Smith made its



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#### ST. JOHN'S 'SIGHT' COVERS THE GLOBE

(Continued from page 12)

such a great idea to have Russian musicians playing on it to get a different feel."

"A Flicker Of Gold" is a melancholic love poem. "Like on the first album, some songs deal with quite difficult subjects," St. John notes. "Like 'Don't They Know You've Gone,' which I wrote when a friend's girlfriend died, expresses the anger you feel after someone dies. But there's a lighter side to the album as well—like with 'A Foolish Dance.' So it's not all doom and gloom: It's more three-dimensional than the first album, with more of my character in it."

For Thirsty Ear president Peter Gordon, "Second Sight" is "the classic record that grows on you," he says. "Your ear needs to become accustomed to Kate's orientation, but when you do you realize the breadth and depth of what she's accomplished here: It's so intricate that you can almost be fooled-but at the same time, it's very soothing. People just need to listen a few times—as with all great records. Our problem is that very few people in our business have the time to listen more than once, and we're also fighting the typical fourth-quarter glut of big releases. But having said that, when people take the time, it's tremendously rewarding and enriching. So our greatest strength is our greatest weakness in that people need to spend time on Kate: She takes you to a new land, and that's so hard to do today."

Gordon also feels that St. John is a "breath of fresh air in the field of electronica," being an acoustically based artist and accomplished studio musician who presents a worldly, "almost European-feeling record which stands on its own in the current pop trends." These obviously include the recent focus on women in pop music, and here, "Kate's been there at the forefront all along," adds Gordon, who senses press opportunities with women's and music magazines and upper-demo journals like Utne Reader.

Media, then, are the primary marketing thrust behind "Second Sight" in a campaign described by Gordon as "evolutionary," with "no time frame or feeling that this is a record that's subject to musical trends. It's not a one-trick campaign."

Thirsty Ear will ship "Where The Warm Winds Blow" to radio Oct. 27. "It seems like a good 'bridge track' to her world," says Gordon, noting its "multicultural" instrumentation and St. John's beautiful vocals. "We're trying not to categorize her but cast a wide net in commercial and noncommercial

triple-A formats, NPR stations, and some of the broader ambient, new age specialty shows, since there's a very special quality about the music and a delicate approach that can find a home in many worlds. So we don't have to chase the current pop trends which don't apply here, since the album stands on its own as a unique presentation that allows her to travel different worlds as formats dissolve."

Gordon says that there will be promotional programs at retailers like Borders and Barnes & Noble, "where the clientele is a little more open to the non-pop mainstream." The label will also work the album on the cafe circuit, he says, and other non-traditional marketing venues.

St. John has performed behind "Second Sight" in the U.K., as the album has already been released there. She has a concert in London slated for November, with a tour of Spain set for December. Currently without a manager, she says, she's searching for an agent to help her land gigs in the U.S.

"I'm really anxious to play," she says, "now that I'm in playing mode as opposed to writing mode. When I start rehearsing and realize that I really can do these songs live, I get itchy feet to go out and do it!"

# SOUNDTRACK & FILM SCORE NEWS

#### EDITED BY CATHERINE APPLEFELD OLSON

KOMBAT' ZONE: TVT Soundtrax is heading back into the trenches with the Oct. 28 soundtrack to New Line Cinema's sequel "Mortal Kombat: Annihilation." Rivaling its predecessor in its no-holds-barred sonic barrage, "Annihilation" has a roster that includes TVT acts KMFDM and Psykosonik, as well as the Immortals, Juno Reactor, Future Sound Of London, and Lunatic Calm. The first "Mortal Kombat" set has sold more than 1.6 million units, according to TVT.

"Annihilation" features repeat offenders KMFDM, whose "Meglomaniac" will be one of the first singles, and Juno Reactor, whose Ben Watkins served as producer for one of the singles on the first "Mortal" release. But the set has a more eclectic mix, with leanings in the electronic, dance, metal, and rock genres. Juno Reactor's "Congo," for example, is the result of Watkins' journey to Namibia to record the tribal rhythms of the native bushmen.

With a new film and two new "Mortal" video games on hand to lend awareness, Patricia Joseph, VP of A&R and soundtracks for TVT, says that the label's promotional pump will be working overtime. TVT is bundling a sampler CD with 100,000 units of the game "MK4: Mythology," which hit retail Oct. 1. The sampler includes three tracks from the new album and one track from the first "Mortal."

"For people who are buying it for the [Sony] PlayStation or Nintendo, we want to make them aware that the new record is coming out," says Joseph, "And if they don't already have the older album, it gives them an opportunity to sample a track."

The label is also hoping to raise awareness for its year-old "Mortal Kombat: More Kombat" compilation, which features remixed score material from the animated video series and has sold about 200,000 units, according to TVT.

An extensive radio campaign is also in the works. "We would like one track aimed at the rock/metal community, one track aimed squarely at clubs, and another at alternative radio," says Paul Burgess, VP of marketing at TVT. First single earmarked for rock radio is a Danny Saber remix of Megadeth's "Almost Honest"; the lead dance track is international hit "Fire" by the band Scooter.

But like last time, the biggest promotional vehicle for the soundtrack will be the extensive fight scenes in the film, some 14 this time around, which Joseph says serve as distinct music videos in themselves. "People will remember the music in these scenes; it is unavoidable."

**G**ENETIC COMPOSITION: Composer Michael Nyman has been known to explore the darker side of human nature in his film work, and his latest score for Columbia Pictures' sci-fi thriller "Gattaca" is no exception. The edgy, eerie Virgin Records album—whose tracks have names like "The Crossing," "It's Only A Matter Of Time," and "The Truth"—is due Tuesday (21).

Although "Gattaca" writer/director Andrew Niccol sought Nyman for the movie, the film's underlying subject matter—genetic engineering—holds particular interest for the composer. Nyman, for the past 10 years, has been writing an opera called "Vital Statistics" that treads similar ground. "The opera is about the ways over the last 100 years scientists have attempted to ensure the values of particular people—one race. one gender—above another through various scientific criteria," Nyman says. That opera, which contains completely different music from the "Gattaca" score, is earmarked for debut performances in November '98.

Nyman has spent a career avoiding the clichés he says tend to temper the majority of film music selections. "My whole compositional-language approach and attitude comes from somewhere a long way from Hellywood," he says. "There has always been an easy progression from film work to concert work." A case in point: While writing "Gattaca," Nyman was also at work on a concerto for piano and cello that he finished at almost the exact same time. An album of that work, plus two other concertos, is being released on EMI Classics.

Although his film score roster is voluminous—Nyman's credits include "The Piano," "Carrington," "Monsieur Hire," and almost every movie directed by the oft offensively glib **Peter Greenaway**—"Gattaca" is the composer's first big-budget Hollywood movie. As such, collaborating with Niccol involved more extensive rewrites than he had been accustomed to. "He was very much into detail and getting it absolutely right," Nyman says. "With 'The Piano' we were lucky if 70% of the music was used; with Andrew, 97% was used."

As interest in "Gattaca" grows, Nyman hopes that the film will open additional doors. "I think my career was slightly held back in the '80s because, although people liked my music, they didn't necessarily like the Greenaway films," he says. "They thought I was kind of Greenaway's boy and didn't think I could do something different."

Nevertheless, Nyman can't deny he is more comfortable walking the shadier side of the street. "There must be some kind of dark energy about my music," he says. "But I don't think I'm as dark as my music, or as frenetic as my music... But when I play it live in concert, this is music that comes from my very bones."

#### ELLIPSIS AIMS TO CAST A SPELL IN U.S. FOR HAITIAN VODOU

(Continued from page 12)

batteries of "talking" drums.

The 64 pages of text and photographs in the "Angels In The Mirror" book illustrate the role of vodou and its music in Haitian culture today and ancestrally, with history, poetry, folk tales, and recipes adding spice to the story. Also included is an interview with Mimerose Beaubrun of the popular Haitian roots/rock band Boukman Eksperyans, as well as track-by-track notes by McAlister. A portion of the set's proceeds are earmarked for the Lambi Fund of Haiti, which benefits tree planting and women's aid programs in the country.

Due in stores by mid-November, "Angels In The Mirror" is the latest entry in the "Ellipsis Arts Musical Expeditions" series, which pairs exotic field recordings of indigenous musics from around the world with colorful books of anthropological scene-setting. Previous "Musical Expeditions" titles include the compelling "Morocco: Crossroads Of Time" and "Klezmer Music: A Marriage Of Heaven And Earth," as well as surveys of Celtic, Tibetan, pygmy, and various trance musics. The slim packages have a retail list of \$19.95.

The Roslyn, N.Y.-based Ellipsis Arts also issues larger, more elaborate boxed sets that function as musical coffee-table books, such as "Voices Of Forgotten Worlds" and last year's grand "Jali Kunda: Griot Music Of West Africa," masterminded by world-renowned kora virtuoso/composer Foday Musa Suso (Billboard, Oct. 26, 1996).

Distributed to the U.S. music trade by REP and to book stores by Publishers Group West, Ellipsis Arts product is also featured in gift shops from Disney World to New York's Metropolitan Museum of Art. The label goes through more than 20 distributors internationally, including Sterns in the U.K., Distribution Fusion in Canada, and the PolyGram-racked MSI and FOA Records in Japan.

Of the world of music that Ellipsis Arts has covered over the past few years, the vodou of "Angels In The Mirror" is special to the company's CEO, Jeffrey Charno. That's because this project saw him traveling along with the photojournalists and music producers for the first time.

"It was an amazing trip," Charno recalls. "Haiti is a very alien culture, a whole other world. The atmosphere can be very 19th century—dinner is running around until it's cooked, if you know what I mean. And the music itself is very primal. It was a powerful experience, and I think it made for a powerful record."

The release of "Angels In The Mirror" is timed well, as a related exhibit originating from the University of California-Los Angeles' Fowler Museum of Cultural History is traveling across the country. "Sacred Arts Of Haitian Vodou" currently resides at Detroit's Museum of African-American History. Early next year, the exhibit moves to the New Orleans Museum of Art and then to the Baltimore Museum of Art. "Sacred Arts Of Haitian Vodou" is scheduled to arrive at New York's Natural History Museum in fall '98.

Appropriately, Ellipsis Arts' offer-

ings are available in as many as 2,000 libraries and museums across the country, according to label marketing and media director Wendy Motchan. Beyond the gift-shop trade, Ellipsis strives to reach the various ethnic communities related to each of its releases. McAlister points out that there are just under 500,000 Haitians in the New York area alone, most having immigrated here since the mid-60s. There are also significant Haitian communities in Boston, Miami, Chicago, and Montreal.

At the Tower Records in New York's Greenwich Village, Haitian music has proved popular, according to world music manager/buyer Gloria Rivera. Boukman Eksperyans records are best-sellers in the Caribbean section, and an album by local singer/drummer Emilio Barreto sells out regularly. Sold on consignment, Barreto's self-produced set, "Santisimo," features the vodou-related strains of Santeria.

"I'm superstitious, so this vodou and Santeria music scared me at first," Rivera says. "You know, 'What are people doing with this music?' But I noticed that a lot of the people coming in to buy these records were dancers. And after I listened to it, I was surprised. The music isn't scary—it's great."



#### BILLBOARD'S HEATSEEK **S** ALBUM CHART

		WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RA SALES REPORTS COLLECTED, COMPILED, AND PROVIDED	CK SoundScan®
THIS	LAST WEEK	KS.	ARTIST OCTOBER 25, 1997	TITLE
≐≯	≥≤	30	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVAL	ENT FOR CASSETTE/CD)
1	4	16	★ ★ NO. 1 ★ ★ ★ ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
2	2	22	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
(3)	6	13	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
4	11	7	CREED WIND-UP 13049 (10.98/15.98)	MY OWN PRISON
5	5	20	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
6	3	3	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENOMORANDO
$\overline{7}$	7	3	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
(8)	13	2	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
9	9	3	THE KINLEYS EPIC 67965 (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
(10)	12	5	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
11	8	33	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
(12)	29	17	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
<b>13</b>	21	62	JACI VELASQUEZ MYRRH/WORO 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
14	10	13	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
<b>(15)</b>	19	23	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
16	17	2	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
17	15	11	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
18	NEW >		MARCO ANTONIO SOLIS FONOVISA 514 (10.98/16.98)	MARCO
19	30	10	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
20	18	27	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
<b>(21)</b>	27	8	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)PUS	HING THE SALMANILLA ENVELOPE
22	22	5	FOREST FOR THE TREES DREAMWORKS 50002/GEFFEN (10.98/16.98)	FOREST FOR THE TREES
<b>(23)</b>	25	41	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
24	20	2	CRISTIAN ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
<b>(25)</b>	38	35	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK

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. © 1997, Billboard/BPI Communications.

26	14	2	II TRU MO THUGS 1582/RELATIVITY (10.98/15.98)	A NEW BREED OF FEMALE	
27	23	6	TALK SHOW ATLANTIC 83040/AG (10.98/16.98)	TALK SHOW	
28	16	3	STEREOLAB ELEKTRA 62065/EEG (10.98/16.98)	DOTS AND LOOPS	
29	31	7	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES	
30	32	13	CHARLIE ZAA SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS	
31	26	19	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH	
32	36	20	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING	
33	24	5	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98)	VIN' GOD & LOVIN' EACH OTHER	
34	40	15	LIMP BIZKIT FLIP 90124/INTERSCOPE (8,98/12.98)	THREE DOLLAR BILL, Y'ALL	
<b>35</b>	46	17	CHRIS RICE ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM	
36	37	19	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK	
37	39	3	SOUTHERN CULTURE ON THE SKIDS DGC 25154/GEFFEN (10.98/16.	98) PLASTIC SEAT SWEAT	
38	43	15	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS	
39	33	3	GEOFF MOORE & THE DISTANCE FOREFRONT 25175 (10.98/16.98	THREADS	
40	NEW >		ANDREA BOCELLI PHILIPS 539207 (10.98/16.98)	ROMANZA	
41	41	5	INDIA RMM 82157 (9.98/14.98)	SOBRE EL FUEGO	
<b>42</b> )	NEW >		H2O EPITAPH 86505* (9.98/14.98)	THICKER THAN WATER	
<b>43</b>	47	17	KATHY TROCCOLI REUNION 10003/JIVE (10.98/15.98)	LOVE AND MERCY	
44	NEW >		PIETASTERS EPITAPH 80405* (9.98/14.98)	WILLIS	
45	NEW >		LETTERS TO CLEO CHERRY DISC/REVOLUTION 24688/WARNER BROS. (10.98/16.98) GO!		
46	45	3	HOT BOYS CASH MONEY 9614 (10.98/17.98)	GET IT HOW U LIVE!!	
47 NEW >		EW >	OPIE & ANTHONY RESTURANT 1004 (10.98/15.98) OPIE & A	IE & ANTHONY'S DEMENTED WORLD	
48	44	28	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME	
49	28	3	ORGANIZED KONFUSION PRIORITY 50560* (10.98/16.98)	THE EQUINOX	
<b>50</b>	50	17	LOS TIGRES DEL NORTE ● FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES	

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

KING'S CROSSING: Diana King's 1995 debut, "Tougher Than Love," established her as as a serious up-and-comer in the reggae world, peaking at No. 3 on the Top Reggae Albums chart.

Now, with her sophomore



Numbers Game. "Have A Little Mercy," the Jimmy Jam/Terry Lewis-penned debut single from 4.0's self-titled Savvy/Perspective/A&M release, is No. 35 and No. 46 on the Hot R&B Singles and Hot 100 Singles charts this issue, respectively. The Atlantabased act is in the midst of a press tour and will perform Tuesday (21) on "The Keenen Ivory Wayans Show." The band's album debuted Sept. 23.

album, "Think Like A Girl," which bowed Sept. 30, the Work Group is optimistic that the artist can bleed into a mainstream audience.

"The new record has so much depth that we didn't want to pigeonhole her as a reggae artist," says Work Group VP of product management Barbara Bausman. "She's not necessarily a reggae artist, she's a Jamaican singer. At the same time, we realized we couldn't disregard that base.

Though the label attended to King's core fans with streetlevel promotions, it also hoped to showcase her ability to mix

pop, R&B, and reggae sensibilities.

The label found its opportunity when it was able to place King's version of the Burt Bacharach and Hal David song, "I Say A Little Prayer," as the lead cut on the gold-certified soundtrack to 'My Best Friend's Wedding.'

The song, which was remixed for King's album with the group Love To Infinity, reached No. 38 on the Hot 100 Singles chart.

Meanwhile, "Think Like A Girl" climbs from No. 22 to No. 11 on the Middle Atlantic Regional Roundup this issue.

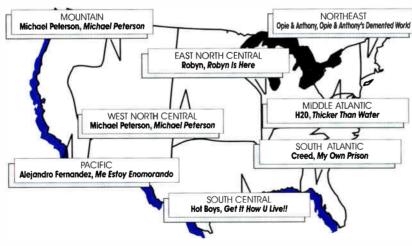
In fact, King has a history of building her career through the big screen (Billboard, Feb.

It was a version of "Stir It Up" on the "Cool Runnings'



Help Given. Chicago-based Mount Pilot's debut album on Doolittle Records, "Help Wanted, Love Needed, Caretaker," is picking up triple-A airplay on stations like KPIG Monterrey, Calif., and WXRV Boston. The album, which was engineered and co-produced by John Keane (R.E.M., Cowboy Junkies) fuses folk, rock, and country elements.

#### REGIONAL HEATSEEKERS NO.1s



#### THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL

  MICHAEl Peterson Michael Peterson

  Lee Ann Womack Lee Ann Womack

  Robyn Robyn Is Here
  Chely Wright Let Me In
  Creed My Own Prison
  Trio Da Da Da
  Our Lady Peace Clumsy
  The Kinleys Just Between You And Me
  Next Rated Next
  Lorie Line Open House
- 10. Lorie Line Open House

MIDDLE ATLANTIC

1. H20 Thicker Than Water

2. Robyn Robyn Is Here

3. Andrea Bocelli Romanza

4. Blink 182 Dude Ranch

5. Our Lady Peace Clumsy

6. India Sobre El Fuego

7. Alejandro Fernandez Me Estoy Enomorando

8. The Beatnuts Stone Crazy

9. God Street Wine God Streel Wine

10. Allure Allure

soundtrack that introduced King to audiences before the release of "Tougher Than Love." And it was "Shy Guy" from that album that became a hit through the film "Bad Boys."

Still, Bausman admits, there are pitfalls to being tied to so many extraneous projects.

"Part of the problem we had on the last record was creating an identity for Diana's album, not just for the single on the soundtrack," Bausman says.

'We want people to see who she is, and sometimes with a pop-crossover or dance artist you have this Svengali-type of artist that has been put together and remade. That's just not her.'

To help familiarize audiences with King, the artist embarked on a 12-city promotional tour, which she finished Oct. 17 in Miami.

Her new single, "L-l-lies," was serviced to top 40 and

top 40/rhythm-crossover stations Oct. 14 and is starting to see life on such stations as WPOW Miami.

COMING SOON: "Sueños Liquidos," the sixth album from WEA Latina rock en español act Maná, could be one of the act's strongest debuts.

Though the album didn't officially bow until Oct. 14, apparent street date violations have resulted in the title nearing the Heatseekers

DIGGING DIRT: MTV has



Junket, RCA act Junkster opens for the Sneaker Pimps through Nov. 1, playing dates Tuesday (21) in Houston and Thursday (23) in Atlanta. The band will also join such acts as Ben Folds Five at a festival date Saturday (25) in Birmingham, Ala. Meanwhile, the quintet has been making regional television appearances during stops. The new single from the band's self-titled debut. which bowed Sept. 30, is "Mr Blue"

placed a clip for "Dirt," the first single from Death In Vegas, in stress rotation. The act, whose Time Bomb album "Dead Elvis" bowed Sept. 16, starts opening dates for the Chemical Brothers in Nov-

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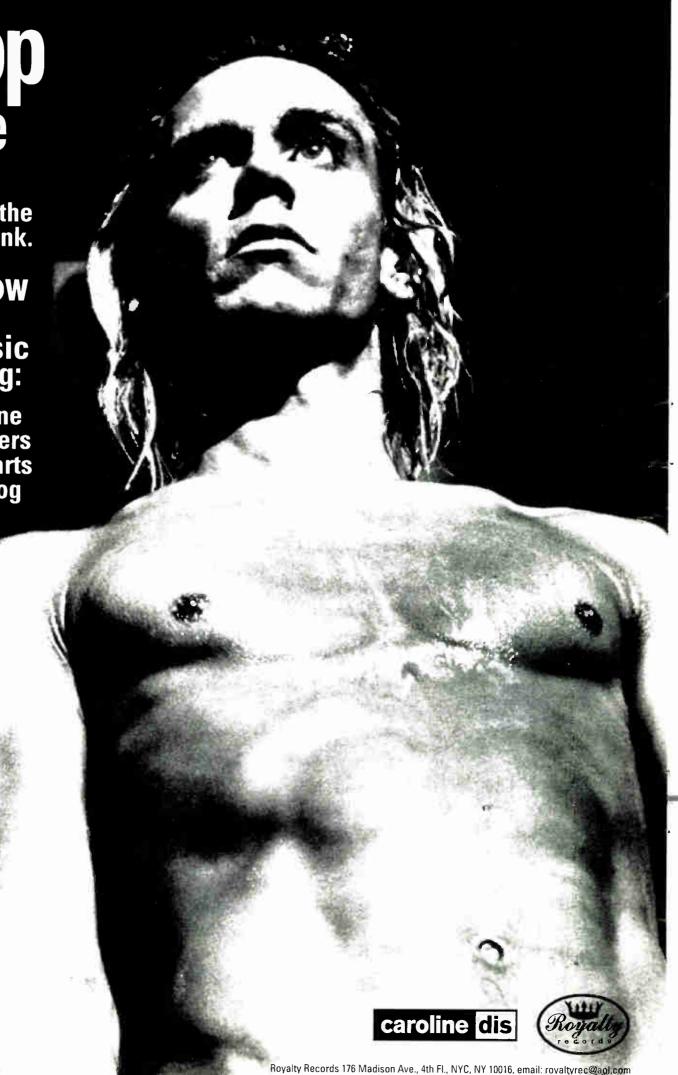
monster magnet
ny loose
pansy division
lunachicks
superdrag
nada surf
blanks 77
d-generation
jayne county
sugar ray
extra fancy
7 year bitch
bush tetras
holy bulls
lenny kaye

liner notes by kurt loder



The net proceeds from the sale of this record will benefit LIFEbeat, the music industry's response to the AIOS crisis.

For more information on LIFEbeat, contact them at 212.245.3240







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Michigan State University
Lake Superior State College
Eastern Michigan University
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College of New Jersey Monmouth College University of New Mexico New Mexico State University New Mexico Highlands University Eastern New Mexico University University of Nevada CUNY Queensborough Community College SUNY Binghamton City of New York Technical College **Buffalo State University** New York Institute of Technology Adelphi University Long Island University Hofstra University Columbia University

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Dominican College
Erie Community College
Clarkson University
Monroe Community College
University of Rochester
Syracuse University
Erie Community College
Ohio University
Bowling Green State University
University of Cincinnati
Wright State University
Youngstown State University
Southeastern Oklahoma State
University
Redlands Community College
Northeastern Oklahoma A&M

Oklahoma City University
Oklahoma State University
Southwestern Oklahoma State
University
Oregon State University
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Utah State University
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Longwood College
Norfolk State University
Virginia Commonwealth
College of William and Mary
University of Vermont
Western Washington University
Eastern Washington University
Washington State University
University of Washington
Gonzaga University
Fox Valley Tech
Concord College
University of Charleston

# DEW YORK

# Must Be The Place

THE CITY WAS STARTING TO BE KNOWN AS THE NATION'S PREMIER ENTERTAINMENT CENTER BEFORE THE TURN OF THE LAST CENTURY. AS THE NEXT ONE APPROACHES, NYC RETAINS ITS CACKET AS A SHOWCASE FOR GIFTED PERFORMERS, THE PLACE WHERE THEY CAN PLAY FOR THE BIGGEST, MOST DIVERSE CROWDS AND ATTRACT THE ATTENTION OF THOSE WHO CAN MAKE THEIR CAREERS.

#### BY DON JEFFREY

NEW YORK—New York is frequently cited as the epicenter of fashion and finance. But it's no exaggeration that, for more than a century, it has been the essential city for music as well. It was starting to be known as the nation's premier entertainment center as early as the mid-1800s, providing popular as well as classical music to increasingly sophisticated audiences.

Its earliest form of popular entertainment was the minstrel show. In fact, one of the first pop tunes written and performed in New York was, ironically, that ode to Southern pride, "Dixie." A northern minstrel man named Dan Emmett wrote the song in 1859 as a "walk-around tune" for his group, Bryant's Minstrels, during appearances in the city.

When vaudeville replaced minstrelsy as the dominant form of live entertainment, New York led the way. In 1881, Tony Pastor opened the 14th Street Theater, which became the leading venue for the city's most talented singers, instrumentalists and comedians.

Now, more than 100 years later, the city retains its cachet as a showcase for gifted performers, the place where they can play for the biggest, most diverse crowds and attract the attention of those who can make their careers.

Continued on page 32

# WHERE'S MUSIC: The A&R Of NYC

ew York became a wellspring of musical artists for the recording industry about the time that the Broadway theaters began to develop native talent. One of the first was George M. Cohan, whose "Little Johnny Jones" in 1904 signaled the birth of the American musical play. In succeeding decades, the torch was passed to great composers such as Cole Porter, George Ger-

while, big bands, led by luminaries like Duke Ellington and Count Basie, were thrilling audiences in Harlem and winning recording contracts.

In the early 1940s, Frank Sinatra, stepping out from the Tommy Dorsey Orchestra, played his first solo club date in the city, at the Rio Bomba, and was a smash, ushering in the era of the musical idol. The singer signed with Columbia Records.



Count Basie: Harlem to Birdland and beyond

shwin, Irving Berlin, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Steven Sondheim and Lorenz Hart, who created a spectacular body of sophisticated and endlessly recorded non music

recorded pop music.
In the 1930s, after the repeal of Prohibition, talented performers in night clubs and cabarets sang and played from the stage to the recording studio. Labels like American Decca quickly signed singers like Bing Crosby, the Andrews Sisters and the Mills Bros., who were becoming well-known through radio and jukeboxes. Mean-

After World War II, a variety of smaller jazz clubs prospered. Foremost among them were such legendary venues as Birdland and the Five Spot, which nurtured the careers of some of the most adventurous musicians in jazz. The former club, named for Charlie "Bird" Parker and immortalized in George Shearing's "Lullaby Of Birdland," became the Mecca of bop in the '50s, while the latter regularly hosted such legends as Thelonious Monk, Coltrane, Charles Mingus, Cecil Taylor and Eric Dolphy.

Continued on page 35

#### NEW YORK STYLE.



#### NEW ORLEANS SOUL.

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# NEW YORK

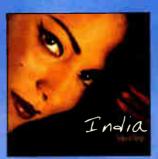
**New York City represents** a sonic environment unlike any other city on earth, with extremes that take in everything from the classical timbres of Lincoln Center to the subterranean roar of the city's subway system. The sheer auditory onslaught of Manhattan, not to mention its astronomical real-estate values, would seem to mitigate against the sheltered environment of the recording studio, yet, as noted in the accompanying story, the city has been home to some of the world's best tracking facilities for the past half century. E.B. White, in his essay "Here Is New York," wrote that the city is both changeless and changing. In tribute to both the city's quixotic character and the music it has inspired, Billboard—starting on Page 8 provides brief sketches of five recordings that epitomize the five respective decades in which they were recorded, each one representing the perfect combination of artist, producer and song and, just as importantly, the studio that brought them together, as could only happen in New York. Continued on page 26 DV RELIZIN VA





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SONIC SIGNPOSTS Continued from page 24

THE SONG: "I Wonder Why" by Dion & The Belmonts

DATE: 1958

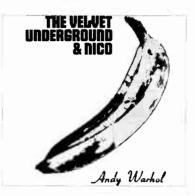
STUDIO: Bell Sound
HISTORY: Bronx

native Dion and his backing vocalists the Belmonts previously had recorded a couple of singles for Mohawk Records, but when that label rejected one of his sides, Dion's produc-

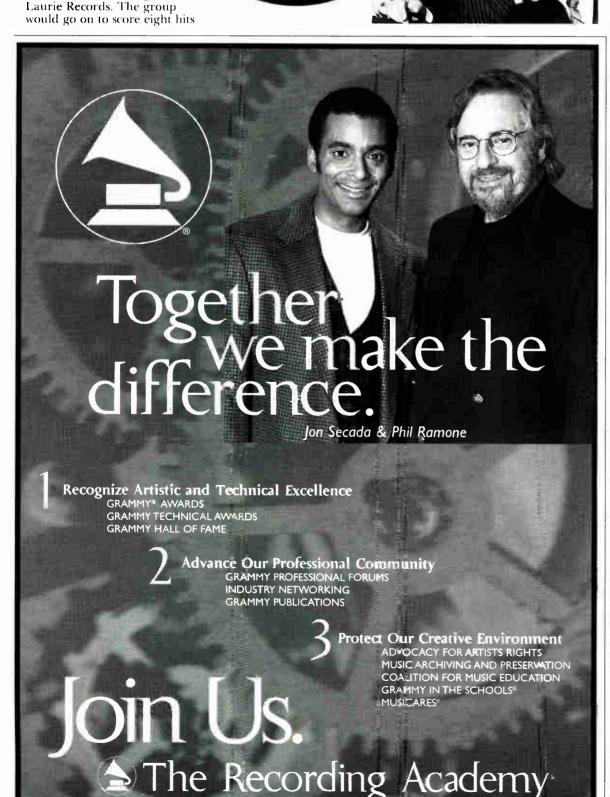
er, Gene Schwartz, began

with the label. One-track mono recordings such as "I Wonder Why" yielded a raunchy, primitive yet LURIE poignant sound for Dion & The Belmonts, who gave a I WONDER WHY BION & THE BELLMONTS

musical identity to the colorful varieties of New York street types they grew up around.



Underground's legendary, eponymously titled first album, with its Andy Warhol-designed "banana" sleeve art, was recorded in part at Los Angeles' T. T. G. Studios. Most of the songs, however, were recorded at the old Scepter Records sound studio in Manhattan, which at that point, had fallen into disuse and decay. It seems fitting that Lou Reed cut the vocals for tough, post-doo-wop nightmare clas-sics such as "There She Goes Again" in the same room where the Shirelles recorded. The "banana" album didn't vield any hits; its dark subject matter and abrasive textures didn't sit



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THE SONG: "All Tomorrow's Parties" by The Velvet Underground & Nico
DATE: 1966
STUDIO: Scepter Studios
HISTORY: For a band so closely identified with New York, there is a measure of irony in the fact that the Velvet

HEART OF GLASS

Chrysalis

well with most free-form hippie FM programmers, and MGM's concurrent release of "Freak Out" by the Mothers Of Invention shoulder-checked it off the airwaves. But, as Velvets fans are quick to point out, everyone who bought a copy eventually started their own band.

THE SONG: "Heart Of Glass" by Blondie
DATE: 1979
STUDIO: Record Plant HISTORY: Having already produced '70s hits for Exile and Nick Gilder, Mike Chapman gave Blondie its first Hot 100 single with the No. 1 hit, "Heart Of Glass." Cut at the Hit Factory, with Peter Coleman engineering, it was drawn from the band's fourth Chrysalis album, "Parallel Lines," which featured guest guitaring from then-New York resident Robert Fripp. The electro-disco "Heart Of Glass" (whose sound presaged the band's later work with synthking Giorgio Moroder) was initially conceived as a novelty

THE SONG: "Like A Virgin" by Madonna

Continued on page 30

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nelting pot of cultures, it is also a place for taking risks and experimenting. New York City seems to have a healthy balance of creativity and angst. This environment is conducive to writing and recording music," says Will Schillinger, founder of Pilot Recording Studios. New York has more working musicians than any city in the country, according to Bill Moriarity, president of the

union music at a discounted scale, so we are getting more low-budget films under contract," says Moriarity.

Although some of the well-known studios of the past—such as Bell Sound, A&R, Skyline, Media Sound, Automated, Power Station, the Record Plant, RCA and the House Of Music—are no longer around, Brosious says, "Demand for recorded sound has never been greater [e.g. audio for video,



From KFC to Kiss: Howard Schwartz in his studio

Local 802 musicians union. "The talent comes here because the work is here, and the work is here because the talent is here," he adds.

The recording industry has understandably changed over the years. Commercial-jingle recording really was the bread and butter of the New York recording industry back in the 1950s, and there's less of that now. But, arguably the most significant change in the recording industry came in the 1990s, with the advent of lower-cost recording studio equipment that allows musicians to bypass demo sessions, says industry guru Hamilton Brosious of studio financial consulting company Hamilton Brosious Associates. Film-score recording, on the other hand, has been on the upswing in New York. "We have now put together a contract that allows low-budget films to use

audiobooks and video games]." Brosious says those studios with the ability and desire to change are still booming. The largest recording studio in New York right now is the Hit Factory, which can reportedly handle upwards of 140 musicians. Following is a selected guide to some other studios.

Alien Flyers (at Skyline Studio's former site) was founded by Robert Rubeni in 1996. The studio boasts a very diverse clientele from Brazil, Russia and, of course, the U.S. In fact, Roberta Flack was in the studio when Billboard spoke with Rubeni, who says his studio offers "new equipment in a European style."

Avatar Studios (at Power Station's former site) opened its doors in July 1996. "Our studios are popular because of the tracking rooms' unique configurations. Producers like the studio because what they hear in the studio is what they hear when they get home," says studio manager Zoe Thrall. Artists who have recorded here include B.B. King, Aerosmith, Harry Connick Jr. and Gonzalo Rubacalba.

Clinton Recording Studios opened its doors as a jingle house in 1983. Its 24-foot ceilings and live acoustic spaces can accommodate 85 musicians, according to owner Ed Rak. Although a lot of film scores are done here, some of the larger advertising firms (such as Young and Rubicom) still work here, according to Bill Foley, bookings manager. Film scores recently done at Clinton include "Excess Baggage" and "Marvin's Room," while Tony Bennett, Chick Corea and Carly Simon have worked here.

Electric Lady Studios was a haven for Jimi Hendrix 27 years ago. The well-known "Purple Haze" room (Studio B) has recently been redesigned and offers an SSL 9000 J Series console custombuilt in a deep hue of purple. adding to the motif. According to Mary Campbell, studio manager, Now that the Hendrix family has regained control of his legacy, they have brought Jimi back to Electric Lady, along with original engineer Eddie Kramer for the 'South Saturn Delta' album, to be released this month." Among other studio clients: Anita Baker, Bee Gees, Mariah Carey and Placido Domingo. East West Music Inc., a com-

East West Music Inc., a commercial-production company, was started up in the mid-1980s by composer/arranger Lisa Ratner. After looking over the shoulders of many well-known engineers, Ratner decided to start the FasTrax Music & Audio recording studio, where she is chief engineer and producer. Several popular TV-commercial campaigns were produced by Ratner—most recently for Xerox, Maybelline and Mountain Biker magazine.

Howard Schwartz Recording began in 1975 with radio production and jingle work. "With two studios, we accounted for an enormous number of jingles, such as Chevy and Kentucky Fried Chicken," explains owner Howard Schwartz. In 1980, Schwartz became a full-service facility with 12 audio-for-video studios. Some HSR credits include "The Lion King," "Men In Black" and "The Nanny." Artists who've worked there include the Rolling Stones, Kiss and Bruce Springsteen.

Mirror Image is new to Manhattan, although owner Tommy Uzzo has had a studio in Huntington, Long Island, for the last seven years. The studio, which has produced many dance and hiphop hits (from Cover Girls and Coolio), offers a low-key atmosphere, and that's its appeal, according to Uzzo. "We don't advertise. In fact, we don't even have a sign on the door. No one is allowed in the session but those involved," he says.

Pilot Recording Studios, founded in 1992 by Will Schillinger, offers a live room with more than 150 microphones, including many ribbon and tubes. A wide range of Continued on page 31



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**SONIC SIGNPOSTS** Continued from page 26

#### HISTORY:

Producer Nile Rodgers spent much time at the Power Station. the recording facility whose sound defined the early '80s, and it was there that he helmed sessions for Madonna's "Like A Virgin" album. The title track, which Rodgers himself was initially hesitant to record until Madonna's enthusiasm assuaged any doubts he might have harbored, proved to be her first No. 1, establishing her as a major artist in the process. Though the album featured much innovative synth and keyboard work, taking advantage of then-recent developments in digital recording, the band that played this hit consisted of Rodgers' signature rhythm guitar, bassist Bernard Edwards and drummer Tony Thompson, who in another incarnation were known as

no strangers to chart action themselves.

THE SONG: "One More Chance" / "Stay With Me" by <u>Noto</u>rious B.I.G.

DATE: 1995 STUDIO: The Hit Factory HISTORY: Produced by Norman and Digga / Bluez Brothers, Chucky Thompson and Sean "Puffy" Combs, and

recorded and mixed by "Prince" Charles Alexander at the venerable and aptly named Hit Factory, "One More Chance"

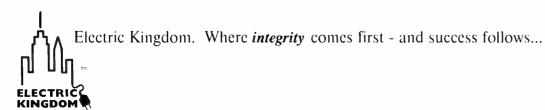
Stay With Me" stayed at No. 1 for nine weeks in 1995. This was ample testament to the creativity of Notorious B.I.G. The late rapper (a.k.a. Biggie Smalls) from New York's Bedford-Stuyvesant neighborhood was initially brought to Uptown Records by Combs, then head of A&R for the label. When Puff Daddy formed his own Bad Boy imprint, he signed Notorious B.I.G., and it was for this label that the latter recorded his "Ready To Die" album, from which this platinum single was



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**STUDIOS AT WORK**Continued from page 29

instruments is available at this fullservice facility, which also offers tracking, editing and mastering. The first record done at Pilot was God's Child's "Everybody's One." Other recordings include Marshall Crenshaw's "My Truck Is My Home" and Lisa Stansfield's "Take Me Away"

Platinum Island Studios is celebrating its 10th auniversary this year. It bills itself as a studio "run by artists for artists." This dual 48-track analog two-room facility offers modern and vintage signal paths to tape, according to founder Richie Kessler. Platinum has also created its own indie label, Necessary Records, and an inhouse production company, Next Reality. Platinum's first platinum record was Taylor Dayne's "Tell It To My Heart." Recent projects include Moby (track/mix for the new James Bond movie theme) and the "Men In Black" sound-track.



Platinum Island Studios

Quad Studios, now entering its 20th year, was started by Lou Gonzalez while he was working on the "Sesame Street Block Party" album; the first album recorded at Ouad was the cast soundtrack to that show. What started as a oneroom studio has grown to a sixfloor facility. A long-term renovation plan has already resulted in a studio with two SSL consoles. In January 1998, the Quad's Penthouse will re-open, with a 96input G+ SSL with Ultimation. Recent clients include D'Angelo, Mary J. Blige, David Fathead Newman, INXS and Jon Bon Jovi.

Right Track Recording is 21 years old this year. It started as a small demo facility and blossomed into a three-room operation. Each of the studios offers something unique, according to Barry Bongiovi, general manager. For instance, Studio A has been refurbished to offer, in addition to a large live room, four isolation booths with lines-of-sight to the control room and to each other. The two new tracks on Billy Joel's upcoming greatest-hits album were recorded here, as were parts of James Taylor's "Hourglass."

Room With A View is a one-

Room With A View is a oneroom mixing studio that offers a private atmosphere with personalized service and a "gorgeous" view of New York, according to new studio manager Laura Hansen. In the last year, a Solid State Logic Continued on page 32

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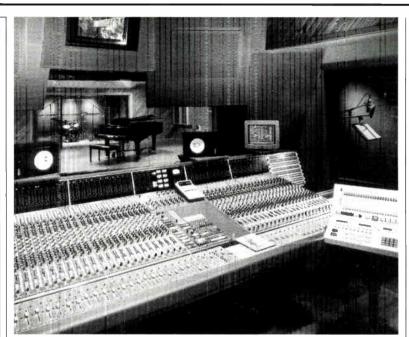


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Sound On Sound has recorded Clapton and Colvin.

STUDIOS AT WORK Continued from page 31

SSL 9000] was added to the studio, offering a diversity of recording options. Among projects recently mixed there: David Byrne's new album, "Feelings," and Paula Cole's "This Fire."

Nearing its 20th year is RPM. It's a one-room facility offering a feeling of home for the artists, according to Steve Revitte, assistant engineer. "We are also one of the top studios for microphone collections," he says. The Spin Doctors and Natalie Merchant have recently worked at the studio while veteran acts like the Rolling Stones and Talking Heads ("Fear Of Music") have also been guests.

Sear Sound has been around for 32 years. This vacuum-tube studio's claim to fame is the 160 microphones available there. Owner

Walter Sear says, "I have always fought trends in both style and technology. I listen. If I think that something sounds good, I buy it or build it." Some of the artists who have recorded there are Sonic Youth, Cassandra Wilson, Shawn Colvin, Eric Clapton and Joan Osborne.

Sorcerer Sound's Studio B has a 25-foot ceiling and catwalk, which is great for ambience microphones, according to Vera Beren, studio manager. More than 100 microphones add to the studio's appeal as well. Some of the other equipment includes Steinway B pianos and Hammond organs. Recent clients include Blues Traveler, Philip Glass, Dar Williams and David Sanborn.

Sound On Sound has remained popular, according to studio manager Ann Selznick, because "We are able to handle a wide variety of projects. Fifty percent of our work is live jazz sessions." The sound-track for the new "Blues Brothers 2000" album was recorded here, and the pre-recorded music for New York's famed Macy's Thanksgiving Day Parade has been re-corded here.

Unique Recording Studios began operation 16 years ago. Many dance and rap hits came out of here, including several from Cameo and Run-D.M.C. Said to have been innovative in the use of M1D1, the studio still has a large collection of MIDI keyboards, according to manager Tony Drootin. There has been a move toward live performance work and, as a result, Unique has changed the dimensions of its studio. Recently, Marilyn Manson and Joe Lynn Turner have cut there.

That's just a taste of what's available in New York. Most industry experts say that the studio market is stable now; few, if any, facilities are closing for lack of work. When asked what's so special about the location, studio managers have a ready answer: "It's New York!" ■

THIS MUST BE THE PLACE Continued from page 22

Besides thriving commerce, population and top talent, another important element in the growth of the music business here was technology. As early as the 1870s, Thomas Edison was inventing the phonograph and tin-foil cylinder recording in his New Jersey laboratory. Because of the proximity of Edison's lab to New York and its houses of capital, it was natural that the nascent recording industry should begin here. By 1891, the Columbia Phonograph Co. was

As early as the 1870s, **Thomas Edison was** inventing the phonograph and tin-foil cylinder recording in his **New Jersey laboratory.** Because of the proximity of Edison's lab to New York and its houses of capital, it was natural that the nascent recording industry should begin here.

manufacturing "entertainment cylinders," mostly for the growing business of coin-operated machines. An early hit was John Atlee's performance of "Home Sweet Home.

#### REGARDING BROADWAY

By the turn of the century, a lively Broadway theater scene had developed, and the musical play became a popular form of enter-tainment. In addition to importing works by such European greats as Gilbert & Sullivan, New York's theater community was nurturing its own home-grown musical artists. One of the first was George M. Cohan, whose 1904 production "Little Johnny Jones" introduced two of the most popular songs of the century, "Give My Regards To Broadway" and "I'm A Yankee Doodle Dandy."

Much of the serious or classical music was still being imported from Europe, but with the creation of Carnegie Hall, the city had a performance space as good as the European halls. In 1903, RCA Victor was making recordings on its Red Seal label from studios in Carnegie Hall, and by 1914 the sheer number of records made by the label in New York indicated that the city had replaced the European capitals as the center of classical recording.

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It was at this time that the system of paying royalties to artists began, as Red Seal producer C.G. Childs, in an attempt to keep the exclusive services of his musicians, agreed to pay them a fee for each recording sold.

Music publishing had put down roots here many years before. An early example of this was the publishing in 1867 of the first collection of black spiritual songs. Copyright laws were passed in the U.S. in 1909, and in 1914 composer Victor Herbert ("Babes In Toyland") and fellow musicians formed the American Society Of Composers, Authors And Publishers (ASCAP) in New York to collect and distribute fees for the use of copyrighted songs. Broadcast Music Inc. (BMI), the second major copyright agency, was formed here in 1940 by broadcasters in reaction to fees charged them by ASCAP.

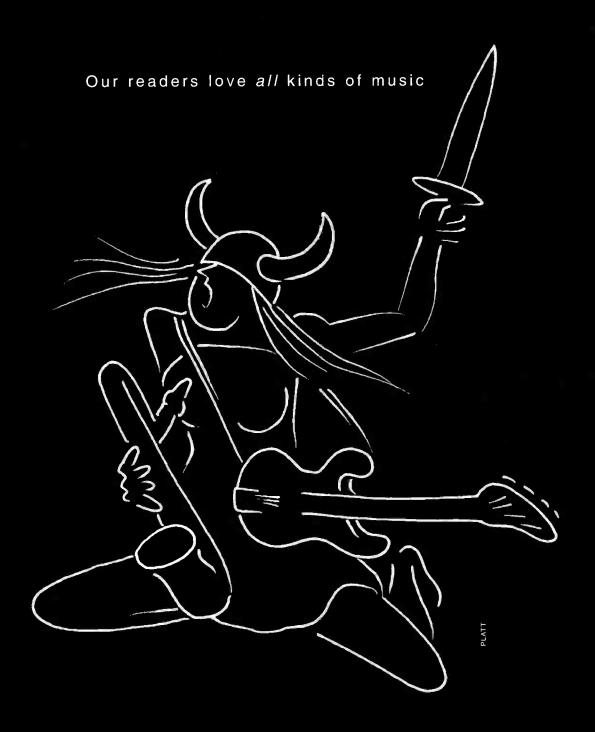
By 1914, the sheer number of records made in New York indicated that the city had replaced the European capitals as the center of classical recording. It was at this time that the system of paying royalties to artists began, as Red Seal producer C.G. Childs, in an attempt to keep the exclusive services of his musicians, agreed to pay them a fee for each recording sold.

Both firms have flourished in New York amid the growth of many small as well as huge multinational music-publishing firms. The proximity of artists, managers, publishers and the performingrights groups made it easy for the publishing industry to become concentrated here.

Meanwhile, the New York-based record companies were taking advantage of growing demand and technological advances to market recordings. In 1904, Columbia introduced the first two-sided flat disc. Competition increased as two music configurations existed: the cylinder and the disc. But, by 1912, Columbia had discontinued making the cylinder, and it looked as if Edison's invention had lost the Continued on page 34

New York

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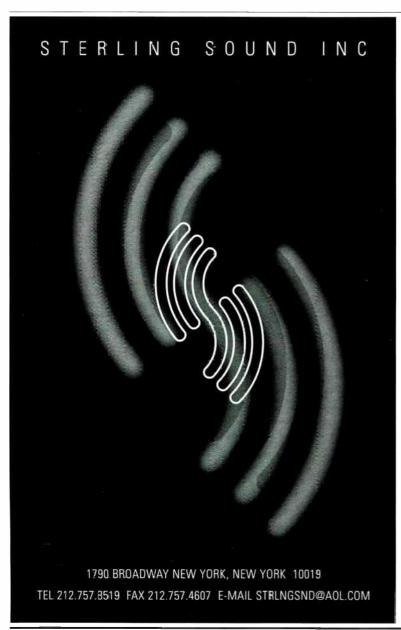
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THIS MUST BE THE PLACE Continued from page 33

format war. Edison himself by this time was making flat discs.

#### JAZZ FROM NEW ORLEANS

With advances in technology making recordings and players available in the average home, the record industry was off and running. A new form of American music, then called "jass," was recorded by RCA Victor in 1917, ironically of a white band, The Original Jass Band Of New Orleans. In 1921, the New Yorkbased record industry had achieved record sales of \$106 milhad lion. But a new phenomenon was about to reverse that upward trend.

In the first decade of the century, a development was taking place in New York that would have a profound effect on the music industry, and still does to this day-radio. In 1907, Lee DeForest, a scientist at Western Electric, was broadcasting records from a studio in New York. Three years later, he was broadcasting a program from the Metropolitan Opera featuring Enrico Caruso.

By 1920, radio was a popular medium for music, and it was starting to make a serious dent in record sales. In 1922, they fell to \$92 million, and by 1925 they were down to \$59 million. The Columbia Phonograph Co. had gone into receivership in 1923.

Radio was becoming so pervasive—and hurting record sales so much-that it drew the attention of the performing-rights society. In 1923, a court ruled in favor of ASCAP, requiring stations to pay the rights organization fees for recordings played on the air. But the issue

went back to the courts many times over the next two decades until, in 1941, the Justice Department required a consent decree that established the systems of payment for playing songs.

Ed Sullivan

By 1929, record sales had risen, back to \$75 million. But that was the year of the Crash, and the combination of the resulting Depression, radio's widening reach and the popularity of talking movies sent the record industry into another tailspin until sales reached a low of \$5 million in 1933.

It was the proximity of Wall Street and major financiers with capital resources that had fueled the growth of new ventures in the recording industry here. And it was access to the New York capital markets that helped create some of the multinational corporations that now dominate the music busi-

Time Warner, parent of the largest record company in the U.S., Warner Music Group (Warner Bros., Atlantic, Elektra), became an entertainment colossus here through mergers and acquisitions

and remains based in New York's Rockefeller Center. PolyGram, the largest worldwide record company (A&M, Island, Mercury, Motown, Deutsche Grammophon), became a powerhouse after public stock offerings in New York and London. BMG, although a private company based in Germany, decided to headquarter its worldwide entertainment operations (Arista, RCA) here in New York's Times Square, helping to spearhead the redevelopment of that once seedy part of town. And Japanese consumerelectronics giant Sony also chose to base its worldwide music operations in New York, close to its U.S. electronics companies.

Wall Street continues to prime the pump of popular music. In the past few years, some high-profile new record companies, like dancemusic producer Jellybean Benitez' label, have gotten their start with Street funding.

#### **BLOCK'S ROCKIN' BEATS**

After record sales bottomed out in 1933, they began a slow climb again. One reason was the repeal of Prohibition, which created a booming business for cafés and restaurants-which rushed to install jukeboxes that popularized recordings. Singers and bands became household names in America.

In 1942, on New York's WNEW radio station, Martin Block became the first famous DJ in

the nation, with his "Make Believe Ball-room" show, playing songs supplied free by labels looking to promote their artists and recordings.

But it wasn't many years later that radio had been supplanted as the principal mass medium by television, and once again New York was able to use its hu-

man and financial resources to exploit a new technology for music. The early TV industry was based in New York, and variety shows featured the top-selling performers of the day. It was "The Ed Sullivan Show," broadcast from New York, that in 1956 introduced much of America to Elvis Presley, the reigning king of rock 'n' roll; and then in 1964 to the Beatles, arguably the most popular act to come along in the past 40 years. And after cable TV emerged to rival the broadcast networks, it was New York-based MTV that in 1981 created another seismic change in pop music: the telecasting of music videos to promote acts and records.

Although cities like Los Angeles and Nashville started to rival New York as centers of the recording industry in recent decades, New York has never lost its lead as the nucleus of the music business, as well as of such diverse genres as jazz and classical, nor has it lost its edge as home to clubs and theaters from which have emerged some of the hottest trends in popular music.





## NEW YORK

SOUND OF THE CITIES

AGR IN NYC Continued from page 22

The late '40s and early '50s likewise saw the rise of another potent new form. Rhythm and blues—or race music, as it had been called—was gaining more adherents among those in a newly prosperous and confident society willing to accept racial diversity. In New



AGR legend: Columbia's Hammond



Bowery breakthrough: Ramones



Thelonious Monk

York, brothers Ahmet and Nesuhi Ertegun started Atlantic Records in 1947 and a couple of years later began to release R&B records that would take the genre to the mainstream and pave the way for the rock 'n' roll revolution several years later.

When the age of rock began in the mid-'50s, New York also provided the artists, producers and labels to capitalize on the new music. From the doowop groups like Frankie Lyman & The Teenagers and Dion & The Belmonts in the 1950s to Phil Spector acts like the Crystals and the Ronettes in the 1960s, New York brought a street-savvy edge to the new musical form that rivaled the contributions of other early rock cities like Memphis and New Orleans.

And, when the folk revival burst in the early 1960s, much of its suc-

cess was credited to singer/song-writer Bob Dylan, who leaped to faine after the press discovered him playing in Gerde's Greenwich Village folk club in 1961. The Minnesota-born Dylan provided a link with the past and the future, and not just because of his devotion to folk-music tradition and his electrification of that genre. The New York-based A&R executive who signed him to Columbia, John Hammond, was also the person who in the 1930s recorded the great jazz/blues singers Bessie Smith and Billie Holiday and then in the 1970s signed the passionate rock 'n' roll troubadour Bruce Springsteen.

In the late 1970s, young black DJs and performers working turntables and microphones at parties and clubs in New York's South Bronx gave birth to the phenomenon of rap, which has proved its staying power. New York-based labels like Def Jam, Loud and Bad Boy have helped defined the genre in the 1980s and 1990s.

About the same time, there emanated from the large glittery dance clubs of Man-

dance clubs of Manhattan another new form of music that brought the elements of rhythm and movement back to pop—disco. After committing their resources to the genre, the major labels pretty much abandoned it in the wake of an industry crash at the end of the '70s, but a scrappy and successful group of indie labels, many

of them based here, stayed with dance music and watched its resurgence in recent years.

Also in the late '70s, a raw and powerful form of rock 'n' roll called punk was bubbling out of downtown Manhattan clubs like CBGBs and Max's Kansas City, bringing to the fore acts like the Ramones, the Talking Heads and Blondie. New Wave and No Wave were a couple of the divergent strains that grew out of punk. Labels like Sire Records emerged to capitalize on the new sound.

The city's clubs continue to showcase hard-edged bands, but some executives point out that, for rock at least, Manhattan is not the breeding ground. Don Fury, owner of progressive hardcore label Building Records, says, "New York's a pretty intense center surrounded by suburbs. The suburbs are where it breeds. You grow up around the hub of New York, and it draws you in like a black hole."

And Monte Conner, VP of A&R for New York rock label Road-runner Records, adds, "I don't think New York's that great a scene for unsigned bands. You don't build a fan base here by playing at Brownie's. You build an industry buzz." He says he found three bands in the other New York—Brooklyn.

But considerations about Manhattan aside, New York still pro-Continued on page 36 Just  $2\frac{1}{2}$  years after getting into the <u>music</u> biz, we hit #1.

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# NEW YORK

AER IN NYC

Continued from page 35

vides the laboratory where a mixture of many kinds of music can combine to create new syntheses of

Jazz continues to thrive here in the hallowed established clubs like the Village Vanguard as well as in newer venues like the Knitting Factory, Michael Dorf, who started the club and its Knitting Factory Works label, says, "I operate a record company out of a club. That's been our hopeful claim to fame. The amount of great talent in this city is startling. You can carve a niche in any direction you want to grow in."

'I guess it's the ultimate melting pot in the U.S.," says Mark Finkelstein, founder of 8-year-old dance label Strictly Rhythm. "The Midwest is very homogeneous. But in New York you have different cultures together, each of which has its own music.

And Steve Gottlieb, founder of New York's 12-year-old TVT Records, says, "If your mission is to discover fresh new trends and be closer to originality, I think you want to go to New York. -D.I.



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Based in Brooklyn, N.Y., Stephen Keene is a painter who feels a sense of kinship with musicians. He likens his working method (creating paintings in series, doing upwards of 20 per day) to that of a musical performance in that spontaneity is intregral to the act: There is no going back to fix or fine tune, and the way a painting turns out the next time will always be somehow different, enriched by the preceding work. Keene also wants his work to be as affordable as recorded music, selling each painting for about the cost of a CD or a single.

Appropriately, his work has appeared as cover art for a number of bands, including Pavement and the Apples In Stereo. In the past four years, he has sold close to 14,000 paintings.



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Phenomenal Collaboration. Qwest Records' ingénue Tamia, right, pairs up with LL Cool J, left, to work melodies for "Don't Be Late, Don't Come Too Soon, a track slated to be included on his upcoming Def Jam album, "Phenomenon."

# **Stars Sing The Blues On B.B. Set**

# MCA's 'Deuces Wild' Has Stones, Clapton, More

■ BY CHRIS MORRIS

LOS ANGELES—B.B. King's new album "Deuces Wild," due from MCA Records on Nov. 4, glows with highwatt star power.

In the manner of "Blues Summit," the 1995 set that matched King with a host of blues luminaries, "Deuces Wild" mates the veteran blues performer with a cavalcade of R&B, pop, rock, and country titans.

MCA marketing director Michael Solomon says, "When the new administration came into MCA, they looked at B.B. as a kind of treasure, but the

key was, How do you utilize a treasure and get the full spectrum of the public to enjoy what it is that he does? They came up with the idea that, since B.B. has influenced so many different people and he's played on so

> many other different people's records, wouldn't it be interesting if we asked those same artists if they would want to play on his?



And virtually everybody from the Rolling Stones on down just jumped at the chance."

The forthcoming album features King in tandem with Van Morrison (the original "If You Love Me"), Tracy Chapman (a remake of King's hit "The Thrill Is Gone"), Eric Clapton (King's standard "Rock Me Baby"), Simply Red's Mick Hucknall (Percy Mayfield's "Please Send Me Someone To Love"), Bonnie Raitt (Aretha Franklin's hit "Baby I Love You"), and D'Angelo (the great Jerry Ragavoy composition "Ain't Nobody Home").

Also featured are Dr. John (his own

"There Must Be A Better World Somewhere"), Marty Stuart ("Confessin' The Blues"), the Rolling Stones (a remake of King's "Paying The Cost To Be The Boss"), Joe Cocker ("Dangerous Mood"), Heavy D (the blues/rap original "Keep It Coming"), David Gilmour & Paul Carrack (King's "Cryin' Won't Help You"), and Willie Nelson (his all-time classic 'Night Life").

With the exception of Cocker's track, which was produced by Chris Lord-Alge, the sessions were helmed by John Porter, best known for his work on blues guitarist Buddy Guy's best-selling Silvertone albums.

King's collaborators on the album were in some cases old acquaintances-some, like the Stones, he had shared concert bills with but had not recorded with, and others the singer/ guitarist had never met before.

He says, "Clapton I have known for a long time; we're friends. Willie Nelson, we're friends. Bonnie Raitt, we're friends. I didn't know Heavy D, I didn't know D'Angelo . . . I didn't know Van Morrison, and I didn't know [Hucknall] . . . Each person was pro-

(Continued on next page)

# Yvette Michele Realizes Her 'Dream'; Erykah Badu's Latest A 'Live!' Set

This week's column was written by Janine Coveney, managing editor of R&B Airplay Monitor.

MICHELE'S DREAM: "My Dream" seems an appropriate title for the debut set by New York vocalist Yvette Michele, because she's been dreaming of releasing an album since she was a kid singing into a broom handle. The Oct. 14 Loud/RCA release features the familiar R&B/hip-hop tracks she first became known for as a protégé of executive producer Funkmaster Flex, a well-known club and radio DJ. "Everyday & Everynight" and "I'm Not Feeling You" appeared respectively on volumes 1 and 2 of Funkmaster Flex's "Sixty Minutes Of Funk" compilations for Loud.

Born in Brooklyn, N.Y., and raised in the Bronx, Michele says she always wanted to be a singer. "I didn't know that it was gonna manifest like this," she says, laughing. She adds that after singing at several local clubs and showcases, her big break came when she ran into an old high school friend. "I didn't know he was Funkmaster Flex until later-he was my friend George from high school! Periodically, I'd

The Rhythm and the Blues

run into him. This one day I saw him, and I started talking to him, and it was the first time I would say, 'I'm a singer, I'm pursuing a career.' I never really told everybody, and I shocked myself. But he happened to need an unsigned act."

Flex told her to write lyrics about a DJ within a couple of days. The result was "Everyday & Everynight," containing the line "I'm crazy for ya, Mr. DJ."

"Everyone thought that record was by Zhané." says Michele, because of the Motown duo's similar "Hey Mr. DJ" smash. "I was very nervous writing that song. Flex had given me the music in a few days of writing it, so I went to clubs and wrote about it from my perspective. In the neighborhood, the DJ is the celebrity. I tried to glorify it, but I hoped that didn't get too wordy, like a club song. Many people consider it to be a club classic, and that's surprising. I've only been in the business two years.

The success of that single, as well as "I'm Not Feeling You," a female anthem about a broken relationship, prompted Loud to sign Michele as a solo act. She went to work with Flex, Felicia Adams, and Full Force to come up with an album of tunes that reflected her velvet-voiced style. Well-known New York air personality Fred "BuggZ" also guests. The next single will be the Full Force-produced "D.J. Keep Playin' (Get Your Music On)," a song that Michele feels continues her tribute to club DJs. But while she is becoming known for club anthems, she is equally at home with downtempo grooves like the album's "All I Really Want." A video has been lensed for "D.J. Keep Playin' " by director Brian LeVar.

"She's really like a '90s dance diva like Donna Summer or even Deniece Williams," says Jeff Swierck, director of marketing and advertising for Loud Records. "A lot of her audience are working-class folks who work 9-5 and go to the after-parties. She relates well to her audience, because she's really a Cinderella story."

The attention on her is so new that Michele does not yet have management or a publishing deal, but she is looking to secure representation. And if for some reason the Cinderella story should take a different turn, Michele says, she's ready to carry through on another dream: becoming a speech therapist.

**O**N & ON: Kedar/Universal recording artist Erykah



Badu's next project will be "Ervkah Badu Live!." due Nov. 18. The artist recorded the live session as a mini-concert for fans as well as artists like Missy Misdemeanor" Elliott. Raphael Saadiq, Ali Shaheed Muhammad of A Tribe Called Quest, labelmate Chico De-Barge, and actress Phyllis Stickney. Included on the album are a new version of the gold-certified hit "On & On," in which she raps and explains some of the song's lyrics; live versions of "Next Lifetime"

and "Otherside Of The Game"; covers of Rufus Featuring Chaka Khan's "Stay" and Roy Ayers' "Searching"; and a medley of Heatwave's "Boogie Nights" and the Mary Jane Girls' "All Night Long."

Two new Badu songs, "Ye Yo" and "Tyrone," are also included. Badu, now preparing for a Brazilian concert tour, recently picked up four Soul Train Lady of Soul Awards.

BEATS & PIECES: Death Row Records recently released "Gang Related-The Soundtrack," perhaps the first double-CD soundtrack of the hip-hop era. "Gang Related" features some hype cuts by 2Pac, who made his last film appearance in the movie alongside Jim Belushi. Also appearing on the album are Ice Cube, Daz Dillinger, 2Pac protégés the Outlawz, Mack 10, Snoop Doggy Dogg, Kurupt, and Nate Dogg. Hopes are high for the project, whose executive producer is listed as Suge Knight, the label's imprisoned president.

Check out the new Warner Bros. soundtrack to TV's "Living Single," featuring "music from and inspired by" the popular Fox sitcom. Besides tracks from established artists Queen Latifah (who stars in the show), Chaka Khan, Xscape, Eric Benét, and Nonchalant, the collection features Dwayne Wiggins of Toni Tony Toné and some newcomers: Nadanuf; Esaga; female vocalists K-Ball, Deborah Williams, and Shola Ama; and Pamela Bryant with Chris Gaddy. Now being serviced is Ama's "You Might Need Somebody," a remake of a Randy Crawford tune.

# Keith Sweat Makes OI' Skool New With Keia Label Release

This article was prepared by Janine Coveney, managing editor of R&B Airplay Monitor.

Signed to Keith Sweat's Keia label, with distribution now through Universal, the four-man vocal/production outfit known as Ol' Skool hopes to live up to its name by blending the harmonics of R&B's past with a fresh '90s atti-

The group bowed with the single "Set You Free," delivered to radio Sept. 22, from its forthcoming eponymous album. A release date has not been set. but the album is slated for retail in January. The track is being played on R&B WILD Boston; WBLS New York; WIIZ Augusta, Ga.; KIPR Little Rock, Ark.; WZHT Montgomery, Ala.; WZAK Cleveland; KPRS Kansas City, Mo.; KDGS Wichita, Kan.; and KMJM St. Louis, among other stations.

Like most tracks on the album, "Set You Free" was penned and produced by the multitalented members of Ol' Skool: Bobby, 23, Tony, 24, Curtis, 24, and Pookie, 22.

'The name reflects that they're trying to put the old with the new," says Sweat. "But they can handle the pressure of the name because they are great singers; they can really sing."

'We got the name from older groups that we were influenced by, like the Temptations, the Four Tops, and the O'Jays," says group member Curtis Jefferson. "Plus being on the road with [former Temptation] Dennis Edwards. We had all been singing with different groups before we came together. We never thought it would get this far."

The four grew up in St. Louis and hooked up in 1992, performing gospel



OL' SKOOL

and top 40 at various functions. Word of their talents reached St. Louis native Edwards, who needed backup singers for his tour.

"It was an experience, being on the road with him," remembers Bobby. "He showed us how to work the stage, work the crowd, and give a performance.'

While on tour, they were seen by James Moore, who had a friend in Sweat's camp. Moore became their manager, groomed them, made them rerecord their demo tape, and arranged a meeting with Sweat, who was looking for a new male vocal group. The members of Ol' Skool, averaging 6 feet tall, crammed into a Metro Geo hatchback for the eight-hour ride to Atlanta.

"Keith's real calm, real laid-back. He introduced himself, we exchanged names, then he asked us to come into the studio, asked us questions about the group, and told us to sing something for says Curtis. "We had to break him off somethin' Ol' Skool way, and he said, 'Go out in the other room, and I'm going to talk to management.' Two

(Continued on page 56)



# RHYTHN SECTION

Our Gang: With Tupac Shakur's final film, "Gang Related," garnering widespread media attention following its Oct. 8 release, the movie's soundtrack, on Death Row/Priority, reaps the benefits, jumping 39-1 on Top R&B Albums. The set, which hit the R&B list last issue due to premature sales, features a Death Row all-star cast, including four new cuts from Shakur.

Several feathers are ruffled in the process, as Shakur, who starred opposite Janet Jackson in "Poetic Justice," manages to edge out her latest set, "The Velvet Rope" (Virgin), at R&B stores. Jackson has to settle for a No. 2 Hot Shot Debut at the R&B core panel, although she does earn the No. 1 crown on The Billboard 200 to the tune of 202,000 units. "Gang Related" is No. 2 on the big chart, scanning 2,000 units less than Jackson did at the full panel. "Got 'Til It's Gone," the first radio track from "The Velvet Rope," peaked at No. 3 on Hot R&B Airplay with 36.1 million listeners and now sits at No. 6 on that list with 34.8 million listeners. Jackson is the second superstar with an album released this month to earn a lower ranking among R&B fans than at the full SoundScan panel. In the Oct. 4 issue, Busta Rhymes held the No. 1 slot the same week Mariah Carey's "Butterfly" (Columbia) entered at No. 3 on the R&B list, while earning the Hot Shot Debut at No. 1 on The Billboard 200.

SNEAK PEAK: Three of R&B music's finest—Gerald Levert, Keith Sweat, and Johnny Gill—unite to form the group LSG, whose first single, "My Body" (EastWest/EEG), enters Hot R&B Singles at No. 24. While a top 25 debut is nothing to be ashamed of, that entry is based on street-date violations at core stores. Since the title enters the top 75 of our component Hot R&B Singles Sales list, at No. 69, it must also enter the overall Hot R&B Singles chart. The title ranks below the top 75 of Hot 100 Singles Sales and can therefore be held off the Hot 100 Singles chart until it receives a full week of sales. Look for the song to make a grand leap onto next issue's R&B chart.

MOVIN' ON UP: "My Love Is The Shhh" by Somethin' For The People (Warner Bros.) continues its growth on Hot R&B Singles, climbing 3-2, despite a 3% decline at core stores. The song earns a bullet on Hot R&B Singles Sales for hitting the No. 1 slot for the first time, as Boyz II Men fall 1-3 with a 30% unit decline. Since overall sales volume was down 15% at R&B accounts, songs that lost the least from the previous week fared the best on the chart. However, listener reach for the song grew by 5% and now stands at 37.6 million. Now that Usher is finally showing signs of leveling off, if "My Love" maintains its stability another week, Warner Bros. could have its first No. 1 on Hot R&B Singles since December 1993, when Tevin Campbell's "Can We Talk" (Qwest/Warner Bros.) held the throne.

BIGGER THAN GREATER: Back with a new label, H-Town's "They Like It Slow" (Relativity) jumps 20-17 on Hot R&B Singles after boasting the chart's largest unit increase, at 1,000 pieces. Unfortunately, the trio misses earning the Greatest Gainer/Sales trophy because that award is only eligible to titles that rank below No. 20 on a singles chart. Instead the trophy goes to En Vogue's "Too Gone, Too Long" (EastWest/EEG), which holds the second-largest increase.

# BUBBLING UNDER... HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	4	5	CAN'T STOP NO PLAYER DA ORGANIZATION (POCKETS OF RAGE/WRAP/ICHIBAN)
2	2	3	ALRIGHT JAMIROQUAI (WORK/EPIC)
3	7	3	BLAZING HOT NICE & SMOOTH (STREET LIFE/DIVINE/ALL AMERICAN)
4	6 -	3	CAN'T STOP LIL'O (MCA)
5	5	9	LET ME HOLLA AT CHA BLAC HAZE (LIVE SHOT)
6	3	9	SO IN LOVE SAISON (KAT'S EYE/UNITY)
7	25	9	KEEP ME LIFTED SPEARHEAD (CAPITOL)
8	23	2	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
9	9	3	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
10		1.	UM BAH AREAL (COPPER SUN)
11	-	1	COAST TO COAST D'MEKA (ALL NET)
12	15	3	PARTY PEOPLE GP WU (MCA)
13	14	2	JUNGLE BROTHERS JUNGLE BROTHERS (GEE STREET/V2)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)		
14	15 10 4 SOUL IN THE HOLE				
14 13 3 BE MY PRIVATE DANCER 15 10 4 SOUL IN THE HOLE WU ALL STARS (LOUD) 16 16 6 SOMEHOW, SOMEWAY ORGANIZED KONFUSION (PRIORITY) 17 — 1 YOU AIN'T HEARD NOTHIN' YET BENITO (MARTINFULLY LOADED) 18 20 9 IT'S ALRIGHT DAYE HOLLSTER (DEF SQUAD/EMI) 19 17 7 PUT THE MONKEY IN 1T DAZ AND SOOPAFLY (TOMMY BOY) 20 12 2 SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC) 21 8 7 IT'S ABOUT TIME LLA. NASH FEATURING JEW'ELL (MENES) 22 — 5 BUBBLIN' CRU (VIOLATOR/DEF JAM/MERCURY) 23 22 10 SUPERNATURAL WILD ORCHID (RCA)					
16	16	6	SOMEHOW, SOMEWAY ORGANIZED KONFUSION (PRIORITY)		
17	_	1			
18	20	9			
19	16         16         6         SOMEHOW, SOMEWAY ORGANIZED KONFUSION (PRIORITY)           17         —         1         YOU AIN'T HEARD NOTHIN' YET BENITO (MARTINFULLY LOADED)           18         20         9         IT'S ALRIGHT DAYE HOLLISTER (DEF SQUAD/EMI)           19         17         7         PUT THE MONKEY IN 1T DAY AND SOOPAFLY (TOMMY BOY)           20         12         2         SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)           21         8         7         IT'S ABOUT TIME LA. NASH FEATURING JEW'ELL (MENES)           22         —         5         BUBBLIN' CRU (VIOLATOR/DEF JAM/MERCURY)           23         22         10         SUPERNATURAL WILLO GRCHID (RCA)				
20					
14         13         3         BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)           15         10         4         SOUL IN THE HOLE WU ALL STARS (LOUD)           16         16         6         SOMEHOW, SOMEWAY ORGANIZED KONFUSION (PRIORITY)           17         —         1         YOU JAIN'T HEARD NOTHIN' YET BENITO (MARTINVFULLY LOADED)           18         20         9         IT'S ALRIGHT DAVE HOLLISTER (DEF SQUAD/EMI)           19         17         7         PUT THE MONKEY IN IT DAZ AND SOOPAELY (TOMMY BOY)           20         12         2         SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)           21         8         7         IT'S ABOUT TIME LA. NASH FEATURING JEW'ELL (MENES)           22         —         5         BUBBLIN' CRU (VIOLATOR/DEF JAM/MERCURY)           23         22         10         SUPERNATURAL WILD ORCHID (RCA)					
22	_	5	BUBBLIN' CRU (VIOLATOR/DEF JAM/MERCURY)		
23	22	10			
24	-	2			
25	11	3			

R&B

### B.B. KING

(Continued from preceding page)

fessional; they were great. They was good to work with, and there was not any big-I-little-you anyplace."

Some of his studio partners, like Chapman, provided some surprises, King says: "I met her the day we recorded. She's very shy, to me very talented, but she's not shy at all when you get in the studio . . . She do better than I do! She's the queen on that!"

He says of the unusual collaboration with Heavy D, "It was no problem at all for us to get together... We started to boogie, and all of a sudden we came up with a track that was suitable for what he wanted to do."

Solomon says of MCA's plan for the album at radio, "We are going to be servicing a sampler to the urban side and also to the pop side, focusing mostly on college and triple-A... They will be two different samplers, but there may be common material."

Discussions are also under way with MCA Nashville president Tony Brown about radio exploitation of the Stuart and Nelson tracks. Solomon adds, "What we're really

Solomon adds, "What we're really trying to do is reach the consumer directly, as opposed to hoping that we're going to get radio play out of this. If we do, it'll be wonderful, and it'll only help, but our campaign is geared primarily toward reaching B.B.'s fans and consumers in general and fans of the other artists, obviously."

He continues, "We are doing a couple of tie-ins with sponsors of B.B.'s, such as Gibson guitars, where we're going to do some retail contests that will offer a B.B. guitar as a prize...

Our main campaign is going to be about reaching the consumers directly, through postcard mailings that target the exact fans of the artists."

MCA's parent company, Seagram, will also have a hand in promoting "Deuces Wild."

"We're doing a major campaign that is tying in an on-premises promotion with B.B. King and Seagram in approximately 500 bar and club locations throughout the United States," Solomon says. "It'll be like a B.B. King/Seagram night, and they'll feature a certain Seagram product and do table tents, banners, on-premises airplay, and they'll have a little sweepstakes raffle where people will win a little B.B. sampler, and the grand prize for the evening at each location will be a full version of the CD."

Television appearances by King will also promote the record: Solomon says that King and Chapman will appear on "Late Show With David Letterman" Nov. 6 and that VH1 is working on a "Legends" special about the bluesman for a November airing.

Bob Perry, who operates blues-oriented Blue Note Records in North Miami Beach, Fla., says that, while his die-hard blues consumers may not immediately embrace "Deuces Wild," the album's guest stars may draw a fresh audience to King.

"It's a good marketing [device] if it can bring a new young audience to B.B. King," Perry says. "Maybe they'll explore [King's classic album] 'Live At The Regal'... I think MCA'll sell some records out of the box."

MCA will be lending a hand in publicizing the latest in an ongoing series

(Continued on page 54)

# Hot Rap Singles...

	VI		ш	
	- 3		NOL	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <u>SoundScan</u> ®
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL  ARTIST
			152	★ ★ NO. 1 ★ ★  UP JUMPS DA BOOGIE ◆
1	1	1	15	(C) (D) BLACKGROUND/ATLANTIC 98018/AG 8 weeks at No. 1
2	2	2	8	I MISS MY HOMIES  MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY NOT TOMAST TERM "MOTHING TO LOSE"
3	3	3	17	NOT TOWIGHT FROM "MOTHING TO LOSE") ▲ • LIL VILI FEAT DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (C) UNDEAS/TOMMY BOY 98019/AG  AVENUES (FROM "MONEY TALKS") ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
4	4	4	6	(C) (D) (T) (X) ARISTA 13411  BACKYARD BOOGIE  MACK 10
5	7	8	10	(C) (D) (T) PRIORITY 53282
6	9 -	_	2	★ ★ ★ GREATEST GAINER ★ ★  IF I COULD TEACH THE WORLD ◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY
7	5	6	7	ME AND MY CRAZY WORLD (C) (D) (T) UNIVERSAL 56131
8	6	5	13	MO MONEY MO PROBLEMS ▲ → THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA
9	8	7	20	I'LL BE MISSING YOU ▲³ ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097*/ARISTA
10	12	16	3	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310   ♠ MR. MONEY LOC
11	15	13	10	CROOKED GREEN PAPERS (c) (D) (T) BEFORE DAWN 109/TOUCHWOOD  ★ KINFUSION
12	NE	w Þ	1	GET IT WET (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC
13	13	9	8	REMINDING ME (OF SEF)  ◆ COMMON FEAT. CHANTAY SAVAGE (C) (D) (T) RELATIVITY 1627
14	10	14	7	MEN OF STEEL (FROM "STEEL") ◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE (C) (D) (T) T.W.ISM./QWEST 17305/WARNER BROS.
15	11	10	6	SOMEBODY ELSE (C) (D) (T) H.O.L.A. 341026/ISLAND ♦ HURRICANE G
<b>16</b> )	29		2	MAN BEHIND THE MUSIC ◆ QUEEN PEN FEAT. TEDDY RILEY (C) (D) (T) LIL MAN 97020/INTERSCOPE
17	16	12	6	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646
18	14	11	16	TAKE IT TO THE STREETS ◆ RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG
19	17	15	12	DOWN FOR YOURS ◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY
20	19	25	5	GET UP (C) (D) (T) RUTHLESS 78707/EPIC  ◆ NX
21)	23	17	12	BE THE REALIST TRAPP, TUPAC & NOTORIOUS B.I.G. (C) DEFF TRAPP 9283/INTERSOUND
22	20	18	4	BUMP'N IN YOUR TRUNK MAD DOG CLIQUE (C) (D) (T) CROSSTOWN 1021
23)	NE	wÞ	1	THE BREAKS ◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRISE 17310/WARNER BROS.
24	18	22	14	ICED DOWN MEDALLIONS (C) (D) (T) BLUNT 6614/TVT  ↑ ROYAL FLUSH
25	26	-	2	CAN'T STOP (C) (D) (T) MCA 55356   ◆ LIL'C
<b>26</b>	40	34	19	HIP HOP DRUNKIES   ◆ THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD  (C) (D) (T) LOUD 64882/RCA
27	27	21	3	IT'S YOURZ  (T) LOUD 64957*/RCA
28	41	39	19	SMOKIN' ME OUT ◆ WARREN G FEATURING RONALD ISLEY (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY
29	24	20	17	C.U WHEN U GET THERE (FROM "NOTHING TO LOSE")   ◆ COOLIO FEAT. 40 THEYZ (C) (D) (T) (X) TOMMY BOY 7785
30	28	23	20	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") ◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY
31	22	27	13	HOW WE COMIN'  (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG  C (D) (T) BIG BEAT/ATLANTIC 98017/AG
32	25	24	9	LET ME HOLLA AT CHA (C) (X) LIVE SHOT 7001  BLAC HAZE
33	30	28	20	SMILE ● SCARFACE FEATURING 2PAC & JOHNNY F (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN
34	36	32	9	I GOT DAT FEELIN' DJ KOOL (C) (D) (M) (T) CLIVAMERICAN 17329/WARNER BROS.
(35)	RE-I	ENTRY	2	KEEP ME LIFTED  (C) (D) (V) CAPITOL 58668
(36)		ENTRY	23	IF U STAY READY  (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND  IF LOUID PHANES (FORM WITH BOUTT ITT)  A MARTED D. CEAT STEADY MORPH, MIN Y, MORE DIFFY F, ONC.
37	37	37	25	IF LOUID CHANGE FROM "I'M BOUT IT") ◆ MASTER P FEAT. STEADY MOBBYN, MIA X, MO B. DICX & O'DEL (C) (D) (T) NO LIMIT 53273/PRIORITY SUNSHINE ◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN
38	33	19	4	SUNSHINE ◆ JAY-Z FEAT BABYFACE AND FOXY BROWN (T) ROC-A-FELLA/DEF JAM 574923*/MERCURY  TALKIN' BOUT' BANK  ◆ THE WHORIDAS
39	21	30	22	(C) (D) (T) SOUTHPAWDELICIOUS VINYL 4007/RED ANT  COAST TO COAST  D'MEKA
(40)		w >	1	(C) (T) (X) ALL NET 2286  EMOTIONS  TWISTA
41	39	38	30	(C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG  LISTEN (FIVE MINUTES)   DFG
42	32	-	18	(C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY  PARTY PEOPLE  GP WU
40	43	45	3	(M) (T) (X) MCA 55304*  BE MY PRIVATE DANCER (C) (D) (T) LII 10E 895
43	An		3	10) 10) 11) 212 002 000
44	42	42	14	WHO U WIT LIL JON AND THE EAST SIDE BOY?
44	35	31	14	(C) (T) (X) MIRROR IMAGE 410/ICHIBAN  BLAZING HOT  NICE & SMOOTH
44 45 46	35	31 26	3	(C) (T) (X) MIRROR IMAGE 410/ICHIBAN  BLAZING HOT (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN
44 45 46 47	35 34 48	31 26 29	3	(C) (T) (X) MIRROR IMAGE 410/ICHIBAN  BLAZING HOT (C) (D) (T) STREET LIFEDIVINE 78143/ALL AMERICAN  ON & POPPIN' (C) (D) OVERALL 77001  DA' DIP  FREAKNASTY
44 45 46	35	31 26	3	(C) (T) (X) MIRROR IMAGE 410/ICHIBAN  BLAZING HOT (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN  ON & POPPIN' (C) (D) OVERALL 77001  NICE & SMOOTH

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. ⊕ 1997, Billiboard/BPI Communications, and SoundScan, Inc.

# Bilboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

-00	100		, 155		7
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	10	★ ★ ★ No. 1 ★ ★ ★ YOU MAKE ME WANNA ▲ 8 weeks at No. 1	1
(2)	3	3	9	MY LOVE IS THE SHHH! ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA	2
3	2	2	5	SOMETHIN' FOR THE PEOPLE (J.BAKER,M.L. WILSON,J. YOUNG,T.POWELL,SAUCE,R.HOLIDAY)  4 SEASONS OF LONELINESS    BOYZ 11 MEN	2
4	4	4	8	J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS) (C) (D) (V) MOTOWN 860684  YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ◆ BRIAN MCKNIGHT FEAT. MASE	4
_				S COMBS R LAWRENCE, STEVIE J. IS COMBS R LAWRENCE, M BETHA K PRICE J BROWN, S JORDAN, B. MCKNIGHT) (C) (D) (T) MERCURY 574760  WHAT ABOUT US (FROM "SOUL FOOD")   ◆ TOTAL	
(5)	5	7	9	TIMBALAND,M.ELLIOTT (T.MOSLEY,M.ELLIDTT) (C) (D) LAFACE 24272/ARISTA  BUTTA LOVE  ♦ NEXT	5
<u>6</u>	7	9	8	KAY GEE, D. LICHTY, L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LICHTY) (C) (D) (T) (X) ARISTA 13:407  EVERYTHING  → MARY J. BLIGE	6
7	6	6	5	J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,R.EI,H.NAKAMURA,T.BELL,L.CREED,J.BROWN,F.WESLEY) (C) (D) MCA 55353	5
8	8	5	7	HONEY S COMBS.THE UMMAH STEVIE J.M.CAREY (M.CAREY, S.COMBS, K.FAREED, S.JORDAN, S. HAGUE, B.ROBINSON, R. LARKINS, L. PRICE) (C) (D) (M) (T) (V) (X) COLUMBIA 78648	2
9	10	11	9	ALL CRIED OUT  M.CAREY, W.AFANASIEFF, M.ROONEY (FULL FORCE)  ★ ALLURE FEATURING 112 (C) (D) TRACK MASTERS 78678/CRAVE	9
10	- 11	14	9	I CARE 'BOUT YOU (FROM "SOUL FOOD")  BABYFACE (BABYFACE)        MILESTONE  (C) (D) (T) (X) LAFACE 24264/ARISTA	10
11	9	8	13	NEVER MAKE A PROMISE ● DRU HILL D.SIMMONS (D.SIMMONS) (C) (D) (T) (SLAND 572082	1
(12)	13	13	4	THE ONE I GAVE MY HEART TO  GROCHE (D.WARREN)  ← AALIYAH  (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	12
13	12	12	13	MO MONEY MO PROBLEMS ▲ • THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)	2
14	14	10	15	STEVIE J. S COMBS (C WALLACE, S JORDAN, M. BETHA, B. EDWARDS, N. RODGERS) (C) (D) (T) (X) BAD BOY 79100 (ARISTA  UP JUMPS DA BOOGIE   MAGOO AND TIMBALAND	4
(15)	15	19	4	TIMBALAND (T.MOSLEY,M.BARCLIFF,M.ELLIOTT,R.TEMPERTON) (C) (D) BLACKGROUND 98018/ATLANTIC  LAST NIGHT'S LETTER   ♠ K-CI & JOJO	15
$\equiv$	-	13		L.STEWART (K.HAILEY,G.STEWART,L.STEWART) (C) (D) (M) (T) (X) MCA 55380  SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)   MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT	
(16) (17)	19	20	2	TIMBALAND IM, ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. HARRIS, A. PEEBLES, B. MILLER, D. BRYANT) (C) (M) (T) EASTWEST 64144/EEG  THEY LIKE IT SLOW  H-TOWN	16
17	20	32	4	D.CONNER (D.CONNER, S.CONNER, D.JACKSON) (C) (D) (T) RELATIVITY 1642	17
(18)	18	18	8	I MISS MY HOMIES   ◆ MASTER P FEATURING PIMP C AND THE SHOCKER  MO B. DICK,KLC, ODELL (MASTER P,PIMP C,THE SHOCKER)  (C) (D) (T) NO LIMIT 53290/PRIORITY	16
19	16	15	14	I CAN LOVE YOU/LOVE IS ALL WE NEED  → MARY J. BLIGE RJERKINS, JJAM, T LEWIS (M.J. BLIGE, BLIGE DECOSTA, R. JERKINS, K. JONES, C. BRODY, N. MYRICK, LIL* KIM, J. HARRIS III) (C) (D) (T) MCA 55362	2
20	17	16	17	NOT TONIGHT (FROM "NOTHING TO LOSE") ▲ • LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ R SMITH,A COLON (K.JONESM ELLOTT,LLOFZ,S.HARRIS,A MARTINEZ,R BELL,G BROWN,M.MUHAMMED) (CLIQ) (M) (T) QU UNDESSTOMMY BOY 980191ATLANTIC	3
21)	21	-	2	IF I COULD TEACH THE WORLD  ♦ BONE THUGS-N-HARMONY D.J.U-NEEK (BONE,D.J.U NEEK)  (C) (D) RUTHLESS 6344,RELATIVITY	21
22	22	20	10	AFTER 12, BEFORE 6 ♦ SAM SALTER	19
23)	24	25	9	TRICKY,S.HALL (C.A.STEWART,S.K.HALL,TAB,P.L.STEWART,S.SALTER)  (C) (D) (T) (X) LAFACE 24253/ARISTA  BACKYARD BOOGIE   ♠ MACK 10	23
	-	20		BOBCAT (D.ROLISON) (C) (D) (T) PRIORITY 53282	20
24)	NE	w <b>b</b>	1	MY BODY ♦ LSG	24
25				D. ALLAMBY (D. ALLAMBY L. BROWDER) (C) (D) EASTWEST 64132/EEG  DO YOU LIKE THIS ♦ ROME	
	26	17	13	G.BAILLERGEAU, V.MERRITT (J.WOODS, V.MERRITT) (C) (D) (V) GRAND JURY 64874/RCA  BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")   ◆ FOXY BROWN FEAT. DRU HILL	10
26	25	21	12	POKE & TONE (S.BARNES, J.C.OLIVIER, S.CARTER, L.HAYWOOD) (T) VIOLATOR/DEF JAM 571441*/MERCURY	10
( <del>27</del> )	20	40		* * * GREATEST GAINER/SALES * * * TOO GONE, TOO LONG PEN VOGUE	27
$\equiv$	38	40	3	D.FOSTER (D.WARREN) (C) (D) EASTWEST 64150/EEG  IN MY BED ▲ ◆ DRU HILL	27
28	35	33	43	D.SIMMONS (R.BROWN, R.B.STACY, D.SIMMONS) (C) (D) ISLAND 854854	1
29	30	30	11	HOW YA DO DAT (FROM "HOW BOUT IT")   ◆ MASTER P FEAT. YOUNG BLEED AND C-LOC HAPPY,KLC,CRAIG B (MASTER P)   (C) (D) (T) NO LIMIT 53284/PRIORITY	29
30	23	23	6	ME AND MY CRAZY WORLD  DJ RON G (T.KELLY,R.BOWSER)  C (C) (D) (T) UNIVERSAL 56131	23
31	33	31	31	FOR YOU  B.J.EASTMOND (K.LERUM)  C) (D) COLUMBIA 78456	6
32	27	22	20	I'LL BE MISSING YOU ▲ 3 ◆ PUFF DADDY & FAITH EVANS (FEATURING 112) S.COMBS,STEVIE J. (STING,T.GAITHER,F.EVANS) (M) (T) (X) BAD BDY 79097 (ARISTA	1
33	31	27	26	G.H.E.T.T.O.U.T. ▲	1
34	32	28	6	R.KELLY (R.KELLY) (C) (D) (T) BIG BEAT 98026/ATLANTIC  AVENUES (FROM "MONEY TALKS")   REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)	28
35	28	39		PRAKAZREL (L.GRANT) (C) (D) (T) (X) ARISTA 13411  HAVE A LITTLE MERCY   ◆ 4.0	28
_	-		11	J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS) (C) (D) SAVVY/PERSPECTIVE 587580/A&M  THE WAY THAT YOU TALK	
36	37	34	11	J.DUPRI (J.DUPRI,B.CASEY,B.CASEY,DA BRAT) (C) (D) (T) (X) SO SO DEF 78639/COLUMBIA	34
37	29	24	7	C.STOKES,B.JAMES,SPEEDY (C.STOKES,B.JAMES,J.L.HARRINGTON) (C) (D) MCA 55367	19
38	36	29	14	SOMEONE   ◆ SWV (FEATURING PUFF DADDY)  S.COMBS,J DUB (S.COMBS,WALKER,GRAHAM,H.PIERRE,PRICE,WALLACE,MARTIN,SHAW) (C) (D) (T) RCA 64926	5
39	39	36	15	WHEN YOU TALK ABOUT LOVE  J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,J.WRIGHT,A.NESBY,A.GREEN,M.HODGES)  ◆ PATTI LABELLE (C) (D) (T) MCA 55357	12
40	40	35	34	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ▲	2
-	42	38	8	YEAH! YEAH! ♦ SIMONE HINES	38
41			15	GOTHAM CITY (FROM "BATMAN & ROBIN") ● ◆ R. KELLY	9
41	41	37		RKELLY (R.KELLY) (C) (D) (T) (V) (X) JIVE 42473  * * GREATEST GAINER/AIRPLAY * *	
		56	4	SUNSHINE   ◆ JAY-Z FEATURING BABYFACE AND FOXY BROWN	43
42	41		4	SUNSHINE	43
42	50 34	56	9	SUNSHINE   A JAY-Z FEATURING BABYFACE AND FOXY BROWN PRESTIGE (S.CARTER.D VANDERPOOL.D.BARKSDALE.M.ROBINSON,J.HARRIS III,T.LEWIS)  (T) ROC-A-FELLADET JAM 574923*WIERCURY  WE CAN GET DOWN  BROWN (M. DAVIS, A. CANTRELL, D.ROPER)  (C) (D) (T) ISLAND 572064  THE JOINT	22
42 43 44 45	50 34 45	56 26 46	9 5	SUNSHINE  A JAY-Z FEATURING BABYFACE AND FOXY BROWN PRESTICE (S.CARTER.D VANDERPOOL.D.BARKSDALE.M.ROBINSON,J.HARRIS III,T.LEWIS)  (T) ROC-A-FELLADET JAM 574923*WIERCURY  WE CAN GET DOWN  A MYRON  S.BROWN (M. DAVIS, A. CANTRELL, D.ROPER)  (C) (D) (T) ISLAND 572064  THE JOINT  E SERMON (P. SNITH, E SERMON,M.DIKE,M. DIAMOND,J.KING, A YAUCH,M.SIMPSON,A. FRANKLIN)  (T) DEF JAM 571679*MERCURY	22 45
42 43 44 45 46	50 34	56	9	SUNSHINE  A JAY-Z FEATURING BABYFACE AND FOXY BROWN PRESTIGE (S.CARTER,D VANDERPOOL,D,BARKSDALE,M.ROBINSON,J.HARRIS III,T.LEWIS)  WE CAN GET DOWN S.BROWN (M. DAVIS,A. CANTRELL,D.ROPER)  THE JOINT E SERMON (P.SMITH,E. SERMON,M.DIKE,M. DIAMOND,J.KING,A YAUCH,M. SIMPSON,A. FRANKLIN)  DON'T SAY  JON J. OHN,M.NELSON (J.ROBINSON,M.NELSON,D.SPENCER)  (C) (D) (T) (X) YAB YUM/550 MUSIC 78614/EPIC	22 45 34
42 43 44 45	50 34 45	56 26 46	9 5	SUNSHINE  A JAY-Z FEATURING BABYFACE AND FOXY BROWN PRESTIGE (S.CARTER.D VANDERPOOL.D.BARKSDALE.M.ROBINSON,J.HARRIS III.T.LEWIS)  WE CAN GET DOWN  A MYRON  S.BROWN (M.DAVIS, A. CANTRELL, D.ROPER)  (C) (D) (T) ISLAND 572064  THE JOINT  E SERMON (P.SNITH,E SERMON,M.DIKE,M. DIAMOND,J.KING,A YAUCH,M.SIMPSON,A FRANKLIN)  ON'T SAY  JON B. JON-JOHN,M.NELSON (J.ROBINSON,M.NELSON,D.SPENCER)  (C) (D) (T) (X) YAB YUM/550 MUSIC 78614/EPIC  CAN WE (FROM "BOOTY CALL")  SWV  TIMBALAND (M.ELLIOTT,T.MOSLEY)  (T) JIVE 42445*	22 45
42 43 44 45 46	50 34 45 44	56 26 46 42	9 5 9	SUNSHINE  PRESTICE (S.CARTER,D. VANDERPOOL,D. BARKSDALE,M. ROBINSON,J. HARRIS III,T. LEWIS)  (T) ROC. A FELLADET JAM 574923" VIBERCURY  WE CAN GET DOWN  S. BROWN (M. DAVIS, A. CANTRELL,D. ROPER)  (C) (D) (T) ISLAND 572064  THE JOINT  E SERMON (P. SMITH,E. SERMON,M. DIAK,M. DIAMOND,J. KING, A YAUCH,M. SIMPSON,A. FRANKLIN)  (T) DEF JAM 571679" MERCURY  DON'T SAY  JON B. JON-JOHN,M. NELSON (J. ROBINSON,M. NELSON, D. SPENCER)  (C) (D) (T) (X) YAB YUM/550 MUSIC 7861 4/EPIC  CAN WE (FROM "BOOTY CALL")	22 45 34

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
50	43	62	5	TRUE TO MYSELF (FROM "BATMAN & ROBIN")  EBENET,G.NASH,JR.,DEMONTE (E.BENET,G.NASH,JR.)  (C) (D) (T) (V) WARNER BROS, 17328	43
51	46	41	7	KISS AND TELL ♦ BROWNSTONE	41
52	51	45	13	BIG YAM, V.MERRITT (N.GILBERT, BIG YAM, V.MERRITT, E. YANCEY) (C) (D) (V) (X) MJJ/WORK 78413/EPIC  INVISIBLE MAN  ◆ 98 DEGRES  DEBUTE DE LINEEN (D. DEUTLER S. MODEIN S. KINNER)	38
53	48	44	9	D.DEVILLER, S.HOSEIN (D. DEVILLER, S.HOSEIN, S. KIPNER) (C) (D) (T) (V) MOTOWN 860650  AS WE LAY  DANA  COVENIENCE (LIPOLITABLE DECV)	37
(54)	68		2	L&L SMOOV, B.AGEE (L.TROUTMAN, B.BECK)  WORKIN' OUT  WESTON  WESTON	54
55	52	49	7	W.BECTON (W.BECTON)  (C) (D) (T) CGI 163021  IT'S ALRIGHT (FROM "NOTHING TO LOSE")  ACCURATE ALTIFAH  OULED LATIFAH  (C) (D) (T) TANKE 7077  (C) (D) (T) (T) (T) (T) (T) (T) (T) (T) (T) (T	31
(56)	NE\	N Þ	1	D.MCCLARY,M.ALLEN (F.EVANS,D.MCCLARY,M.ALLEN,K.MCCORD) (C) (D) (T) TOMMY BOY 7402  BABY YOU KNOW THE O'JAYS  J.LITTLE III (J.LITTLE III,K.SWEAT,E.NICHOLAS) (C) (D) GLOBAL SOUL 34278/FREEWORLD	56
<u></u>	59	85	3	J.LITTLE III (J.LITTLE III, N.SWEAT, E.NICHOLAS) (C) (D) GLOBAL SOUL 34278/FREEWORLD  NEVER WANNA LET YOU GO (FROM "DEF JAM'S HOW TO BE A PLAYER")   → ABSOLUTE  J.WALKER (C GREEN, C.WARD, L.MAXWELL, B.CASEY, J.WALKER) (C) (D) DEF JAM 574925/MERCURY	57
58	55	53	19	THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS")  BANTOINE, AEVANS (A ANTOINE, N. HARRISON, AEVANS, T. BELL, L. CREED)  (C) (D) (T) (X) ARISTA 13380	22
<b>59</b>	NΕ	N Þ	1	DON'T STOP THE MUSIC  TIMBALAND (T.MOSLEY,B.BUSH,S.GARRETT, J.PEACOCK,S.STEWART)  (C) (D) (T) DEF JAM 571680/MERCURY	59
60	72		2	DJ KEEP PLAYIN' (GET YOUR MUSIC ON)  ◆ YVETTE MICHELE FULL FORCE (FULL FORCE, L.GEORGE III)  (C) (D) (T) LOUD 64985	60
<b>(61)</b>	66	86	3	IMMA ROLLA ♦ MR. MONEY LOC	61
<u>(62)</u>	NE\	N Þ	1	E.COSTON.M.CITY (MR. MONEY LOC,E.COSTON,M.CITY) (C) (T) (X) LOC N UP 70310  GET IT WET  ◆ TWISTA	62
(63)	84		2	THE LEGENDARY TRANSTER (TWISTA,MS. KANE) (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC  RISE  VERONICA	63
64	70	57	9	J.BENITEZ, D. MOET (A.MOODY, JOYA, M.THOMPSON)         (C) (D) (T) H.O.L.A. 341031/ISLAND           PIECE OF MY HEART         ♦ SHAGGY (FEATURING MARSHA)           PLANTAGE OF MY AND	57
65	62	50	11	R.LIVINGSTON,S PIZZONIA (J.RAGOVOY,B.BERNS) (C) (D) (T) VIRGIN 38601  IF IT AIN'T LOVE (FROM "SPRUNG")  ★ KEYSTONE	49
(66)	NE	N Þ	1	T.TAYLOR,W.GARDENER (T.TAYLOR,W.GARDENER) (C) (D) QWEST 17375/WARNER BROS.  THE BREAKS   ♦ NADANUF FEATURING KURTIS BLOW	66
<u>(67)</u>	RE-E	NTRY	4	BABYBOY (R FORD, IR ",R SIMMONS, J.B.MOORE,K.WALKER,L. SMITH,R. STERLING,L. GRIFFIN,M. STANOFER) (C) (D) (T) REPRISE 17310/WARNER BROS.  MAN BEHIND THE MUSIC   ◆ QUEEN PEN FEATURING TEDDY RILEY	67
(68)	81	74	10	T.RILEY (T.RILEY,L.WALTERS,T.GAITHER,M.SMITH,J.BROWN,C.BOBBITT,J.BROWN,B.BIRD) (C) (D) (T) LIL' MAN 97020/INTERSCOPE  CROOKED GREEN PAPERS  ★ KINFUSION	68
69	67	51	19	A.FOREST (R.AYERS,L.BATES,J.GRIFFIN,A.FOREST)  SMILE   SCARFACE FEATURING 2PAC & JOHNNY P	4
70	69	66	15	SCARFACE,M.DEAN,T.CAPONE (B.JORDAN,M.DEAN,T.SHAKUR,J.HARRIS III,T.LEWIS) (C) (D) RAP-A-LOTINOO TRYBE 38581,AVIRGIN  WHATEVER   ◆ EN VOGUE	8
71	63	61	5	BABYFACE (BABYFACE,G.FRANCO,K.ANDES) (C) (D) (T) (X) EASTWEST 64174/EEG  OFF THE BOOKS THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LINK	52
(72)	74	01	2	THE BEATNUTS (L.FERNANDEZ, J.TINEO, C.RIOS)  C(C) (T) (X) VIOLATOR 1646/RELATIVITY  DEJA VU  LORD TARIQ & PETER GUNZ	72
73	65	55	8	DJ KNS (P.PANKEY,S.HAMILTON,D.FAGEN,W.BECKER,K.STREAKS)  NEED YOUR LOVE  BIG BUB FEATURING QUEEN LATIFAH & HEAVY D	
74	71	64		T.JEFFERSON,BIG BUB (L.DRAKEFORD,T.JEFFERSON,L.SINGLETARY,B.EDWARDS N ROOGERS) (C) (D) (T) KEDAR 56129/UNIVERSAL  FIX   BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH	26
75	53	65	13 7	T.RILEY,D.ADAMS (T.RILEY,C.HANNIBAL,M.RILEY,S.HUDSON,R.JDNES,J.ALEXANDER,L.DOGSON,A.JONES) (T) (X) INTERSCOPE 95012*  MEN OF STEEL (FROM "STEEL")   SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE	17
76	58	69	4	POKE & TONE IS O'NEALLO CUTWER SJ.BARNES, L. FREESE, D.JACKSON, L. PARKER, P. GUNZ) (C) ((0) (T) T.W. ISM. IOWEST 17305 WARNER BROS  AIN'T NUTHIN' BUT A JAM Y'ALL   ◆ GEORGE CLINTON WITH THE DAZZ BAND	53
(77)	77	77	3	B.HARRIS (B.HARRIS,M.MCCLAIN,N.PHILLIPS,S.MARTIN,G.CLINTON,JR.) (C) INTERSOUND 9286  HEAVEN ♦ NU FLAVOR	58 77
78	61	59	15	G.ST.CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS) (C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.  TAKE IT TO THE STREETS ♦ RAMPAGE FEATURING BILLY LAWRENCE	11
79	57	58	8	R SMITH IR UCNAIR B LAWRENCE R SMITH,A COLON,G.UNDERWOOD B REEDI (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG  REMINDING ME (OF SEF) ◆ COMMON FEATURING CHANTAY SAVAGE	57
80	87	70	13	YNOT (L.LYNN,A.CRAIG,G.REDMOND,L.BROWNEE,F.SMITH,J.SIMON) (C) (D) (T) RELATIVITY 1627  SHOW ME BILLY PORTER	44
81	60	60		W.J.MCRAE (LALA) (C) (D) DV8 582282/A&M  DISTANT LOVER   ◆ TARAL	
-			10	S.WILLIAMS (S.WILLIAMS, S.BLAIR) (C) (D) (T) (X) MOTOWN 860652  IF I HAD YOU   ◆ FRANKIE	60
82	79	73	11	C.THOMPSON (C.THOMPSON,C.WARD,B.BACHARACH,H.DAVID) (C) (D) (T) CHUCKLIFE 78624/EPIC  NEVER, NEVER GONNA GIVE YOU UP  ♦ LISA STANSFIELD	46
83	54	68	12	I.DEVANEY,P.MOKRAN (B.WHITE)  CC) (D) ARISTA 13346  SOMEBODY ELSE  ♦ HURRICANE G	38
-	_	54	6	D-MOET,A.MCLEAN (G.RODRIQUEZ,A.MOODY,GAMBLE,HUFF) (C) (D) (T) H.O.L.A. 34 1026/ISLAND  BRING BACK YOUR LOVE  ◆ CHRISTION	54
85	73	67	5	CHRISTION (K.SKI,A.ANTHONY) (C) (D) (T) ROC-A FELLA/DEF JAM 571592/MERCURY  IT'S YOURZ  ◆ WU-TANG CLAN	67
86	75	75	3	THE RZA (WU-TANG CLAN)  CAN'T LET GO  ↑ LAURNEA	75
87	83	71	19	JON-JOHN (J.ROBINSON,T.ESTES,A.MARTIN,I.MATIAS) (C) (D) (T) YAB YUM 78565/PPIC BABY, BABY KILO ALI	20
88)	89	-	2	D. TAZ (A.ROGERS,T.MCLNTOSH)  ICED DOWN MEDALLIONS  (T) ORGANIZED NOIZE 95010*INTERSCOPE  ROYAL FLUSH	88
89	95	99	14	EZ ELPEE (R.GOVANTES,L.PORTER,V.SANTIAGO,C.REID)  (C) (D) (T) BLUNT 6614/TVT  GET UP	63
90	86	81	5	LJOHNSON, A TATUM (B. SKINNER, K. BROWN, L. JOHNSON, A. TATUM, R. MULLER) (C) (D) (T) RUTHLESS 78707(FPC  WE TRYING TO STAY ALIVE   WYCLEF JEAN FEAT. REFUGEE ALLSTARS	81
91	92	76	20	WILLIS TRYTHOGE ALLIVE WILLIS ALLIVE WILLIAMS FAIL REFUGEE ALLIFATE ROBINSON) (M) (T) IX) RUFFHOUSE 78602° COLUMBIA  DO ME BABY  WILLIS	14
92	76	_	2	G.WILLIS (G.WILLIS) (C) (D) (T) VIKING 2900	76
93	80	72	11	DRED SCOTT (A EVANS, DRED SCOTT) (C) (D) (T) PMP 64887/LOUD	65
94	93	80	19	D.J.U-NEEK (BONE,D.J.U-NEEK) (C) (D) (T) RUTHLESS 6343/RELATIV TY	4
95	78	79	13	WHERE YOU ARE  JAMEY JAZ (R PATTERSON, J.JAZ)  DOWN FOR YOURS  NASTYBOY KLICK FEATURING ROGER TROUTMAN	53
96	85	84	12	M.C. MAGIC, L-DOG (M. CAPDENAS, L. MARIN, D. SALAS, A ESTRADA) (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	58
97	88	82	14	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING")   ◆ DIANA KING A.MARVEL (B.BACHARACH,H.DAVID) (C) (D) (T) (X) WORK 78596/EPIC	68
98	90	78	11	ALL I WANT (FROM "GOOD BURGER")  TTAYLOR, CFARRAR (TTAYLOR, CFARRAR, F. PERREN, B. GORDY, D. RICHARDS, A. MIZELL) (C) (D) (T) BIV 10.CAPITOL 860676/MOTOWN	33
99	94	96	11	STRANGER IN MOSCOW  M.JACKSON (M.JACKSON)  (C) (D) (T) (V) (X) MJJ 78012/EPIC	50
100	91	89	16	WHO U WIT  J.SMITH, P. LEWIS (J. SMITH, S. NORRIS, W. NEAL)  LIL JON AND THE EAST SIDE BOYZ  (C) (T) (X) MIRROR IMAGE 410/ICHIBAN	70

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. (X) CD maxi-single availability. (D) CD single availability. (D) CD

# Hot R&B Airplay™

s' Radio Track service, 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	AST WEEK	WEEKS ON	TITLE	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ADTICT (LARGE PROMOTION LARGE)
F	د	5	ARTIST (LABEL/PROMOTION LABEL)  ★ ★ NO. 1 ★ ★	38	32	6	ARTIST (LABEL/PROMOTION LABEL)  IF I COULD TEACH THE WORLD BONE THUSS-N-HARMONY (RUTHLESS/RELATIVITY)
1	1	15	YOU MAKE ME WANNA USHER (LAFACE/ARISTA) 8 wks at No. 1	39	45	15.	AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA)
2	2	24	EVERYTHING MARY J. BLIGE (MCA)	40	39	7	- WHEN YOU CALL ON ME/BABY THAT'S WHEN I COME RUNNIN' LUTHER VANDROSS (LV/EPIC)
3)	4	11	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)	41	37	29	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)
4	3	11	MY LOVE IS THE SHHH! SOMETHIN FOR THE PEOPLE FEAT, TRINA & TAMARA (WB)	42	48	7	SHOE WAS ON THE OTHER FOOT PATTI LABELLE (MCA)
5)	7	8	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)	43)	64	2	FEELIN' INSIDE BOBBY BROWN (MCA)
6	5	7	GOT 'TIL IT'S GONE JANET (FEAT, Q-TIP AND JONI MITCHELL) (VIRGIN)	44	41	9	HOW YA DO DAT MASTER P FEAT, YOUNG BLEED AND CLOC (NO LIMIT)
D	8	12	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	45	34	17	I'LL DO ANYTHING/I'M SORRY GINUWINE (550 MUSIC/EPIC)
8	6	21	NEVER MAKE A PROMISE DRU HILL (ISLAND)	46	47	10	HAPPINESS VANESSA WILLIAMS (MERCURY)
9	9	11	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)	47)	57	2	LOSE MY COOL SWV IFEATURING REOMAN) (RCA)
10)	13	5	PHENOMENON LL COOL J (DEF JAM/MERCURY)	48	46	5	I MISS MY HOMIES MASTER P FEAT. PIMP C AND THE SHOCKER (NO UMIT)
11	11	11	HONEY MARIAH CAREY (COLUMBIA)	49	42	31	NEXT LIFETIME ERYKAH BADU (KEOAR/UNIVERSAL)
12)	15	7	FEEL SO GOOD MASE (BAO BOY/ARISTA)	50	49	8	BACKYARD BOOGIE MACK 10 (PRIORITY)
13	12	15	THE LOVE SCENE JOE (JIVE)	<u>51</u>	53	2	SKY'S THE LIMIT THE NOTORIOUS B.I.G. (FEAT. 112) (BAD BOY/ARISTA)
14)	16	9	BUTTA LOVE NEXT (ARISTA)	52	44	33	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRANO JURY/RCA)
15	10	28	MO MONEY MO PROBLEMS THE NOTORIOUS BLIG. (FEAT, PUFF DADDY & MASE) (BAD BOY)	53	55	4	THEY LIKE IT SLOW H-TOWN (RELATIVITY)
16	14	10	OTHERSIOE OF THE GAME ERYKAH BAOU (KEDAR/UNIVERSAL)	54	51	7	FIRM BIZ NAS, FOXY BROWN, AZ (FEAT. DAWN ROBINSON) (AFTERMATH)
17	17	23	I CAN LOVE YOU MARY J. BLIGE (MCA)	<b>(55)</b>	66	2	BREAKDOWN MARIAH CAREY (COLUMBIA)
18)	21	12	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	56	50	22	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
19	18	25	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	57	73	2	SUNSHINE JAY-Z FEAT. BABYFACE AND FOXY BROWN (ROC-A-FELLA)
20	19	8	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	(58)	62	7	WE JUST WANNA PARTY WITH YOU SNOOP DOGGY DOGG FEAT. JD (COLUMBIA)
<u>21</u> )	30	6	SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT FEAT, DA BRAT (EASTWEST)	59	52	16	DO YOU LIKE THIS ROME (GRAND JURY/RCA)
22)	25	11	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)	60	56	22	WHEN YOU TALK ABOUT LOVE PATTI LABELLE (MCA)
23	22	26	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)	61	60	35	CAN WE SWV (JIVE)
24)	35	3	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)	62	-	1	MONEY TALKS LIL' KIM (FEAT, ANDREA MARTIN) (ARISTA)
<u>25</u> )	26	9	YOU ARE THE ONLY ONE GOD'S PROPERTY (B-RITE/INTERSCOPE)	63	61	2	BUTTERFLY MARIAH CAREY (COLUMBIA)
26)	31	4	MY BODY LSG (EASTWEST/EEG)	64	71	6	TOO GONE, TOO LONG EN VOGUE (EASTWEST/EEG)
27	27	19	LOVIN' YOU TONIGHT THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY/ARISTA)	65	54	7	ME AND MY CRAZY WORLD LOST BOYZ (UNIVERSAL)
28	29	45	IN MY BED DRU HILL (ISLAND)	66	59	4	SPEND THE NIGHT RAHSAAN PATTERSON (MCA)
29	20	15	BIG BAD MAMMA FOXY BROWN FEAT. DRU HILL (VIOLATOR/DEF JAM)	67	_	1	A DREAM MARY J. BLIGE (ARISTA)
30	28	34	FOR YOU KENNY LATTIMORE (COLUMBIA)	68	67	10	WHENEVER WHEREVER WHATEVER MAXWELL (COLUMBIA)
31)	40	3	R U READY SALT-N-PEPA (RED ANT/LONDON/ISLANO)	69	75	6	YEAH! YEAH! SIMONE HINES (EPIC)
32	24	15	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)	70	-	1	A SONG FOR MAMA: BOYZ II MEN (LAFACE/ARISTA/MOTOWN)
33	43	4	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)	71	69	4	RESPONSIBILITY GHETTO TWINZ (RAP-A-LOT/NOO TRYBE/IRGIN)
<u> </u>	36	8	LAST NIGHT'S LETTER K-CI & JOJO (MCA)	72	58	4	THE JOINT EPMD (DEF JAM/MERCURY)
35	23	10	GUANTANAMERA WYCLEF JEAN FEAT. REFUGEE ALLSTARS (RUFFHOUSE)	73	63	13	THE PARTY DON'T STOP MIA X FEAT. MASTER P & FOXY BROWN (NO LIMIT/PRIORITY)
36	33	20	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	74	1_	16	WHAT'S STOPPING YOU THE O'JAYS (GLOBAL SOUL/FREEWORLD)
_	-	+	THE SWEETEST THING		+	+	DANGEROUS

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications

# HOT R&B RECURRENT AIRPLAY

30 38 30 THE SWEETEST THING
REFUGE CAMPALISTANS FEAT, LAURIN HILL (COLUMBIA) TS - 1 DANGEROUS
BUSTA RHYMES (ELEKTRA/EEG)

1	3	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
5	4	CUPID 112 (BAO BOY/ARISTA)
6	5	THINKING OF YOU TONY TONI TONE (MERCURY)
7	34	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
2	7	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)
8	31	NO DIGGITY BLACKSTREET (FEAT. OR. ORE) (INTERSCOPE)
3	4	HOPELESS DIONNE FARRIS (COLUMBIA)
14	19	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)
11	7	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	27	PONY GINUWINE (550 MUSIC/EPIC)
9	2	5 MILES TO EMPTY BROWNSTONE (MJJ/WORK/EPIC)
4	9	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)
19	31	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
	5 6 7 2 8 3 14 11 12 9	5 4 6 5 7 34 2 7 8 31 3 4 14 19 11 7 12 27 9 2 4 9

10	5	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)
15	14	CRUSH ON YOU LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
22	20	DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)
21	9	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
18	35	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	24	I CAN MAKE IT BETTER LUTHER VANDROSS (LV/EPIC)
17	15	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
_	10	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
	15	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)
_	21	NOBODY KEITH SWEAT FEAT, ATHENA CAGE (ELEXTRA/EEG)
_	11	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
_	46	TOUCH ME TEASE ME CASE FEAT, FOXXY BROWN (SPOILED ROTTEN/DEF JAM)
	15 22 21 18 13	15 14 22 20 21 9 18 35 13 24 17 15 — 10 — 15 — 21 — 11

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

**R&B SINGLES A-Z** TITLE (Publisher - Licensing Org.) Sheet Music Dist.

4 SEASONS OF LONELINESS (FMI April ASCAP/Fivte Tyme

4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP).

AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tabulous, ASCAP/Tabulous, ASCAP/Tabulous, ASCAP/Tabulous, ASCAP/Brown The Charts, ASCAP/Me Better Grooves, ASCAP/Famous, ASCAP). HI.

AINT NUTHIN BUT A JAM YALL (Mac-man, ASCAP/Brownstar, ASCPA/S&S, ASCAP)

ALL CRIED OUT (Careers-BMG, BM/Mokojumbi, BM/Zomba, BMI). HL/WBM

ALL J WANT (FROM GOOD BURGER) (Kharatory, ASCAP/Balck, ASCAP/Dobeta, ASCAP/DEBLA, ASCAP/DEBLA, ASCAP/DEBLA, ASCAP/DEBLA, ASCAP/DEBLA, ASCAP/DEBLA, ASCAP/BLASCAP, BLASCAP/BLASCAP/BLASCAP/BLASCAP/BLASCAP/DEBLASCAP/BLASCAP/DEBLASCAP/BLASCAP/BLASCAP/DEBLASCAP/BLASCAP/DEBLASCAP/PMI APVENUES (FROM MONEY TALKS) (Intersong, ASCAP/Warmer Chappell, ASCAP) HL

Chappell, SCAP) HL

BABY, BABY (Oil, Cliff Months) HMID

BABY, BABY (Oil, Cliff Months) HMID

Tamerlane, BMI/Keith Sweat, ASCAP)

BACKYARD BOOGE (WB, ASCAP/Real N Ruff, ASCAP) WBM

BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAY-

BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER) (Slam U Well, ASCAP/LIL LLU, BMI/Jim Edd, BMI/712
Stone Ave., BMI/EMI Blackwood, BMI/12 & Under.
BMI/15016/Jelly's Jam's L.L.C., ASCAP) H.L
THE BREAKS (Neutral Gray, ASCAP/Original J.B.,
ASCAP/Funk Groove, ASCAP)
BRING BACK YOUR LOVE (Poetry In Motion, BMI)
BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Ot,
ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP)
CAN'T LET GO (Somy/ATV Songs, BMI/Yab Yum,
BMI/Browntown Sound, BMI/Mic'L, ASCAP/Sailandra,
ASCAP/AIma, ASCAP/Warner Chappell, PRS/WB, ASCAP)
HILWBM

HL/WBM

CAN WE (FROM BOOTY CALL) (Mass Confusion,
ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
CROOKED GREEN PAPERS (Touchwood, ASCAP/Chrysalis,

ASCAP) WBM
DEIA YU (Powder Down, BMI/MCA)
DISTANT LOVER (Doogie Time, ASCAP/Keep Me Humble,
ASCAP/Smokin' Sounds, ASCAP)
DI KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast,

IJ NEEP PLATIN (LEET FOUR MISSIC MY) (Y-Blass, ASCAP/Zomba, ASCAP/MCA)

OO ME BABY (Viking, BMI/Willsong, BMI)

OON'T SAY (Sony/AT Songs, BMI/Yab Yum, BMI/Browntown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMI)

HL/WBM OON'T STOP THE MUSIC (Virginia Beach, ASCAP/Blazilicious, ASCAP/Herbilicious, ASCAP/Cavilicious,

ASCAP/Blazilicious, ASCAP/Herbiticious, ASCAP/Davilicious, ASCAP/Pours (Marco Cardenas, ASCAP)
DO YOU LIKE THIS (Mike's Rap, BMI)
EVERYTHING (EMI April, ASCAP/Fryte Tyme, ASCAP/WarnerTamerlane, BMI/Dynatone, BMI/Beechtwood, BMI) HL/WBM
FIX (Donil, ASCAP/Bab, ASCAP/Chauncey Black,
ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay,
BMI/Warner-Tamerlane, BMI/Sugarhill, BMI) WBM
FOR YOU (Colour'd, ASCAP/Wu-Tang, BMI/Bar-Kay,
BMI/Warner-Tamerlane, BMI/Sugarhill, BMI) WBM
GET IT WET (Clay High, ASCAP/Ms 1Good),
ASCAP/Tostaf's Way, ASCAP
GET UP (Closed Eye, ASCAP/Nu Use, ASCAP/Britiff,
ASCAP/Tos, ASCAP/McA, ASCAP/Miritiff,
ASCAP/Tos, ASCAP/McA, BACAP/Britiff,
ASCAP/Tos, ASCAP/McA, BACAP, BMI)
GET LT.O.U.T. (Zomba, BMI/RAelly, BMI) WBM
GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba,
BMI/RAelly, BMI) WBM

BMI/R.Kelly, BMI) WBM HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April,

ASCAP) HL HEAVEN (O.C.D., BMI) HEAVEN (C.C.D., BMI)
HONEY (Sony/ATV Songs, BMI/Rye, BMI/Justin Combs,
ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant
ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI)

HL/WBM
HOW YA OO DAT (FROM HOW BOUT IT) (Burrin Ave.,
ASCAP/O/R/O Itself, ASCAP/Big P, ASCAP/Beats By The
Pound, ASCAP/Bomb Shelter, ASCAP)
IBELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's
Ran, RMI)

I BELONG TO YOU (EVERT TIME I SEE YOUR FACE) (Mike: Rap, BMI)
I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Lindeas, BMI/Wamer-Tamertane, BMI/6 th Of July, BMI/ANASHMACK, ASCAP/EMI Blackwood, BMI/To Gray BMI/To Will, DAM STACAP)

FIT AINT LOVE (FROM SPRUNG) (Seven Eighteen, BMI/Top Will, BMI)

VILLE BMI/Top Will, BMI/To GRAY BMI/Top To MI/Top MI/LINE MI/TOP CONTINE BMI/Top Will, BMI/Top MI/LINE MI/TOP CONTINE BMI/Top To MI/Top MI/LINE MI/TOP CONTINE BMI/TOP TO THE GRAY BMI/TOP WILL BMI/TO WILL

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IF IT AIN'T LOW (FROM SPRUNG) (Seven Eighteen, BMI/Iron Will, BMI)

I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Iron, BMI/September Stx, ASCAP/Chyna Baby, BMI/Ianice Combs, BMI/EMI Blackwood, BMI) H.

I MISS MY HOMIES (Sumin Avenue, BMI/Dig.P., BMI) WBM IMMA ROLLA (Kerason, BMI)

I'M NOT A FOOL (Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Ga, Speed Go, BMI) WBM

IN MY BED (Hitto, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacepo, BMI/Warner-Tamerlane, BMI/Soobie-Loo, BMI/W WBM

INTISIBLE MAN (Banana Tunes, BMI/Stephen A, Kipner, ASCAP/Careers-BMC, BMI/Bubaias, SOCAN/On Board, BMI/SICHE MAN (Banana Tunes, BMI/Stephen A, Kipner, ASCAP/Careers-BMC, BMI/Bubaias, SOCAN/On Board, BMI/EMI April ASCAP) HL

ISAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WED-DING) (New Hidden Valley, ASCAP/Casa David, ASCAP)

IND. WEN TIMOLET VISION, SCAP / CASAS GAVIA, SCAP / IT'S ALRIGHT (FROM NOTHING TO LOSE) (Chyna Baby Music, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MACA, BMI) HL IT'S YOURZ (Wu-Tang, BMI/Careers-BMC, BMI) THE JOINT (Paricken, ASCAP/BO, ASCAP/Fourteenth Hour, ASCAP/Polygram Int'l, ASCAP/Brown Acid, ASCAP/Dust Brothers, ASCAP/Copyright Control/MCA, ASCAP/ Riswa ASCAP/Riswa Rose, ASCAP/Brown Girl, ASCAP/MISS ARD TELL (The Night Rainbow, ASCAP/Brown Girl, ASCAP/MISS, Brap, BM/MCA, ASCAP/Poly LAST NIGHT'S LETTER (EMI April, ASCAP/EDN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Caylaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Caylaything, ASCAP/Too True, ASCAP/E Two,

ASCAP/Cord Kayla, ASCAP) HL LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu RMI/Mo Thur. ASCAP/Ruthless Attack, ASCAP/Dollarz-N-

Sense, BMI)

LOVE IS ALL AROUND (Sway Jay, ASCAP)

MAN BEHIND THE MUSIC (Donni, ASCAP/Zomba,
ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut
Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone,
BMI/Jinichappell, BMI) WBM

ME AND MY CRAZY WORLD (LB, ASCAP/EMI April,
ASCAP/Zen, CRAIN, VII.

ME ARIU MY LYRALT YUNKED LLD, ACKOW / LITT 1967.,
ASCAP/Ron G, BMI) HL
MEN OF STEEL (FROM STEEL) (Shaquille O'Neal,
ASCAP/MB, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C.,
ASCAP/Twelve And Under, BMI/15016/His From Da'Bong,
BMI/BMG, BMI) HL/MBM
MO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin
Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan,
ASCAP/Jemand's Other, ASCAP/Sony, ASCAP/M. Betha,
ASCAP/Jemnam's Mit BMI) HL

ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tomrny Jymi, BMD HL MY BODY (2000 Watts, ASCAP)
MY LOVE IS THE SHIHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL NEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
NEVER MAKE A PROMISE (Warmer-Tamerlane, BMI/Boobie-Loo, BMI) WBM

NEVER, NEVER GONNA GIVE YOU UP (Unichappell. 83 BMI/Savette, BMI) HL
NEVER WANNA LET YOU GO (FROM DEF JAM'S HOW TO
BE A PLAYER) (HGL, ASCAP)
NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade,
BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM

# **Hot R&B Singles Sales...**

SoundScan®

WEEK	WEEK	NO S		WEEK	WEEK	S ON	
THIS	LAST	WEEKS	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS I	LAST	WEEKS	TITLE ARTIST (LABEL/PROMOTION LABEL)
П			* * NO.1 * *	(38)	_	1	BABY YOU KNOW THE O'JAYS (GLOBAL SOUL/FREEWORLO)
1	3	9	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE (WB) 1 wk at No. 1	39	43	3	IMMA ROLLA MR. MONEY LOC (LOC-N-UP)
2	2	10	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)	40	40	9	DON'T SAY JON B. (YAB YUM/550 MUSIC/EPIC)
3	1	5	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)	41	39	11	HOW YA DO DAT MASTER P FEAT, YOUNG BLEED AND C-LOC (NO LIMIT)
4	5	8	BUTTA LOVE NEXT (ARISTA)	42	44	19	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)
5	4	8	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)	(43)	57	6	CROOKED GREEN PAPERS KINFUSION (BEFORE OAWN/TOUCHWOOD)
6	6	9	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	44	35	9	AS WE LAY DANA (TONY MERCEOES/LAFACE/ARISTA)
1	7	9	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	<b>(45)</b>	_	1	GET IT WET TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
8	9	9	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)	46	54	3	HEAVEN NU FLAVOR (REPRISE/WARNER BROS.)
9	10	4	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)	47	55	8	YEAH! YEAH! SIMONE HINES (EPIC)
10	8	7	HONEY MARIAH CAREY (COLUMBIA)	48	45	8	REMINDING ME (OF SEF) COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)
11	11	15	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)	49	42	7	KISS AND TELL BROWNSTONE (MJJ/WORK/EPIC)
12)	14	4	THEY LIKE IT SLOW H-TOWN (RELATIVITY)	50	47	15	WHEN YOU TALK ABOUT LOVE PATTI LABELLE (MCA)
(13)	13	8	1 MISS MY HOMIES MASTER P FEAT, PIMP C AND THE SHOCKER (NO UMIT)	51	51	26	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)
(14)	18	4	LAST NIGHT'S LETTER K-CI & JOJO (MCA)	52	34	7	MEN OF STEEL SHACUILE O'NEAL, ICE CLIBE, B REAL, PETER GLAZ & KRS.ONE (T. W.ISM.)
15	12	5	EVERYTHING MARY J. BLIGE (MCA)	53	37	2	TRUE TO MYSELF ERIC BENET (WARNER BROS.)
16	17	17	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	54	56	14	I CAN LOVE YOU/LOVE IS ALL WE NEED
17	15	13	NEVER MAKE A PROMISE DRU HILL (ISLAND)	55	36	6	SOMEBODY ELSE
18	19	6	AVENUES REPUGEE CAMP ALL STARS FEAT, PRAS (WITH KY-MAND (ARISTA)	56	52	8	NEED YOUR LOVE
(19)	24	9	BACKYARD BOOGIE MACK 10 (PRIORITY)	(57)	66	8	BIG BUB FEAT, QUEEN LATIFAH & HEAVY D (KEDAR)  IF IT AIN'T LOVE
20	27	2	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) MISSY "MISDEMEANOR" ELLIOTT FEAT, DA BRAT (EASTWEST)	(58)		1	MAN BEHIND THE MUSIC
(21)	32	2	IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY (RELATIVITY)	59	58	5	QUEEN PEN FEAT. TEDDY RILEY (UL' MAN/INTERSCOPE)  OFF THE BOOKS
22	21	10	AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA)	(60)	72	12	THE BEATHUTS FEAT. BIG PUNISHER & CUBAN LINK (VIOLATOR)  SHOW ME
23	22	13	DO YOU LIKE THIS ROME (GRAND JURY/RCA)	61	49	7	BILLY PORTER (DV8/A&M)  IT'S ALRIGHT
24	16	11	HAVE A LITTLE MERCY 4.D (SAVVY/PERSPECTIVE/A&M)	62	50	2	QUEEN LATIFAH (TOMMY BOY)  DO ME BABY WILLIS (VIKING)
25	20	6	ME AND MY CRAZY WORLD	63	53	15	TAKE IT TO THE STREETS
26	26	11	THE WAY THAT YOU TALK	64)		18	RAMPAGE FEAT. BILLY LAWRENCE (VIOLATOR/ELEXTRA)  WHAT'S STOPPING YOU
27	23	13	JAGGED EDGE FEAT. DA BRAT & JD (SO SO DEF/COLUMBIA)  MO MONEY MO PROBLEMS	65	60	11	THE O'JAYS (GLOBAL SOUL/FREEWORLD)  IF I HAD YOU
28	30	15	THE NOTORIOUS B.I.G. (FEAT, PUFF DADDY & MASE) (BAD BOY)  GOTHAM CITY	66	00	1	PRANKIE (CHUCKLIFE/EPIC)  DJ KEEP PLAYIN' (GET YOUR MUSIC ON)
29	29	14	R. KELLY (JIVE) SOMEONE	67	63	19	VVETTE MICHELE (LOUD)  CAN'T LET GO
30	28	7	SWV (FEATURING PUFF DADDY) (RCA)  I'M NOT A FOOL	-	-		LAURNEA (YAB YUM/EPIC)  DOWN FOR YOURS
(31)	41	3	TOO GONE, TOO LONG	68	59	12	NASTYBOY KLICK FEAT, ROGER TROUTMAN (NASTYBOY)  MY BODY
32	31	20	EN VOGUE (EASTWEST/EEG)  1'LL BE MISSING YOU	(69)	1	1	LSG (EASTWEST/EEG)  I SAY A LITTLE PRAYER
33	33	13	PUFF DADDY & FAITH EVANS (FEAT, 112) (BAD BOY/ARISTA)  INVISIBLE MAN	70	61	14	DIANA KING (WORK/EPIC)  ALL I WANT
34	38	3	98 DEGREES (MOTOWN)  NEVER WANNA LET YOU GO	71	64	11	702 (BIV 10/CAPITOL/MOTOWN)  AIN'T NUTHIN' BUT A JAM Y'ALL
			ABSOLUTE (DEF JAM/MERCURY)  WE CAN GET DOWN	72	46	5	GEORGE CLINTON WITH THE DAZZ BAND (INTERSOUND)
35	25	9	MYRON (ISLAND)  DON'T STOP THE MUSIC	(73)	1	1	VERONICA (H.O.L.A./ISLAND)
(36)	=	1	PLAYA (DEF JAM/MERCURY)  WORKIN' OUT	74	62	21	YOU BRING ME UP K-CI & JOJO (MCA)
(37)	48	2	WILLIAM BECTON & FRIENOS (CGI) with the greatest sales gains. © 1997 Billb	75	74	2	GET UP NX (RUTHLESS/EPIC)

OFF THE BOOKS (Inkyju, ASCAP/Let Me Show You, BMI)
THE ONE I GAVE MY HEART TO (Realsongs, ASCAP) WBM
PIECE OF MY HEART (Web N, BMI/Sloopy II,
BMI/LINICADDEL, BMI) HL/WBM
REMINDING ME (OF SEF) (Senseless, BMI/TwiliteTone,

REMINDING ME (OF SET) (Senseless, BMI/TwiliteTone. BMI/Meno, BMI)
RETURN OF THE MACK (Perfect, BMI/SPZ, BMI/GEMA)
RISE (Michael Moody's Universe, BMI/15016/3-19-51,
ASCAP/Rhythm Queen, ASCAP)
SHOW ME (Little Tarrya, ASCAP/Music Corporation Of Amenca, ASCAP)
SMILE (N-The Water, ASCAP/Sbil N-The Water, BMI/Joshua's Dream, BMI/Interscope Pearl, BMI/Warmer-Tamerlane,
BMI/Music Corporation Of America, BMI/EMI April,
ASCAP/Typte Tyme, ASCAP) HL/WBM
SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (Mass
Confusion, ASCAP/Typiral Bacch, ASCAP/Pikickel Shoe,

SOCK IT 2 MÉ/THE RAIN (SUPP A DUPA FLY) (Mass Confusion, ASCAP/Mignia Beach, ASCAP/Mickel Shoe, BMI/Waclud, BMI/Wamer-Tamerlane, BMI/Throwin', Tanthums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) SOMEBODY ELSE (Michael Moody's Universe, BMI/1501 E/Wamer-Tamerlane, BMI/W BBM SOMEONE Usustin Combs, ASCAP/EMI April, ASCAP/Dub's World, ASCAP/HGL, ASCAP/Harve Pierre, BMI/Rhythm Bluntz, ASCAP/FME Si Right, ASCAP/MCA ASCAP/HIL STRANGER IN MÖSCOW (Mijac, BMI/Wamer-Tamerlane, BMI/Wamer-Tamerlane,

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STRANGER IN MOSCOW (Mijac, BMI/Warner-Tarmerlane, BMI) WBM SUNSHINE (Li Lu, Lu, BMI/EMI Blackwood, BMI/Essential Vibe, BMI/Janice Combs, BMI/Jaobby Robinson, BMI/Fyte Tyme, ASCAP/EMI April, ASCAP) TAKE IT TO THE STREETS (Ramp, BMI/BLL, BMI/WB, BMI/Sadiyah's, BMI/Armacien, BMI/Blue Image, PRO/Keep on, CAPAC/Unidisci WBM THEY LIKE IT SLOW (John Doe, BMI/Baby Boy, BMI/G.I., BMI)

THINGS JUST AIN'T THE SAME (FROM MONEY TALKS)
(Mass Ave., ASCAP/Motown Tunes, ASCAP/Polygram Int'I,

WHM WHM (Sony/ATV Songs. BM/ECAF, BMI/No Intro, SCAP/Hals Solingship, AscaP, Walnet Crapper, AscaP, Edward ScAP, Edward Sc

ASCAP/Warner-Tamerlane, BMI) HL/WBM TOO GONE, TOO LONG (Realsongs, ASCAP) WBM TRUE TO MYSELF (FROM BATMAN & ROBIN) (India B., BMI/Putty Tat, BMI/Demorites, BMI/Paradise Forever, BMI) UP JUMPS DA BOOGIE (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Rodsongs,

THE WAY THAT YOU TALK (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins. ASCAP/Air Control. ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP) HL WE CAN GET DOWN (Alley Gadfly, BMI/M Double, BMI/Spin,

WE CAR GET DUTTH UNITY UNITY SHOULD, STATE ALLIVE (GIbb Brothers, BMI/Careers-BMG, BMI/Songs Of PolyGram Int'l. BMI/Music Corp. Of Amenica, BMI/First Priority, BMI/Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/Copyright Control) HL WHAT ABOUT US (FROM SOUL FOOD) (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM

BMI)
YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def,
ASCAP/Slack A.D., ASCAP/UR IV, ASCAP) HL
YOU SHOULD BE MINE (OON'T WASTE YOUR TIME) (EMI
April, ASCAP/O/B/O liself, ASCAP/Justin Corribs,
ASCAP/Jusza, BMI/Mason Betha, ASCAP/MCA, BMI/The Price
Is Right, BMI/Dynatone, BMI) HL

# Bilboard TOP R&B ALBUNS

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

THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/OISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
	39	_	2	* * * No. 1/GREATEST GAINER * * *	1,
	33		-	SOUNDTRACK DEATH ROW 53509*/PRIORITY (12.98/19.98) 1 week at No. 1 GANG RELATED	1
(2)	NE	wь	1	* * * HOT SHOT DEBUT * * *  JANET VIRGIN 44762 (11.98/17.98)  THE VELVET ROPE	2
3	1	5	4		+
4	3	3	7	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98)         SOUL FOOD           MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)         GHETTO D	1
5	2	2	5	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98) WHEN DISASTER STRIKES	1
6	4	1	3	BOYZ II MEN MOTOWN 530819* (11.98/17.98) EVOLUTION	1
7	7	8	4	USHER LAFACE 26043/ARISTA (10.98/16.98)  MY WAY	4
8	5	4	4	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)  BACK IN BUSINESS	4
9	6	7	13	PUFF DADDY & THE FAMILY ▲ 3 BAD BOY 73012*/ARISTA (10.98/17.98) NO WAY OUT	1
10	8	6	4	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)  BUTTERFLY	3
11	10	11	26	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98) SHARE MY WORLD	1
12	11	9	4	MACK 10 PRIORITY 50675* (10.98/16.98)  BASED ON A TRUE STORY	5
13	9	_	2	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98) LOADED	9
14	13	13	21	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲  B-RITE 90093/INTERSCOPE (10.98/16.98)  GOD'S PROPERTY	1
15	15	12	11	JOE ● JIVE 41603* (11.98/16.98) ALL THAT I AM	4
16	12	_	2	COMMON RELATIVITY 1535* (10.98/15.98)  ONE DAY IT'LL ALL MAKE SENSE	12
17	16	10	3	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)  ANYTIME	10
18	17	_	2	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.983)  ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
19	18	14	35	ERYKAH BADU ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98)  BADUIZM	1
20	22	18	21	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)  I'M BOUT IT	1
21	19	15	11	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98) THE ART OF WAR	1
22	21	16	16	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98). WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
23	14	_	2	RBL POSSE BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98)  AN EYE FOR AN EYE	14
24	23	19	14	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98) SUPA DUPA FLY	1
25	20	17	8	SOUNDTRACK ARISTA 18975 (10.98/16.98) MONEY TALKS — THE ALBUM	6
26	27	22	9	SWV RCA 67525* (10.98/16.98) RELEASE SOME TENSION	5
27	24	28	17	K-C1 & JOJO MCA 11613* (10.98/16.98) LOVE ALWAYS	9
28	29	23	47	DRU HILL ▲ ISLANO 524306 (10.98/16.98) HS DRU HILL	5
29	41	_	2	NEXT ARISTA 18973 (10.98/15.98) IS RATED NEXT	29
30	26	26	30	THE NOTORIOUS B.I.G. ▲ 6 BAO BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH	1
31	35	33	16	PATTI LABELLE MCA 11642 (10.98/16.98) FLAME	10
	25	21	17	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)  UNLADY LIKE  SOMETHIN' FOR THE PEOPLE	2
33	42	35	3	WARNER BROS. 46753 (9.98/15.98)	33
34	30	36	17	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98) LOVE, PEACE & NAPPINESS	2
35	28	25	26	<b>ROME</b> ● GRANO JURY 67441/RCA (10.98/15.98) ROME	7
36	38	34	34	TRU ▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)  TRU 2 DA GAME	2
37	31	31	72	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	3
38	36	27	11	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98)	5
39 40	44 32	38 37	19 53	WU-TANG CLAN ▲¹ LOUG 66905*/RCA (19.98/24.98)  WU-TANG FOREVER	1
- 1		3/		GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) IS GINUWINE THE BACHELOR	14
41	48 45	32	2 15	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) IS IT'S ON TONIGHT	41
43	50	47	4	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98)  MEN IN BLACK—THE ALBUM  JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)  COOL RELAX	37
44	34	40	16	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98)  ADRENALINE RUSH	13
(45)	57	41	3	HOT BOYS CASH MONEY 9614 (10.98/17.98) IS GET IT HOW U LIVE!!	41
46	46	39	7	VARIOUS ARTISTS	32
47	33	20	3	ARISTA 16977 (10.98/16.98)	+
48	43	24	4	IMMATURE MCA 11668 (10.98/16.98)  THE JOURNEY  SOUNDTRACK 1040 67521/904 (10.98/16.98)	20
40	40	24	4	SOUNDTRACK LOUG 67531*/RCA (10.98/16.98) SOUL IN THE HOLE	13

					l l
49	47	30	10	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)  DEF JAM'S HOW TO BE A PLAYER	2
<b>(50)</b>	65	51	31	SOUNDTRACK   ◆ COLUMBIA 67917 (10.98 EQ/16.98)  LOVE JONES: THE MUSIC	3
51	52	45	80	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) ■ MAXWELL'S URBAN HANG SUITE	8
52	56	49	50	MAKAVELI ▲ 3 DEATH ROW 90039*/INTERSCOPE (10.98/16.98)  THE DON KILLUMINATI: THE 7 DAY THEORY	1
53	59	55	16	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS VOL. II	26
54	40	85	7	VARIOUS ARTISTS THUMP 4100 (10.98/16.98) OLD SCHOOL MIXX	40
55	55	43	7	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)  NEXT	28
56	63	79	40	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) IS HELP YOURSELF	9
57	53	42	7	VARIOUS ARTISTS SICK WID' IT 45009/JIVE (19.98/24.98)  SOUTHWEST RIDERS	2
			i i	* * * PACESETTER * * *	
(58)	88	77	5	JONATHAN BUTLER N2K ENCODED 10005 (10.98/15.98)  DO YOU LOVE ME?	57
59	51	44	13	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98) MTV UNPLUGGED EP	15
60	64	64	88	2PAC ▲' DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)  ALL EYEZ ON ME	1
61	66	53	10	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)  SILENT WEAPONS FOR QUIET WARS	10
62	49	_	2	II TRU MO THUGS 1582/RELATIVITY (10.98/15.98) IS A NEW BREED OF FEMALE	49
63	58	50	13	THE O'JAYS GLOBAL SOUL 31149*/FREEWORLD (10.98/15.98)  LOVE YOU TO TEARS	14
64	37	46	16	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) HS STREET GOSPEL	37
65	67	54	49	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)  HARD CORE	3
66	70	57	70	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) IS KENNY LATTIMORE	19
67	68	52	11	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)  SUAVE HOUSE	4
(68)	79	75	18	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)  THE WAR REPORT	4
69	72	59	9	SOUNDTRACK LOUD 90131/INTERSCOPE (10.98/16.98) HOODLUM	23
70	69	58	25	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98) WATERBED HEV	3
(71)	94	76	7	VARIOUS ARTISTS BOSS 70012/SWERVE (10.98/14.98)  MARVELLUS & MARCELLUS PRESENT HEAT	42
72	73	62	18	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)  *ALL DAY, ALL N'GHT	6
73	61	29	3	ORGANIZED KONFUSION PRIORITY 50560* (10.98/16.98) IS THE EQUINOX	29
74	62	_	2	THE MOSSIE SICK WID' IT 45008/JIVE (10.98/15.98) HS HAVE HEART HAVE MONEY	62
75	80	72	32	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)  THE UNTOUCHABLE	1
76	76	74	59	AALIYAH ▲² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)  ONE IN A MILLICN	2
77	84	65	11	LISA STANSFIELD ARISTA 18738 (10.98/16.98) LISA STANSFIELD	30
78	78	69	12	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) IS SWEET THING	49
79	89	56	4	VARIOUS ARTISTS LAW/STREET LIFE 75525*/ALL AMERICAN (10.98/16.98) THE LAWHOUSE EXPERIENCE VOLUME ONE	43
80	71	67	3	STEVE HARVEY ISLAND 524415 (10.98/16.98)  LIVESOMEWHERE DOWN SOUTH	67
(81)	93	82	23	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)  ALLURE	23
82	60	60	37	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) IS RAHSAAN PATTERSON	48
83	77	70	16	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)  STILL CLIMBING	16
84	74	61	8	O.C. PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)  JEWELZ	16
85	54	63	11	EARTH, WIND & FIRE PYRAMID 72864/RHINO (10.98/15.98)  IN THE NAME OF LOVE	50
86	82	71	58	BLACKSTREET ▲3 INTERSCOPE 90071* (10.98/16.98)  ANOTHER LEVEL	1
87	83	80	69	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)  SECRETS	1
88	86	83	15	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) IS IN THAT WATER	36
89	99	48	3	M.C. BREED WRAP 8159/ICHIBAN (11.98/16.98) FLATLINE	48
90	87	73	48	SOUNDTRACK ▲* WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) SPACE JAM	5
91)	NEV	٧	1	TRICK DADDY DOLLARS SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98) BASED ON A TRUE STORY	91
92	85	68	7	THA ALKAHOLIKS LOUD 67435*/RCA (10.98/16.98) LIKWIDATION	15
93)	NEV	<b>V</b>	1	THE ROOTS CARGO 81100*/MCA (10.98/16.98) ORGANIX	93
94	75	66	17	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98) EV3	8
95	98	91	59	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	5
96	92	78	40	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)  THE SHOCKER	6
97	RE-E	NTRY	44	SOUNDTRACK ▲² ARISTA 18951 (10.98/16.98)  THE PREACHER'S WIFE	1
98	90	90	33	SOUNDTRACK ● JIVE 41604* (11.98/16.98) BOOTY CALL	4
99	RE-E	NTRY	14	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98) ROLL WITH THE NEW	41
100	97	86	Y	COOLIO TOMMY BOY 1180* (11.98/16.98) MY SOUL	49

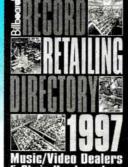
Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. A RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. Is indicates past or present Heatseeker title. ©1997, and SoundScan, Inc.

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BDRD3027

# Fall Releases Keep Clubland Coming Back For More

M USIC IN THE AIR: After an extraordinarily underwhelming summer, what a pleasure it is to revel in an autumn that has been rife with the kind of music that has renewed our passion and pride in being a card-carrying citizen of clubland. And the tasty grooves just keep on poppin' up. Hope your credit card is paid up. You've got some shopping to

For some reason, we're not nearly as surprised as everyone else in the industry that the Rolling Stones have decided to dabble in house music. It's certainly in line with the more rugged, street-vibed beats that occasionally seep into the mix of the enduring rock outfit's new Virgin opus, "Bridges To Babylon." Besides,



Diva Days. Brazilian belter Regina is preparing to parlay the success of her BMG Italy single "Day By Day" into her first mainstream U.S. hit, Logic Records has just serviced club DJs and crossover radio programmers with a test pressing of the Max Moroldo production, which has been remixed by Dancing Divaz. Importsmart U.S. spinners will remember Regina from her 1995 club-friendly cover of Roberta Flack's "Killing Me Softly With His Song" while European punters will recall her strong performance on a high-profile European club tour that included Snap!, Culture Beat, and 2 Unlimited. Regina is dividing her time between promotional appearances and studio sessions for an album due early next year. "Day By Day" can also be found on Logic's forthcoming multi-act collection, "The Weekend Party."

this is the age of the almighty multiformat hit. Not even the Stones can conquer radio with a single that hasn't been appropriately tweaked and modified to suit the hugely varied needs of programmers.

Current single "Anybody Seen My Baby?" is deconstructed by Armand Van Helden, who shrewdly rebuilds the song into a loopy house anthem that is destined for heavy action at a variety of levels. The primary 10plus-minute version is a bit light on vocals, though that will help entice



by Larry Flick

"hip" DJs who normally wouldn't be caught dead spinning a Stones track. For the rest of us, who like to twirl to proper tunes, there's a cute and notably more concise version of the flip side. Get over any shock or distaste vou might have over a rock band making a house music pit stop, and give this exemplary jam a chance to work its magic.

It's been roughly two years since the ab-fab and woefully underappreciated Janice Robinson stomped around clubland in pre-release promotional support of "Earth Beat," a collaboration with David Morales that was planned as the solo follow-up to "Dreamer," her now-classic hit with Livin' Joy. Well, just when it seemed like one behind-the-scenes snafu after the next would keep the heart-rending anthem permanently on the shelf, Manifesto U.K. has finally found a way to get it into record racks.

Although the gorgeous original version of "Earth Beat" still sounds fresh, Stonebridge and Nick Nice have been enlisted to spruce up the song with a more pop flavor. Wisely, Robinson's sweet lyrics and chestpounding performance remain at the track's forefront, though Stonebridge and Nice have added a fluffy keyboard line that works with the chorus quite well. There's no deal in the U.S. for this fine single or artist, though we're willing to bet the rent that it'll pop up on a few stateside compilations shortly.

Also, don't forget that Miss Robinson has been locked in a studio with Ernie Lake and Bobby Guy for the last few months, writing material that we understand is going to cast her as the female equivalent to Seal. Intrigued?

We sure are. She should be emerging with a demo for A&R execs to salivate over shortly.

While we're welcoming familiar faces back to the community's front lines, let's have a round of applause for Alexander O'Neal, who has lent his irresistible baritone to the happyhouser "Let's Get Together." The singer gives a simple yet instantly memorable ditty a soulful sheen, showcasing the impressive production skills of newcomer Michael Lange. It's not easy to preside over a track that features such a daunting figure, but Lange proves he's well up to the task, drawing a wellshaded performance from O'Neal that actually has a few nifty surprises. We hope this Groove Society single was not a one-shot deal. The chemistry between Lange and O'Neal is too good to let cool down.

D'Influence follows its muchrevered European hit "Hypnotic" with the beautiful, uplifting "Magic," another Echo Records release that carefully melds classic soul riffs with trend-savvy rhythms. Front woman Sarah Webb continues to be a revelatory vocalist, hanging tough yet tender against aggressive percussion that would easily squash a lesser talent. Of course, she is at her best dur-ing the band's own stylish remix, though there's no denying the sparkle of versions by Black Science Orchestra and Dave Lee and Andrew "Doc" Livingstone.

Now then, when is Echo going to serve D'Influence's long-promised new album, "London"? Our patience is getting thinner by the second.

Chicago's modest but thriving Guidance Records never fails to offer music strong enough to tickle the fancy of even the most jaded underground veteran.

Among the label's latest gems is "Plastic Jazz," an EP that allows producer Kevin Yost to illustrate an ever-sharpening knack for sewing vibrant, jazz-kissed melodies into grooves that are equally conducive to dancefloor grinding and sofa

On a somewhat more commercially obvious (but no less creatively stimulating) tip, Guidance issues "The Bioflavanoids," which shows the intriguing new team of Iz & Diz indulging in pleasant disco reverence mildly reminiscent of the Bucketheads. Meanwhile, the venerable Glenn Underground expands his horizons with "C.VO. Elements," an EP that enhances his standard smooth house sound with jittery guitar licks. Very nice, indeed.

DEEP DISHIN': Ya gotta love those Deep Dish lads. They have a level of brash confidence that disallows 'em from lapsing into a formulaic state. In fact, they'd probably be hotter, in industry terms, if they'd adhere to such things. But they don't, and those of us who love house music with an arty feel are all the happier for it.



- 1. CHELSEA PRESS 2 DAT OVEN
- 2. CLAP YOUR HANDS LI'L LOUIS FFRR
- 2. CLAP YOUR HANDS LITE LOUIS FERR
  3. DRAMA CLUB 69 FEATURING KIM
  COOPER TWISTED
  4. DAY BY DAY REGINA LOGIC
  5. MUCH BETTER CLUB 69 FEATURING
  SUZANNE PALMER TWISTED

### **MAXI-SINGLES SALES**

- TO BE IN LOVE MAW MAW
   WORDS THAT YOU SAY WHITEBIRD
  FEAT. VERONICA BROWN STRICTLY RHYTHM
   I CARE 'BOUT YOU MILESTONE LAFACE
- 4. DAY BY DAY REGINA LOGIC
  5. WAITING HOPEFULLY D\*NOTE
  VIRGIN UNDERGROUND

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



Heavenly Beats. Corin Dingley, left, and Andy Jenks take a moment to relax after mastering "Come From Heaven," their first album as Alpha for Massive Attack's Melankolic label. The Bristol, England, duo have previously earned kudos for their post-productions of U.K. hits by Statik Sound System and Sugarboat. With guest vocals by Wendy Stubbs, Helen White, and Martin Barnard, "Come From Heaven" combines the sample-happy, experimental sound of the electronic underground with traditional pop sounds. "Though we have come out of the hip-hop, jungle, techno culture that exists today, I think it is the power of a great song that still remains the ideal," says Jenks. Alpha has begun assembling musicians for a concert tour scheduled to begin later this year.

With "Stranded" the act's second single for DeConstruction, Deep Dish throws clubland a nifty curveball, coating a plush, utterly danceable groove with an array of odd sound effects, guitars by Dubfire, and vocals that would probably be more at home on an alterna-rock record. But it all adds up to a brilliant piece of work that will probably divide the act's ardent following. There's no wimpy gray area here . . . ya either love this or think it's trash.

For the sake of DJs with no sense of adventure, the act provides a dub that has useful breaks and more than a few funky, unexpected keyboard twists. Danny Tenaglia brings his own interesting perspective to the track on a dub that is decidedly dark and spooky. Good stuff, though we're gonna join the folks who will subscribe to the more quirky and boundary-breaking original version. It offers a glimpse into what we're expecting will be one heck of a groundbreaking album. We're counting the seconds until its release early next year.

While we have Deep Dish on the brain, we want to direct your attention toward the latest 12-incher from the act's own Yoshitoshi Recording. "Dedicated To All Believers" shows producer Heiko Laux finding a comfortable place between hard-house darkness and disco froth. His grasp of melody is impressive, as is his ability to weave breaks and samples with a flair that is unique from the pack of competitors.

TALIAN DELIGHTS: It's the wish of nearly every European dance label we encounter to conquer the States. And while it may appear that most have a handle on how to get the job done (given the ongoing flood of imports generating attention here), the truth is that only a few have more than one or two acts worth investigating. That's why an outlet like Italy's ZAC Music stands so far above the pack. Under the guidance of managing director Carlo Tomba, the label is primed to make a dent big enough to render it a long-term player here.

Actually, Popular Records has already discovered the plush creative potential of ZAC Music and has licensed "Don't Give Up" by Photo Featuring Elena Becker and "Everytime We Touch" by Fourteen for stateside release. Both tracks strobe with lively grooves and divafashioned vocals that will please club purists and radio programmers

Those tracks only nick the label's surface, though. "Freedom" by Midnight Express Featuring Sabrina Johnston is a glittery throwback to the days of polyester jumpsuits and Studio 54. The long-absent Johnston is in top form here, expanding the optimistic pop parameters of the song to gospel proportions. We're clearly not alone in digging this jam, which hasn't even been commercially released in Italy yet. Tastemaking spinner Tony Humphreys is also working a test-pressing of "Freedom" in his "Back To Back Hump Show" on WQHT New York.

Other winners due from ZAC Music, a subsidiary of Italy's monstrous Sugar Group family of labels, include Sin City's house rendition of Bob Marley's "Could You Be Loved," Jhava's funky "Show Me The Way," and Cocoloco's Latin shaker "La Bundinha." All are seeking a U.S. home, including Johnston's "Freedom." Is there anyone out there putting together a compilation that is not in the mood to dip into the same

(Continued on next page)

# HOT DANCE MUSIC

S	ST EK	2 WKS AGO	WKS. ON CHART	CLUB PLAY  COMPILED FROM A NATIONAL SAMPLE  OF DANCE CLUB PLAYLISTS.  ART	ICT
THIS	LAST WEEK	2 M AG(	Ş.Ş.	LABEL & NUMBER/PROMOTION LABEL	151
(1)	3	4	8	★ ★ No. 1 ★ ★  NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO 1 week at No. 1 ♦ LISA STANSFI	ELD
(2)	5	7	9	SO IN LOVE WITH YOU 4 PLAY 1008	UKE
3	1	10	5	HONEY COLUMBIA 78665   ◆ MARIAH CA	
4	2	3	10	REMEMBER ME OM 005/CARPORT ♦ BLUE	BOY
(5)	6	12	6	BUENOS AIRES WARNER BROS, PROMO MADON	NNA
6	9	15	8	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR JOI CARDW	/ELL
	11	17	7	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR   ◆ FUTURE BRE	EZE
8	16	25	5	JAMES BOND THEME ELEKTRA 63904/EEG ◆ MG	OBY
9	14	22	6	LEARN 2 LUV NERVOUS 20248 ♦ KIM ENGL	JSH
10	4	1_	12	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM PHUNKY PHANT	гом
11	7	9	9	ALRIGHT WORK 78659   ♦ JAMIROQ	UAI
12	15	16	9	TOP OF THE WORLD MCA 55384 DUDÉARE	
(13)	26		2	AIN'T NO NEED TO HIDE CHAMPION 331 SAND	DY B
14	13	5	10	SALVA MEA ARISTA 13397 ♦ FAITHL	.ESS
(15)	19	20	7	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 78643/EPIC   ◆ APOLLO FOUR FO	RTY
16	12	8	10	I SAY A LITTLE PRAYER WORK 78597   ◆ DIANA K	ING
17	8	2	13	SHADOWS OF THE PAST JELLYBEAN 2525 PULSE FEAT, ANTOINETTE ROBERS	SON
(18)	27	39	3	DEEP DAY MAXI 2061 KATRINA VAUG	GHN
19	22	26	6	SOMEWHERE ATLANTIC PROMO PET SHOP B	_
(20)	30	48	3	ECUADOR ULTRA/FFRR 006/ISLAND ♦ SA	ASH!
21	21	27	5	BARBIE GIRL MCA 55393 ◆ AC	QUA
				* * * Power Pick * *	
(22)	33	_	2	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521 PRAXIS FEAT, KATHY BRO	wN
23	17	14	12	HOLD YOUR HEAD UP HIGH REAL TIME 204 STRICTLY RHYTHM BORIS DLUGOSCH PRESENTS BOO	
(24)	31	44	3	RIPGROOVE LOGIC 51764	
(25)	29	37	4	LOVE IS ALIVE DV8 582349/A&M ♦ 3RD PAI	
26	10	11	12	SHOW ME KING STREET 1067 URBAN SC	
(27)	37	47	3	CLOSER THAN CLOSE BIGBANG IMPORT ROSIE GAIN	
(28)	34	41	4	BE MY BABY INTERHIT 54012/PRIORITY ◆ CAPPE	
29	18	6	10	WHATEVER EASTWEST 63921/EEG ♦ EN VOC	_
30	20	19	10	IT'S LIKE THAT SM:)E 9069/PROFILE RUN-D.M.C. VS. JASON NEV	_
31	28	30	6	WHEN THE FUNK HITS THE FAN OVUMIRUFFHOUSE 78611/COLUMBIA KING BRITT PRESENTS SYLK	130
(32)	35	45	3	LIKE A STAR TIMBER! 738/TOMMY BOY  CYNT	
(33)	38	_	2	AMI WA WA (SOLO POR TI) NONESUCH 79480/ATLANTIC GIPSY KIN	
(34)	41	_	2	DON'T GO LOGIC 64974/RCA  LE CLICK FEATURING KA	
35	24	13	11	MIGHTY HIGH POPULAR 26065/CRITIQUE GLORIA GAYNOR FEAT. EARL YOUNG & THE TRAMN	
	-				
(36)	NEV		1	* * * HOT SHOT DEBUT * * *  TO BE IN LOVE MAN 019/STRICTLY RHYTHM	4.447
-			_		1AW
(37)	45		2	WORDS THAT YOU SAY STRICTLY RHYTHM 12517 WHITEBIRD FEATURING VERONICA BRO	
38	NEV	- 1	l	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952 K.D. LA	
39 (40)	36	31	6	CELEBRATE RHINO PROMO/ATLANTIC RUPA	
$\rightarrow$	NEV		1	SAMBA DE JANEIRO TOMMY BOY 417 FELI	IZIA
41	23	23	14	YOU'RE NOT ALONE RCA 64904 ◆ OL	IVE
42	42	42	4	COMMAND & OBEY EIGHTBALL 54201/LIGHTYEAR GROOVE THING FEAT. DEBBIE HAP	
43	NEV	- 1	1	GET UP! GO INSANE! GRANDSLAM 006/STRICTLY RHYTHM ◆ STRETCH AND VERN PRESENT MADE	
	NEV		1	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR VICTOR CALDERO	
(44)		V 🕪 📗	1	THE LOVE SCENE JIVE PROMO	JOE
45	NEV				DAV
45	43	38	4	SONIC EMPIRE LOGIC 51058   ♦ MEMBERS OF MAYI	
45 46 47	43 39	38 33	9	FOOLING WITH MY LOVE WAAKO 1252 GISELE JACKS	SON
45 46 47 48	43 39 25	38 33 21	9 13	FOOLING WITH MY LOVE WAAKO 1252 GISELE JACKS  DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS. ERASL	SON
45 46 47	43 39	38 33	9	FOOLING WITH MY LOVE WAAKO 1252 GISELE JACKS	SON URE KAT

THIS WEEK	LAST . WEEK	2 WKS AGO	WKS. ON CHART	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.  SOUNDSCAN®  TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	4	★ ★ No. 1 ★ ★ YOU MAKE ME WANNA (T) (X) LAFACE 24269/ARISTA 3 weeks at No. 1 ◆ USHEF
		2		* * * GREATEST GAINER * * *
2	4	3	5	I WANT LOVE (M) (T) (X) MODERN VOICES 002   ◆ TONY MASCOLO
3	2	2	71	HONEY (M) (T) (X) COLUMBIA \$8665 ◆ MARIAH CARE
4)	5	5	20	FREE (T) (X) STRICTLY RHYTHM 12513   ◆ ULTRA NATI
5	13	8	5	LOVE IS ALIVE (T) (X) DV8 582349/A&M ◆ 3RD PART
7	3	4	3	ONE MORE NIGHT (T) (X) TOMMY BOY 786  AMBE
8)	10	9	2	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG   ◆ AALIYAN
9	9	6	20	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (M) (T) EASTWEST 6391)/EEG   ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRA
10	11	17	18	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA   ◆ PUFF DADDY & FAITH EVANS (FEAT. 112
		_		SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN   ◆ SNEAKER PIMP:
(11)	20	12	13	YOU'RE NOT ALONE (T) (X) RCA 64904 ◆ OLIVI
12)	NEV	N <b>b</b>	1	* * * HOT SHOT DEBUT * * *  DRAMA (T) TWISTED 55403/MCA  CLUB 69 FEATURING KIM COOPE
13)	19	18	5	DON'T GO (T) (X) LOGIC 64974/RCA  LE CLICK FEATURING KAYI
14	7	11	3	IT'S YOURZ (T) LOUD 64957/RCA
15	8	7	13	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA THE NOTORIOUS B.I.G. (FEAT, PUFF DADDY & MASE
16	14	10	5	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY  THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LIN
(17)	21	15	8	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761   BRIAN MCKNIGHT FEAT. MAS
18	12	13	17	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381
19	18	20	15	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC
20	15	21	17	NOT TONIGHT/CRUSH ON YOU MINIT X UNDER JOURN BO 955° AG   ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINE
(21)	23		2	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (T) LOUD 64984 RCA   ◆ YVETTE MICHELI
22	17	16	5	AVENUES (1) (X) ARISTA 13412    • REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MAN)
23)	28	37	5	LIKE A STAR (T) (X) TIMBER! 738/TOMMY BOY  CYNTHIA
24	16	14	8	BARBIE GIRL (T) (X) MCA 55393 ◆ AQUA
25)	NEV	v Þ	1	TURN ME OUT (TURN TO SUGAR) (T) (X) STRICTLY RHYTHM 12521 PRAXIS FEAT, KATHY BROWN
26)	40	24	9	AROUND THE WORLD (T) SOMA 38608/VIRGIN ♦ DAFT PUNK
27	43	28	4	SUNSHINE (T) ROC A-FELLA/DEF JAM 574923/MERCURY
28	22	26	10	GOTHAM CITY (T) (X) JIVE 42484 ◆ R. KELL¹
29	27		5	REMEMBER ME (T) (X) OM 005/CARPORT ♦ BLUE BO
30	24	23	5	THE JOINT (T) DEF JAM 571679 MERCURY   ◆ EPMI
31)	RE-EI	NTRY	5	BUBBLIN' (T) VIOLATOR/DEF JAM 571525/MERCURY ◆ CRU
32	NEV	V Þ	1	LAST NIGHT'S LETTER (M) (T) (X) MCA 55391   ♦ K-Cl & JOJC
33	<b>4</b> 2	30	19	SOMETHING GOIN' ON (T) (X) LOGIC 48213 TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
34	25	29	13	NEVER MAKE A PROMISE (T) ISLAND 572083 ◆ DRU HILL
35	33	22	3	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE (T) (X) ARISTA 13404 ◆ REAL MCCO
36	35	48	4	BUTTA LOVE (T) (X) ARISTA 13413 ♦ NEX
37	32	31	6	ME AND MY CRAZY WORLD (T) UNIVERSAL 56131 ◆ LOST BOY2
38	36	33	12	TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG   ◆ RAMPAGE FEAT. BILLY LAWRENCE
39)	RE-EI	NTRY	3	MAN BEHIND THE MUSIC (T) LIL MAN 95015/INTERSCOPE QUEEN PEN FEATURING TEDDY RILE
40	37	40	13	SOMEONE (T) RCA 64927 ◆ SWV (FEATURING PUFF DADDY
41)	RE-EI	-	3	BEAT ME HARDER (T) (X) EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR VICTOR CALDERONE
42	26	35	3	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919 ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
43	RE-EI	-	8	ENCORE UNE FOIS (T) ULTRA/FFRR 002/ISLAND ◆ SASH
44	38	49	7	LEARN 2 LUV (T) (X) NERVOUS 20248 ♦ KIM ENGLISH
45	29	_	5	BACKYARD BOOGIE (T) PRIORITY 53282   ◆ MACK 10
46)	NEV	<b>Y</b> P	1	GOT FUNK? (T) STRICTLY RHYTHM 12522 THE FUNKJUNKEEZ
47	48	UTDY	2	AMI WA WA (SOLO POR TI) (T) NONESUCH/ATLANTIC 79480/AG GIPSY KINGS
	RE-EI	VIK!	6	IT'S LIKE THAT (T) (X) SM:)E 9069 PROFILE RUN-D.M.C. VS. JASON NEVINS
48)	31	27	18	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452 ♦ BACKSTREET BOYS

ver 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 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. (© 1997,

### DANCE TRAX

(Continued from preceding page)

old pool of tracks? Start dialing.

N THE MIX: After six years at the helm of the highly influential Ministry of Sound, Lynn Cosgrave has left the company to focus on artist/ producer management. We could not nail down firm word on her replacement at press time, though details should be confirmed within split seconds. Also apparently up in the air is the multifaceted dance entity's much-touted invasion of the U.S. market. However, expect a new plan of attack shortly. In the meantime,

Cosgrave is setting up shop and is already looking after the careers of Danny Rampling, R.I.P., and Heaven. They're in fine, fine hands.

The stateside dance circuit is losing one of its true originals with the recent resignation of Fred Held as national promotion director at M.S. Distributing. He held that position for four years, doing an excellent job of drawing attention to some of dance music's struggling newcomers. Prior to M.S., he worked at a wide variety of club- and retail-oriented companies. His seemingly bottom-

less energy and wicked sense of humor made him a character you simply could not ignore and had to love. And as a man who came strutting out of the closet long before it was safe or politically correct, he's been an inspiration to other gay men in this industry.

On Oct. 26, Held will begin a welldeserved rest by leaving New York to enjoy the trees and peace of Cleve-land, Tenn. However, we have no doubt that he'll get itchy to rejoin the club fray sooner than later. We can't wait.

whets the appetite for new material Enduring tunesmith Tom Robinfrom Robinson—which is due early

mances to launch his new indie label, Castaway Northwest. Robinson is perhaps best known for his landmark '70s hit "Glad To Be Gay." The label's first release will be a reissue of "Blood Brothers," his 1990 collaboration with Level 42 guitarist Jakko Jakszyk, Nov. 3. The set also has contributions from Dan Hartman and Dave Stewart. This is an awesome, must-hear collection that

son is emerging from his native U.K.

for a series of rare stateside perfor-

next year.

Pet Shop Boys (PSB) vocalist Neil Tennant is set to participate in an album paying tribute to the great composer Noel Coward. The as-yetuntitled set is scheduled for release this coming spring. PSB disciples who cannot bare to wait so long to bask in the distinctive deadpan of La Tennant will find pleasure in the import release of "Believe," a cover of Elton John's 1995 hit that will feature a guest vocal by the pop superstar. Look for that one on Parlophone U.K. in time for Christmas.

# OCITIC

ASIAN BREAKTHROUGH

# Aaron Kwok

# Diary Of A Pop Idol

The Business Of Being A Pop Star Is An All-Consuming Job In Asia, Where A Media-Friendly Image Is Everything

BY ANN TSANG

anto-pop, which began life in Hong Kong in the 1970s with local pretty boys and girls doing misty-eved covers in Cantonese, feafured only the schmaltziest Western pop ballads. But the rise of a pop style sung in Hong Kong's native language was still welcome in a market that, although then a British colony, had slowly come to realize that it was not Western and, in the light of its return to Chinese dominion in 1997, never would

The resulting surge of Chinese nationalism drove the popularity of Hong Kong's Cantonese music industry. The Canto-pop phenomenon went from strong to stronger, giving rise to a slew of idols,

which culminated in the arrival of four male singers who the media eventually dubbed the "Four Celestial Kings Of Pop": Jacky Cheung, Andy Lau, Leon Lai and Aaron Kwok. (Their female equivalents, led by Anita Mui, wore the "Queens Of Pop"

All were and continue to be driven by image and packaging, a massively important factor in the marketing and promotion drives that record companies undertook to preen their stars.

Aaron Kwok, one such product of Hong Kong's star-maker machinery, began his entertainment career as a dancer with Hong Kong's leading terres-trial television network, Television Broadcasts Limited (TVB). Through expensive imaging campaigns and massive marketing and promotion

by his first record label, Capital Artists, and more recently Warner Music, Kwok rapidly as-cended the ladder of fame to take his crown as one of the "Four Celestial Kings.

> "It is really the support of my many fans that gives me the motivation to further improve," says Kwok earnestly. "This, together with the kind of backup I get from the media and the record-buying public, is very gratify-

In the mad, mad mainstream world of Canto-pop marketing, promotion and retail sales in Hong Kong, artists and bands have four radio networks, offering 14 channels, and five music-video television shows for airplay. Continued on page APQ-4

# Cyber Start

The Asian Music Industry Is Surprisingly Lacking In Internet Savvy, Depending On American And European Partners For Online Promotions And Events

BY HELEN JOHNSTONE

visit by Mariah Carey to Taiwan this past month to launch her new Columbia Records album "Butterfly" was an Asian her new Columbia Records ainting Difference, Sony Music Taiwan promotional stop with a difference. Sony Music Taiwan aimed to turn the visit into the biggest online event the region had seen in a long time, with a live Webcast of Carey's press conference, games, competitions and giveaways on its Internet site (www.sonymusic.com.tw)

The initiative was particularly notable because, in this part of the world, online music events are still rare. Live gigs and interviews online might be increasingly commonplace elsewhere, but they

are virtually unheard of in many of the Asia Pacific markets.

Eighteen months ago, Hong Kong label SEA Records launched the band Kid Zero and its first singl<mark>e, "Miss Malone," in a</mark> blaze of Internet publicity. Kid Zero has gone on to record an EP and its first album, but the success has more to do with the strength of the group's industry contacts and performances than a following on the Worldwide Web. In fact, Kid Zero's record label, SEA Music, has all but disappeared from cyberspace. There is no sign

Mariah Carey was promoted online in Taiwan. of its homepage, and hy-



perlinks left on other pages lead nowhere. (The company did not respond to inquiries about its online status.)

It seems that Asia just wasn't ready to go online in 1996. A year later, however, there are signs that life in this sleepy backwater of cyberspace is stirring. By this past summer, companies were beginning to take the medium more seriously. Home pages were updated with better graphics, audio- and videoclips to download and interactive games to play.

Continued on page APQ-4

Aaron Kwok has graced numerous magazine covers.

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# asia pacific Quarterly

# **Electric Violins, A Singing Actor And A Model-Wannabe-Singer**

ROCK RECORDS Singapore continues to break its first Englishlanguage signing, the Padres, in its own inimitable way, via exposure of the group's repertoire by a Taiwanese act, Tarcy Su. The title track and first single of Su's new album, "Fool," written by the Padres. "Without Tarcy Su's cover of 'Lemon by [the German band] Fool's Garden, that song wouldn't have been such a big hit" in Asia, says Ngiam Kwang Hwa, assistant general manager of Rock Records Singapore. "We hope to repeat that success with the Padres." an Asian act like the Padres, the Chinese-language market is as important as the Englishlanguage one. Late this summer, "Fool" went top 10 on the chart of the Singapore-Chinese pop station FM 93.3 and reached No. 7 on the SPVA sales chart. "If you ask any Chinese DJ now," says Hwa, "they know who the Padres are." The band is releasing its own single in the market by the year's

EUGENE PARK, Korea's electricviolin-playing sensation, is set to take on the international market with his debut album, "The Bridge," released last month by Sony Music in Korea. The album not only shows off Park's skills on the violin but also as a surprisingly competent vocalist. The vocal numbers show Park is not following in the footsteps of Vanessa Mae, with whom he is often compared. Park is a second-generation Korean-American, born in New York, who made his professional debut at age 13 at Lincoln Center For The Performing Arts. He has incorporated influences as diverse as Mozart, Nirvana, Duke Ellington and the Beatles and has played both classical venues and jazź cłubs in America. Park showcased "The Bridge" in August at a Sony convention in Japan, and the company plans to release the album in that market, as well as other Asian countries and the U.S. by the end of the year.

**EXTENDED PROMOTIONAL** trips by Western artists are increasingly essential to breaking in the Asia Pacific markets, says SWAT Enterprises chairman/CEO Stuart Watson, whose company has recently coordinated visits to the region by artists including the Backstreet Boys on Jive Records, Denmark's Ann-Louise on Mega Records and Germany's Solid Harmonie on edel. "It's no longer enough to do the traditional in-and-out," Watson says. With Ann-Louise, for example, he notes that the singer spent a week in each of several key markets, with two showcases per market. SWAT, with offices in Singapore and the U.K., also is representing TigerStar Records for the debut of its artist Alex E



### **News In Review**

and Big Life Records for the Asia Pacific launch of the U.K. R&B act Damage. Watson believes that independent labels such as these are more readily able to commit their artists to promotion schedules in the region up to six months in advance, as necessary.

INDONESIAN artist Dessy Fitri has found significant success outside her native market this year with two trips to Malaysia to promote the release there of her album "Mimpi Sedih (Sad Dream)," One visit coincided with the Anugerah Industri Musik Awards, Malaysia's Grammy Awards, where she performed on a live broadcast. Among those who reportedly took interest in her performance were producers Don Was and Phil Spector, while her label, Warner Music Indonesia, reports it has a verbal commitment from American producer and composer David Foster, a senior VP of the Warner Music Group, to write a song for Fitri.

RIVERMAYA has one of the topselling albums of this year by a domestic act in the Philippines with "Atomic Bomb," released by BMG Records (Pilipinas). Marketing assistant Jennifer Esclamado reports that the album has sold more than 80,000 units, which is double-platinum in the market. Released in February, "Atomic Bomb" achieved gold status on its first day in the shops, with sales of 20,000 units and platinum status of 40,000 units one day later. The August release of a video for the third single, "Kung Away Mo, Huwag Mo (If You Don't Like It, Then Don't Like It)," propelled sales further. BMG executives in the Philippines are confident that RiverMaya's rock



ing melodic bällads with Kinksstyle pop, regional boundaries. The act was pre-

stýle, mix-

sented to BMG's worldwide affiliates at a company convention in South Africa in April for international consideration.

**A GRASSROOTS** spread of support, rather than a flashy marketing campaign, is credited with spurring sales of the album "Puji-Pujian" by the group Raihan to more than a half-million units in Malaysia during the past year. The Warner Music act now holds the title for the best-selling domestic release in Malaysian pop history. The previous record-holder was a producerdriven, pop-rock album called

"Tikam-Menikam" by the UKAYS, which reached sales of 350,000 units. The gradual build of Raihan's following came after its record label focused on investing "emotionally rather than financially" in the group, says Tony Fernandes, managing director of Warner Music Singapore and Malaysia.

TAIWANESE ABORIGINAL singer A-Mei has proven her staying power during 1997 with her second album, "Bad Boy" (Forward). Since its June II release, the album has been the best-selling Chinese-language album in Taiwan, selling more than 800,000 copies, according to her label. Her first album, "Sister" (Forward), has matched that sales level and continues to sell strongly.

TEENAGE HEARTTHROB James Ruengsak Loychusak from R.S. Promotions in Thailand topped sales of 1 million copies with his second album, "Siren Love," second album, "Siren Love," according to his label, setting the stage for the release this summer of his third album, "Forever James." Loychusak has a strong following among Thai teenagers, and his pop-dance single "Tuk Winatee (Every Second)" has received heavy airplay. In an example of the multiple media exposure opportunities that build careers in the region, the 19-yearold singer recently has starred in the gangster film "Kang Kratack Kuan Kao Kuanmuang" and currently is playing the lead role in the fantasy TV series "Insee Dang (The Red Eagle)."

**DEWI SANDRA** has been pegged, at 17, as the best new female pop R&B act in Indonesia on the strength of her album "Kembali (Come Back)." A widely known model, Sandra was discovered in a model-wannabe-singer contest and signed by Sound In Design (SID). Producer Andy "Atis" Manuhutu says, "She was the only one of 12 participants who really could sing." He successfully cometed with multinational major labels in the market to sign Sandra and convinced her Indonesian-British parents to let SID produce a video and album. The Indonesia release features seven songs in Indonesian and three in English. Independent distributor Creative Vibes is releasing an all-English version of the album in Australia and New Zealand under the title "Honest And Faithful."

# An Asia Pacific Sampler Of New Releases

The fourth quarter of the year brings priority releases for record companies in the Asia Pacific markets, as it does elsewhere in the world. Here is a sample of some of the artists whose latest albums are reaching retailers between September and December. (Note: Albums for which titles were not confirmed at press time are listed as "Title TBC." Countries shown after each entry designate the source of the information. However, in many cases albums are regional releases.)

Christina Aquilar, "Golden Eye," Grammy Entertainment (Thailand) Yeh Ai-ling, Title TBC, BMG Domestic (Taiwan)

Najib Ali, "Rawjak," Springroll/Pony Canyon (Singapore)

A-Mei, Title TBC, Forward Music (Taiwan)

Anodize, "Action Figures," Universal (Hong Kong) Anri, "Twin Soul," Cinepoly (Hong Kong)

Daniel Chan, "Just Only You In My Heart," PolyGram (Hong Kong)

Eason Chan, "On My Own," Capital Artists (Hong Kong)

Kit Chan, Title TBC, Cinepoly Records (Hong Kong)

Ekin Cheng, "Eternity E.P.," BMG (Hong Kong)

Sammi Cheng And Andy Hui, "Made In Heaven," Capital Artists

'sai Cheng-nan, Title TBC, Warner/UFO (Taiwan)

Jacky Cheung, "Gonna Go For A Blow With You," PolyGram (Hong Kong)
Rita Effendy, "Salahkan Rembulan (Blame It On The Moon)," Aquarius (Indonesia)

Ella, Title TBC, EMI (Malaysia)

Dessy Fitri, Title TBC, Warner (Indonesia)

DJ Cher, "International DJ Syndicate," REACT/Form Records (Singapore)

Eraserheads, "Sticker Happy," BMG (Philippines)

Erratics, Title TBC, Star Records (Philippines)

Globe, "Faces Places," Bulletin (Indonesia)

Panda Hsiung, "Winter Migration," What's Music International (Taiwan)

Julie Hsu, Title TBC, Forward Music (Taiwan)

Valen Hsu, Title TBC, What's Music International (Taiwan) Chang Hui-chun And Chen Cho-ling, Title TBC, Forward Music



Humpback Oak, "Ghost Father," Springroll/Pony Canyon (Singapore) Hungry Young Poets, "Hungry Young Poets," Sony (Philippines)

Tua Klom, "Tem Hong (Full Room)," Warner (Thailand)

Kola, "Volume 2," Line (Korea)

Aaron Kwok, "Devoted," Warner (Hong Kong) George Lam, "Hao Xi Lian Xiang," EMI (Hong Kong)

Andy Lau, "Master Sonic," EMI (Hong Kong) Coco Lee, Title TBC, Sony (Hong Kong)

Edmond Leung, Title TBC, Capital Artists (Hong Kong)

Jimmy Lim, "Wo Reng Ran Si Wo," EMI (Hong Kong)

Candy Lo, Title TBC, Sony (Hong Kong)

Modern Dog, Title TBC, Bakery Music (Thailand)

Anita Mui, Title TBC, Capital Artists (Hong Kong) Roselle Nava, Title TBC, Star Records (Philippines)

N.E.X.T., "Lazenca," Big Bang (Korea)

Grace Nono, "One Life," BMG (Philippines)

Jab Penpetch Penkul, "Another Jab," X-Treme (Thailand) Portret, "II," Aquarius (Indonesia)

ower Station, "Wu Ching Te Ching Hsu (Love Letter Without Passion),"

What's Music International (Taiwan)

Profile, "Bioadariku," Billboard (Indonesia) Raihan, Title TBC, Warner (Malaysia)

Retna, "Mungkinkah (Is This Possible)," King's (Indonesia)

Dewi Sandra, "Kembali," Sound Design (Indonesia) Strike, "I Saw The Future," Indosensor (Indonesia)

Eric Suen, Title TBC, BMG (Hong Kong)

Sugar Hiccup, Title TBC, BMG (Philippines) Teeth, "Time Bomb," Warner (Philippines)

Alex To, "Bu Zou Wan Mei," Rock Records (Hong Kong)

Toy, "Presents," Samsung (Korea)

Various Artists, "Menagerie," Mouse/Life Records (Singapore)
Various Artists, "No Excuse," Springroll/Pony Canyon (Singapore)

Sally Yeh, "Sincere," Warner (Hong Kong)

Mei Yen-feng, EP, Title TBC, BMG/Impact (Taiwan)

Miriam Yeung, Title TBC, Capital Artists (Hong Kong) Chang Yu-sheng, Title TBC, Forward Music (Taiwan)

Ziana Zain, "Best Of Ziana Zain," BMG (Malaysia) 🗷

APQ-2



Music makes the world go round. And 'cos the music of each country has a 'look' and sound all its own, we're making a real song and dance about supporting home-grown talent. Talent like Put3Ska from the Philippines, the Colonial Cousins from India and Nugie from Indonesia.

How we're supporting this wealth of talent is by providing the music that belongs to each of our markets with unique locally produced audio-visual showcases. Showcases as unique as the music itself.

MTV Flipside, for example, has turned the music scene

in the Philippines on its head. How it's done is by giving viewers an exclusive look at everything that's new - the country's newest artists performing their latest material. And giving a boost to all the best from Thailand is MTV Bangkok Jam - hot music videos and even hotter 'live' performances by the hottest local artists. Malaysian artists, meanwhile, take centrestage on MTV Syok whereas Seratus Percen (100%) Indonesia and MTV Wow help put Indonesian talent on the map. And the charts.

In India, Club MTV and Made in India hit all the right notes with college students, clubbers and anyone who wants to see what's really happenin' in the local music scene. Taiwanese eyes [and ears]? They're glued to MTV Focus and MTV Karaoke.

Now, if all this is music to your ears, contact any of the following people:

MTV Asia Offices

SINGAPORE Andrew Hoppe Tel: 65 420 7229 Fax: 65 221 0703 Hong Kong

Levin Lo Tel: 852 2313 8037 Fax: 852 2312 0066

INDIA

Mishal Varma Tel: 9122 497 2892 Fax: 9122 497 2890 TAIWAN

Garand Wu Tel: 8862 376 1311 Fax: 8862 337 0864



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### **AARON KWOK**

Continued from page APQ-4

Michael Lai, the show's production executive. "The benefit to them is that it really helps them on the marketing

Mon.-Sat., July 14-19—Kwok's schedule is packed with radio dramas, thus maintaining the all-important radiostation relationships. In many parts of the world, an artist will release a CD and video simultaneously so the different media can support and feed off each other. This is not the case in Hong Kong, where radio airplay is vital, so close relationships must be maintained with both management figures and the DJs. When artists release new albums, they chat with the DJs, conduct formal interviews and participate in radio dramas. This is also important to the station, as Canto-pop remains the favorite style of its

"Canto-pop holds a 60/40 share even over Mando-pop from Taiwan and Singapore," says Joseph Chan Fai-Hung, manager of Commercial Radio's CR2—the territory's leader in the lucrative under-30 radio market. "The IFPI charts show the market is still dominated by Canto-pop, and that will remain the same for some time to come.

Matt Hackett, the former director of planning and strategy for Commercial Radio, who now runs his own promotion company, Alchemy, also acknowledges the importance of the relationship between the artists and radio. "A symbiotic relationship results," says Hackett. "The radio stations are provided with programming in the form of music, interviews, gossip, etc., and the celebrities become more popular with the audience and, it is hoped, sell more records.

This may sound familiar to music executives anywhere in the world. But in Hong Kong, this synergy is taken even further, with singers regularly appearing on radio programs, sometimes as presenters themselves. They also appear in person at many outside broadcasts, charity events and concerts organized by the radio station.

"The business of being a pop star is much more of a 'job' here than in the West and is approached in that manner," says Hackett, "and radio stations in Hong Kong provide much of the daily grind."

Sun., July 20—Some 1,000 fans, clutching gold-like coupons that will give them entry to an autograph session

at HMV's New Territories megastore, await the arrival of their idol. One-third of the store has been cordoned off for security reasons, at the request of the local police. H.L. Chan, director of marketing & business development for HMV Hong Kong, says his company's role is to "try to bridge the gap between the artist and the buyer.'

This is Kwok's second visit to the store this year. He braves the crowds and manages to sign 500 albums in the allocated time. A prerequisite from HMV is that the fans must have purchased the album from that particular store in advance. However, Chan says that this type of weekly exercise is more of a brand-awareness strategy for HMV than a sales drive. "The actual visit doesn't really have impact on business because it's too chaotic," he says. "In fact, in most cases we have to close part of the store, and sometimes even the whole store, which often turns off other customers, but the whole process is very supportive to both the industry and to the artist, so it's . worthwhile.'

Chan notes that, in peak season, HMV may host an artist every week. Kwok's album held the No. 1 position in HMV's Chinese chart following its release. One young fan offered thoughts on what she most admires about her idol: "It's the way he looks. He just changes all the time. I can always expect something new."

"I will keep changing my style," Kwok later says, "because this is what people expect of me. I'll try everything, from hip-hop to R&B to rock. I don't want to place

any limitations on myself."

Tues., July 22—Two more photo sessions for Hong Kong's leading weekly TV magazines, both TVB properties, TV Weekly and TVB Weekly. Each shoot reflects a different look. TV Weekly carries images reminiscent of a very young Elvis, while TVB Weekly portrays a more stereotypical Japan-esque look that harks back to the late '80s, when Alan Tam and Leslie Cheung were the kings of the Canto-

"Normally, a record company works closely with the media, both print and electronic," says Kitty Pang at Warner Music. "Print vehicles are just as vital to us and the success of the artist."

In between all of this activity, Kwok squeezes in much more. He is currently shooting a movic and has just completed promotional tours in Singapore and Malaysia, and the requests continue to flood in.

"Promotional activities definitely have an impact on retail sales," says Pang. "Promotional requests from outside companies usually have something to do with music—since we are a record company, after all. There may be requests to have artists attend outdoor functions and perform or requests from retail stores such as HMV or Tower Records. We also receive requests for artists to attend movie premicres and functions of that nature.'

What is the pavoff? Within three months, sales of "Love Summons" are approaching 150,000 units in Hong Kong alone, which is triple-platinum in the market. Kwok also has been nominated in the Best Chinese Music Video category at this year's MTV [Asia] Video Music Awards for his video "Love Sharing." There are six nominees for this award, five of which are Taiwanese artists. Kwok is the only Hong Kong artist nominated.

Channel [V] also acknowledges the value of having artists such as Kwok on their airwaves. Last year, [V] recorded a phenomenal response to its Aaron Kwok portrait-drawing contest and continues to receive floods of requests for his videos, mainly from 17-to-24-year-old fans in Hong Kong and Taiwan. Michael Lee, promotion manager for Channel [V]'s northern service, believes—like many others—that the fans are more interested in Kwok's image than any-

"Promotion on our channel will naturally affect record sales positively, but it's the age-old image thing that attracts people," says Lee.

The Aaron Kwok marketing machine rolls on, "Love Summons" could possibly be his biggest album to date. And the singer continues to appear in numerous television dramas, motion pictures and television commercials, all of which are essential in maintaining a high profile and boosting record sales.

The question remains: How many times can one person be re-invented? Anita Mui is known for her "100 faces"; how many more are there for Aaron Kwok?

"I'll just keep going until there is no further to go," smiles a very tired young superstar.

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### **SLOW CYBER START**

Continued from page APQ-4

telephone lines crisscrossing Asia, but the high bandwidth lines needed to support the growing electronic traffic around the region are only just now being put in place.

As a result, the number of users is still small, particularly as a percentage of the population. Where there's no online audience, the record companies aren't interested. It's no coincidence that Taiwan and Japan, which have some of the biggest online communities, have been the first countries to tap the technology. The music industry in those countries is now catching up with the rest of the world.

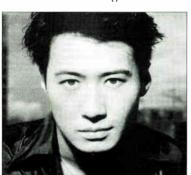
In other parts of the region, it's a different story. The number of Internet subscribers is small, and music-industry interest in the technology is minimal. Estimates for Internet use in Asia are as unreliable as anywhere else in the world, but even the most optimistic show the subscriber base is relatively small.

According to figures collected by interactive-media consultancy DBZ—which the company admits are the most bullish figures available—Japan, Australia and Taiwan are the only countries with more than a million Internet subscribers, with 6.7 million, 3 million and 1.26 million Web users, respectively.

South Korea also has a strong network of Internet subscribers, around 750,000. In Hong Kong, the figure falls to 500,000; in Singapore 250,000, in the Philippines 150,000 and in heavily censored and restricted Vietnam, it is a mere 8,000, according to DBZ (www.dbz.com).

In both India and Indonesia, two of the most highly populated countries in the region, the online community is particularly small. In India (population 900 million), there are an estimated 100,000 cybersurfers and in Indonesia (population 185 million) just 50,000.

DBZ media manager Mark Grocott believes the numbers are set to



Teen idol Leon Lai

ott believes the numbers are set to explode. Many are doubling and tripling by the year. But it's not just a matter of numbers. Record companies want to be sure it is the record-buying public that is getting online, and they need to be there as consumers. Right now, those online are not representative of the public (they are generally male, English-speaking 20-somethings) and they tend to be using it as much for business as for pleasure.

Ordinary consumers will only start to get online as more Asianlanguage content appears. DBZ says that as many as 80% of World Wide

Web's homepages are in English. Of the remaining 20%, most are in European languages. Only about 3% to 5% are in Asian languages, DBZ's Grocott estimates.

Even in Asia, Internet users are disproportionately expatriates or educated abroad. In Hong Kong, where those speaking Cantonese as a first language make up 98% of the population, only around 70% of Internet users are Cantonese-speaking.

### WHAT'S IN IT FOR LOCALS?

This presents the record companies with a dilemma. They are unsure which artists will benefit most from the Internet. The typical cybersurfer may be more interested in international music than domestic artists. But for information on international acts, why should they access a local site?

"At the moment, we're concentrating on international acts, but people can go to any page for that," says Ronny Lau, general manager of the international division at Sony Music Hong Kong. If it's as easy to see a U.S. homepage as it is to see a Hong Kong Web site, the surfer might as well go to Sony's corporate homepage.

Domestic artists don't get the same promotion on the cor-

Domestic artists don't get the same promotion on the corporate pages of the multinational record companies, but local record buyers aren't big Internet users yet. "Most of the fans are under 20," says PolyGram's Alvin Wang. "These people are just too young—they don't have the money to buy a computer."

And they don't really need to access the Internet for the latest news of local stars. They can already get all the information, gossip and pictures they want from the companies' own promotional services and the local media. In Hong Kong, for example, magazines like *Easyfinder* and *Eastweek* produce hundreds of pages each week of showbiz gossip and coverage of the local Canto-pop scene. The news is picked up so fast, the Internet content providers would have to work hard to keep up.

"The entertainment pages of the newspapers provide very up-to-date information," says Wang. "Sometimes the fans can get information faster that way [than on the Internet]."

To give fans a reason to use the Internet, the record companies know they need to provide something special. But with the Asian-language Internet software still being tested in the labs, it is not surprising that people with the right technical skills are hard to come by.

The record companies also recognize that they need to produce a Web site that is equal to any of the best on the Net, or it will be ignored. But on the restricted budgets available to

BILLBOARD OCTOBER 25, 1997

Continued on page APQ-10

# asia pacific Quarterly

# Cutting-Edge Playlists, Deviant Dress Codes And Blockbuster Broadcasting

MALAYSIA'S HITZ radio channel, delivered by the satellite service Astro, is having an increasing influence on the market's mainstream FM radio sta-

tions. While Malaysia's national broadcaster, Radio Television Malaysia, favors safe, middle-of-theroad pop ballads by the likes of Michael Bolton and Celine Dion, Astro's Hitz has been applauded for its more contemporary sound. It is the only Malaysian radio station that has placed cutting-edge acts like Prodigy and Garbage into high rotation. Universal Records marketing manager Sandy Monteiro credits Hitz with breaking international acts such as No Doubt in Malaysia. "No one wanted to play No Doubt initially, then Hitz came along and adopted the act like a long-lost child," says Montiero. BMG international director Mohd Firhad, who previously handled domestic repertoire for the company, says that Hitz was one of the few



**News In Review** 

stations to play a drum'n'bass remix of the track "Aku Dah Bosan (I Am Bored)" by the artist Amy. Astro has announced plans for its four radio channels—Hitz, Mix, Classic Rock and Light & Easy—to go nationwide by the year's end.

A DRESS CODE has been imposed on singers on Korea's two biggest TV networks. The state-run KBS and MBC have banned outfits deemed to "harm the emotional development of youth." KBS in June outlawed hair dyed in bright colors, males sporting earrings or tattoos and women with nose rings or cropped T-shirts. MBC soon followed suit in July and released its own list of unacceptable garb, including ripped jeans, dreadlocks

and see-through items. The clampdown was prompted by the comeback of popular all-male teen band H.O.T., which appeared on KBS with

dyed hair, necklaces and earrings. Because of concern that teen bands would distract young people from their studies, TV networks considered banning them entirely but now the focus has been placed on merely taming their appearance.

**UFO RADIO** in Taiwan has risen to second place in audience ratings since it's launch last year, now drawing an estimated 16% of listeners. The station, which mainly plays Mandarin pop, is only topped by the Broadcasting Corporation Of China (BCC), which consistently holds about 34% of the market.

RADIO CORPORATION of Singapore's Perfect 10 channel has launched a two-hour dance program on Continued on page APQ-10



APQ-9

# asia pacific Quarterly

### **SLOW CYBER START**

Continued from page APQ-9

the Asian subsidiaries of the major labels, that isn't always easy. Few can afford to employ a full-time Web designer.

"For a good Internet page, one should be very aggressive at updating it," says Paul Lam, marketing manager for Hong Kong at Warner Music. "Otherwise, it would be a waste of time and manpower."

Warner Music in Hong Kong has yet to develop a Web site. Lam says the company is currently considering it but has yet to see any evidence of a real payback from the exercise. "Maybe later, when we see proven success," he says. In the meantime, companies such as Warner are prepared to ride on the coattails of their corporate Internet marketing, or to leave it to the Internet service providers.

### **INDIES' PROMOTIONAL PRESENCE**

The independent labels in the region have been more active. MediaBank has had a Web site for about 18 months as a way of raising the profile of the company. But sales and marketing executive Andrew Wong says it still has little influence on sales, noting, "It's not our main strength. We still rely on traditional ways to promote our product."

Taiwan's Rock Records also has had an Internet presence for some time, and its site was revamped this summer. Like MediaBank, Rock is also skeptical about the power of the medium. Yvonne Lee, assistant manager of Rock's international marketing division in Hong Kong, says there is no reliable way to know how many people see the page and who they are. "We have no analysis for the reach of this media," she says.

What evidence there is suggests the reach is not that great. Sony Music in Hong Kong says a number of trial promotions on the Internet have not shown it to reach as many people as the magazines. According to Lau, a promotion on the Internet might elicit around 100 responses. A similar promotion in a magazine would pull in at least 1,000.

But in the last few months, the music industry in Asia has begun to see some potential in online marketing. When Sony brought Mariah Carey to Taiwan in September, it knew she was an artist popular enough to draw interest in cyberspace as well as in the traditional media. That would help put the site in people's minds—and in their browsers' "bookmarks."

Sony Music Taiwan's senior manager of business development, Diane Pei, says the next step is to have a link to the Sony page direct from an Internet browser. Through a worldwide marketing deal with Microsoft, Sony Music Taiwan will have a hyperlink to its homepage direct from the next Chinese-language version of Microsoft's Internet Explorer. That will put it in front of thousands of Internet users in China and Taiwan in coming years.

Eventually, Pei hopes the Internet might help raise awareness of Taiwan's musical talent around the world. "The short-term goal is to solidify our audience base in Taiwan and then gradually to move to audiences in North America or even Europe. The overseas Chinese audience in those areas is something that we have always had in mind," she says.

The huge overseas Chinese community is a largely untapped market for many music companies. Although



Kid Zero had an online launch.

Chinese may not change their musical tastes when they travel abroad, it has been difficult for the music companies to target a community scattered across Asia, the Americas, Europe and increasingly the rest of the world. Most rely on their U.S., Can-

adian or European divisions at the moment, for whom Chinese repertoire is not a priority. The Internet could provide a convenient way to reach those customers.

Despite the lukewarm response of the Asian audience so far, many in the Internet business think music companies in the region should be getting a grip on the technology now. When the Internet does take off in Asia, it could happen quicker than anywhere else in the world.

The economics of many Asian countries are still growing, giving people more money to spend on consumer durables like computers. Add to that the enthusiasm for technology in the region, and you have the potential to reach millions of new customers quickly and cheaply. As DBZ's Grocott comments, "You would have thought people would be putting in the proverbial stakes now."

### **PROGRAMMING**

Continued from page APQ-9

Saturday nights, consolidating the station's recent format switch to "hits of the '90s and beyond." Perfect 10 assistant music director Jeremy Phua says, "There are already two other stations in the market that are covering music from the '80s, so we are leaving that behind. Basically, we are defining ourselves in discovering new music. We are the only station to be at the forefront of emerging pop genres." The station has done this by introducing other specialized programs, such as "A-Trax," covering alternative rock, and "Hip Parade," which looks at critically acclaimed records. "With the dance program," says Phua, "we are inviting Singapore DJs to spin and mix their favorite tracks on air. We recognize the importance of dance as an emerging style."

METRO MANILA radio station City Lite 88.3 FM, well-known in the Philippines for its sophisticated, light-jazz format, was sold this past summer to Blockbuster Broadcasting Systems (BBS). Although the station's name has remained the same, a change in programming designed to attract a larger audience has followed the sale, says Vincent Faner, the new City Lite station manager appointed by BBS. Faner says the station's previous owners courted a more mature, upscale audience, while BBS will aim for a broader base, including younger and less-affluent listeners. The new format features some 40% light jazz, by artists such as Kenny G and Sypro Gyra, but is now balanced by the more upbeat styles of such artists as Steve Winwood. As previously, the new format will be dominated by international artists. "But Filipino artists will be included if the music fits the format," says Faner, citing such domestic acts as singer Jaya and pop band Side A, who have been on the playlist.

BROADCAST DESIGN INDONESIA this year won five Video Music Indonesia Awards—for best director, cameraman, editor, artistic concept and video of the year—for the group Singuku's hit "Taman Baik (Good Friend)." It also won MTV Asia's award for best alternative video produced in Indonesia for the clip of "Ya 'Undah (Yeah, Finished)" by the Indonesian-born Australian group Humana.

Billboard's Asia Pacific Quarterly was reported by Ann Tsang, Helen Johnstone and Isabella Ng in Hong Kong; Debe Campbell in Indonesia; Philip Cheah in Singapore; David Gonzales in the Philippines: Alexandra Nuvich in Malavsia; Penchan Phoborisut in Thailand; Victor Wong in Taiwan; and Cho Yoon-Jung in Korea.

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broke the hottest new European dance export; <sup>2</sup>
distributed the biggest American country album; <sup>3</sup>
produced the foremost CantoPunk group; <sup>4</sup>
spearheaded the most significant copyright reform; <sup>5</sup>

- and still had time to party.



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<sup>1 &</sup>quot;Celebrate Hong Kong 1997", the official international pop concert marking the reunification of Hong Kong with China, featured 14 international acts, including Wet Wet, Lisa Stansfield, The Brand New Heavies, Michael Learns To Rock, All 4 One, Yosuke Eguchi, DaDaWa, Bally Sagoo, Aaron Kwok and Ta Ta.

<sup>2</sup> Freebee's debut album, already released in Japan, Taiwan, Hong Kong, Malaysia, Singapore, Thailand and the Philippines, has scored over half a million international sales. Soon to be released in Indonesia, Korea and China.

<sup>3</sup> LeAnn Rimes' "Blue" (Curb Records).

<sup>4</sup> Midnight Flight (see Billboard June 7, 1997 issue).

We led the Hong Kong Music Publishers Association in the industry's successful campaign to ban parallel imports of all music products under the newly passed Copyright Ordinance.

# Country

ARTISTS & MUSIC



Striking Gold At Last. Elvis Presley's original sidemen D.J. Fontana and Scotty Moore recently received from RCA their first gold and platinum records for their recordings with Presley. Shown at the ceremony Sept. 24 in Nashville, from left, are Fontana, Moore, awards presenter John Fogerty, and Sun Records founder Sam Phillips

# Mandrell Readies Her 'Last Dance'

Veteran Artist To Focus On Acting Career

■ BY CHET FLIPPO

NASHVILLE—An era in country music comes to an end with Barbara Mandrell's farewell performance on Thursday (23). With "Barbara Mandrell And The Do-Rites: The Last Dance" at the Opry House that evening, the veteran artist is calling it quits. Mandrell first went onstage at age 11 38 years ago, and now the award-winning performer has decided to leave music behind and pursue her acting career.

Twice named entertainer of the year at the Country Music Assn. (CMA) Awards and holder of two Grammys, Mandrell is one of many veteran artists whom modern country music, driven by country radio, have left behind. Mandrell exemplified the slicker, popinfluenced side of country, especially in her TV variety shows.



MANDRELL

As a result of her TV success, she gradually began acting and now has decided to give it her full attention. She emphasizes the point that her decision to leave country music is

due more to the fact that the roles are there for her in acting rather than the fact that the hits are no longer there for her in country.

"This is a very exciting time for me," Mandrell says, acknowledging that she will miss the concerts and the country fans. "There's not a lot that you remember before age 11, so most of my memories of my life are doing the

shows, playing music. So, this will be a whole new adventure."

Mandrell, who has continued to tour despite not having a top 10 hit since 1988's "I Wish That I Could Fall In Love Today," says giving up the road wasn't an easy choice. "I didn't make this decision overnight," she says. "There were lots of things that were contributing factors. One is the fact that Creative Artists Agency [with which she signed three years ago] has really been opening doors for me. Some of those I just couldn't do because I was doing concerts. And then some of those that I could do, like the episodic shows like 'Sunset Beach' or Touched By An Angel,' they let me come in for just a short time from off the road and shift things around for me. It was difficult. I would play two different states on the weekend off and then memorize my lines on a red-eye flight. On a soap opera like 'Sunset Beach,' they crank out a show a day."

Mandrell said she lost major parts (Continued on next page)

# When Wylie & The Wild West Play Out West, They Get Up And Dance

Our Favorite Montana cowboy checked in the other day from his present digs in the town of Dusty in the state of Washington. Wylie Gustafson has a new Wylie & the Wild West album out on Rounder called "Way Out West," produced by Ray Benson, and it's about as country as you can get. Explaining his present location, Wylie says, "My wife's family has a wheat farm out here so she can be near them when I'm on the road, and I can keep my horses here." He's staying on the road a lot more these days, he reports. "Things are going good," he says. "We've played a lot of state fairs and festivals. It's been a long time since we had an album out, and we're pretty happy with it."

The album effectively covers the spectrum of western, rockabilly, and cowboy songs in the Wild West's live shows.

In an oddly moving song, "Sidewalks Of L.A.," Gustafson wrote about the whole Bakersfield saga. He

became fascinated by Bakersfield while working as a law

clerk there in the '80s. "That whole scene is so interesting," he says. "Bakersfield is nothing like L.A., even though

they're so close. Even though the musical scene was in

Bakersfield, all those guys like Merle Travis had to go to

L.A. to get recorded. I always wondered how they felt." The song is told from Travis' point of view as he packs his

bags and his guitar, kisses his weeping mother, and leaves

"the dirt roads of Kern County for the sidewalks of L.A." He walks down "the godless streets" and laments leaving

Wylie also recorded a cover of the 1981 Slim Whitman hit "I Remember You." "We did that the last time we played the Opry, and people thanked us for doing that."

ON THE RECORD: Eddie Rabbitt, who's been fighting

cancer, has a new album out on Intersound, called "Beat-

in' The Odds," and it's good to hear that he seems to be

doing just that ... More Christmas albums have come in,

and two favorites are "I Love An Old Fashioned Christ-

mas" by Bobby Bare on Fiasco Entertainment and "Hal-

those dirt roads and cotton fields and his loved ones.

This is influenced by West Coast music a lot," he says, "whether it be the Bakersfield Sound or the Sons Of The Pioneers or Gene Autry. There is definitely an audience out West here that really likes to get out on the dancefloor, whether it's to a Bakersfield shuffle or a fast song. It's more dance-oriented and roadhouse-oriented out here. Out East, we play clubs rather than dance halls."



by Chet Flippo

reachable at 615-822-8690 . . . Some of the most exciting steel guitar music in the world is available on new Arhoolie releases from Sonny Treadway and the Campbell Brothers. These African-American "sacred steel" players in the Holiness-Pentecostal Keith Dominion and Jewel Dominion churches are carrying on those churches' steel guitar-dominated worship service music, and thrilling music it is indeed. Treadway's album, "Jesus Will Fix It," is instrumentals with guitars and drums. The Campbell Brothers' album, "Pass Me Not," features Katie Jackson on vocals. Steel guitar is one of the most expressive instruments in the world, and it eloquently expresses itself on these albums . . . Robbie Fulks' latest Bloodshot Records release, "South Mouth," is alt.country at its finest, because

of/despite (based on your orientation) his frank account of his tenure as an indentured songwriter in Nashville in the song "Fuck This Town." Buck Owens' great steel player Tom Brumley plays on the album.

Five of the greatest songwriters ever to take pen to paper have gotten together to make a 55minute video on the matter of songwriting. "A

Songwriter's Seminar" features Harlan Howard ("Heartaches By The Number"), Hank Cochran ("I Fall To Pieces"), Max D. Barnes ("Chiseled In Stone"), Steve Cropper ("Dock Of The Bay"), and Mickey Newbury ("American Trilogy"). Call 1-888-321-SONG.

PEOPLE: Rounder Records names its first president/CEO. The label's general counsel, John Virant, takes over the newly created position. Label founders and coowners Ken Irwin, Marian Leighton Levy, and Bill Nowlin say he was the logical choice to be point man for the label. Virant has been with Rounder for five years . The Mavericks' fourth studio album is now set for a March release next year. Don Cook and Raul Malo are co-producing . . . Garth Brooks hosts Monday's (20) 15th annual Bill Boyd Golf Classic at the De Bell Golf Course in Burbank, Calif., where he'll be joined by dozens of country performers. The tourney's proceeds will benefit the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and its West Coast division, the Neil Bogart Memorial Laboratory, as well as the Los Angeles Shriners Hospital for Crippled Children . . . Brooks, meanwhile, has set more attendance records, with 139,000-plus tickets sold in less than four hours for eight shows Tuesday (21)-Oct. 26 and Dec. 18-19 at Chicago's Rosemont Horizon and 31,800 tickets for four shows Nov. 6-9 in Bismarck, N.D.

# Bluegrass Assn. Honors Top Acts

LOUISVILLE, Ky.—The Del Mc-Coury Band repeated for a second straight year as both entertainer of the year and instrumental group of the year at the eighth annual International Bluegrass Music Awards Show, held Oct. 16 here.

Russell Moore, the lead singer for IIIrd Tyme Out, was named male vocalist of the year. Claire Lynch won female vocalist of the year honors.

The tribute album "True Life Blues—The Songs Of Bill Monroe" received album of the year honors and also was named recorded event of the year. The Sugar Hill album features a number of bluegrass artists performing Monroe longs.

"High Lonesome Sound," written by Vince Gill and recorded by Gill and Alison Krauss & Union Station, was named song of the year. The Bluegrass Band's "Bluegrass Instrumentals, Volume 6" was voted instrumental album of the year.

Blue Highway captured the gospel

recorded performance of the year for "God Moves In A Windstorm."

IIIrd Tyme Out was voted vocal group of the year for the fourth straight year. The James King Band was named emerging artist of the year.

Instrumental performer of the year awards went to Sammy Shelor (banjo), Mike Bub (bass), Rob Ickes (dobro), Jason Carter (fiddle), Tony Rice (guitar), and Ronnie McCoury (mandolin).

Dobro virtuoso Josh Graves was inducted into the International Bluegrass Music Assn.'s (IBMA) Hall of Honor.

Ricky Skaggs hosted the program, which also saw a surprise appearance by banjo legend and Hall of Honor member Earl Scruggs, who played a jam session with Graves, Gill, Kenny Baker, George Shuffler, Rhonda Vincent, Jeff White, and Jeff Guernsey.

The awards are voted on by professional members of the IBMA, which includes individuals and groups in the U.S. and 29 countries.



Trisha Breaks 10 Million Barrier. MCA Nashville recently held a party to celebrate Trisha Yearwood's being named the Country Music Assn.'s female vocalist of the year and surprised her with a crystal award honoring her for sales of 10 million albums. Shown, from left, are MCA Nashville president Tony Brown, Yearwood, and MCA Nashville chairman Bruce Hinton.

lelujah He Is Born" by Sawyer Brown on Curb Records. The former is charming; the latter is profound. Fiasco is

BILLBOARD OCTOBER 25, 1997



bu Wade Jessen

ECLECTIC AVENUE: "We've always felt that Delbert McClinton has a core country constituency," says Ken Levitan, president of Rising Tide. Levitan tells Country Corner that with 10,000 units, McClinton's No. 15 Hot Shot Debut on Top Country Albums for "One Of The Fortunate Few" surpasses all of his prior first-week showings. In fact, the Texas-born singer/songwriter has only appeared once on The Billboard 200; this marks his first visit to the country chart. His 1992 set, "Never Been Rocked Enough," opened on the big chart at No. 186 in the May 30, 1992, issue and peaked at No. 118 in August

Although McClinton has been widely known as a master of rhythm since the early '60s (he first recorded in 1959), middle American country audiences got their first big taste of him in the spring of 1993, when he dueted with Tanya Tucker on "Tell Me About It," which rose to No. 4 on Hot Country Singles & Tracks.

"Sending Me Angels," the lead single from the new package, is being worked at country radio, but video play on CMT appears to have contributed generously to the healthy debut. Chris Parr, director of programming at CMT, says the video has been airing for three weeks and seems to have connected with viewers immediately. "We have this clip in our Hot Shot rotation, which airs 21 times during the week, and what surprised us about this particular piece early on was the instant interest from viewers." Parr notes that the network uses an interactive 900 system and its World Wide Web site to track audience response. "It really heated up when Delbert appeared on the Oct. 6 'Request Line,' "a Monday-night segment that features artist appearances and the week's most requested videos. Vince Gill provides the harmony vocal on the track, and Lee Roy Parnell garnishes it with his trademark slide guitar. Both artists appear with McClinton in the video.

Avid support from Don Imus' syndicated radio show also helps McClinton's new set enter The Billboard 200 at No. 117. The set will probably benefit from a Halloween appearance on "Late Night With Conan O'Brien."

SILVER EAGLE ON THE BACKROADS: With 5,542 detections (more than 49 million audience impressions), Tim McGraw reaches the No. 1 spot for the sixth time on Hot Country Singles & Tracks, this time with "Everywhere" (Curb), the title cut from his new set, which holds at No. 4 on Top Country Albums.

Each of McGraw's prior No. 1 titles has spent multiple weeks at the top, including his 1995 song "I Like It, I Love It," which ruled for five consecutive weeks, and "It's Your Love," which became the first country song in 20 years to dominate for six consecutive weeks. The three other No. 1 McGraw hits each stayed at the top for two weeks. Meanwhile, "Just To See You Smile" bullets at No. 69 on our airplay scorecard after accumulating 12 weeks of unsolicited album play. A source at the label says that track is likely to be the next single.

PASSAGES: John Denver, who was credited with successfully blurring the lines between pop, country, and folk music during the mid-'70s, died in a plane crash Oct. 12 (see story, page 4). Denver amassed 26 chart entries on Billboard's country singles list and made his loudest noise on that chart with "I'm Sorry," which rose to No. 1 in the Nov. 8, 1975, issue. Denver also reached the top with "Back Home Again" and "Thank God I'm A Country Boy." All three singles were certified gold.

### MANDRELL READIES HER 'LAST DANCE'

(Continued from preceding page)

that were offered to her because of conflicting concert dates. "You can't go and read for a film, because you know you won't be available," she says.

Her immediate plans, she says, are to return to "Sunset Beach" beginning Nov. 3 and tape another episode of "Touched By An Angel." Other projects, she says, are pending.

Mandrell first acted in the 1984 TV movie "Burning Rage" and began considering an acting career then. An injury from a car wreck later that year left her with a long recovery. She returned to touring and recording, but her records never regained their former clout, especially after the "class of '89" hit Nashville. That sudden influx of such young powerful performers as

Clint Black and Vince Gill took the steam out of veteran country performers. Mandrell's last appearance on the Billboard country singles chart was in 1989 with "Mirror Mirror," which only got as far as No. 49.

Her recording career began in 1969 with "I've Been Loving You Too Long (To Stop Now)," which got to No. 55. Her career began warming up in the '70s, and between 1978 and 1983, she had six No. 1 singles on Billboard's Hot Country Singles chart. She was named the CMA's entertainer of the year in 1980 and 1981 and CMA female vocalist of the year in 1979 and 1981, as well as the Academy of Country Music's top female vocalist in 1981. She won Grammy Awards in 1983 and 1984 in the

inspirational and gospel categories for her collaborations with Bobby Jones and New Life. She also won a Dove Award for gospel album of the year in

Now, walking away from her country career, Mandrell says that she has no regrets about the directions country music has taken and that older performers are not encouraged. "There are certain people that I wish could have new product," she says, "People who are so marvelous. George Jones, of course. Dolly Parton, I think, does superb product, and Kenny Rogers. My girlfriend Gladys Knight had a hit just a couple of years ago, and her situation was similar to mine. So, it's not (Continued on page 56)

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

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

- 36 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D,
- ANGEL IN MY EYES (Reynsong, BMI/Knob Twister,
- ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In
- Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL
  BETWEEN THE DEVIL ANO ME (Coburn, BMI/Ten Ten,
  BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI)
- HL/WBM
  BLINK OF AN EYE (Wamer-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect,
  BMI) HL/WBM
  A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin',
  BMI/Suffer in Silence, BMI) HL
  A CHANCE (Acuff-Rose, ASCAP/Tine Porter Boys,
  ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Cross
  Keys, ASCAP) WBM

- THE COAST IS CLEAR (Almo, ASCAP/Barnatuck, ASCAP/Buing RMI/Kybarna BMI) WBM
- ASCAP/Irving, BMI/Kybama, BMI) WBM

  33 OANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, RMI) WRM

- 23
- BMI) WBM
  EVERTWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio
  Blues, ASCAP) WBM
  THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle
  Bound, SESAC/Mountain Thyme, SESAC) WBM
  FROM HERE TO ETERNITY (Warner-Tamerlane,
  BMI/EMI April, ASCAP/JKids, ASCAP) HL/WBM
  THE GIFT (Sony/AIV Tree, BMI/Muttisongs,
  SESAC/Careers-BMG, SESAC/Brickman Arrangement,
  SESAC)
- SESAC)

  GO AWAY (EMI Blackwood, BMI/Starstruck Angel,
  BMI/StaryATV Cross Keys, ASCAP/AII Around Town,
  ASCAP) HL/WBM

  GOOD OL' FASHIONED LOVE (Music Corp. Of America,
- GOOD OL' FASHIONED LOVE (Music Corp. Of America, BMI/Clitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM.

  HAND OF FATE (WB. ASCAP/Lunn, ASCAP/Warner-Tameriane, BMI/Under The Bridge, BMI) WBM

  HEART HOLD ON (EMI Blackwood, BMI/Killen, BMI/Coatermo, ASCAP) HL

  HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM.

  HE'S GOT YOU (Sony/AIV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI)

  WRM

- HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One,
- BMI) HL
  HONKY TONK TRUTH (Sony/ATV Tree, BMI/Showbilly,
  BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams,
  ASCAP/Zomba, ASCAP) HL/WBM
  HOW OO I GETT HERE (EMI Princeton Street,
  ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) HL/WBM
  HOW WOS I TO KNOW (Reynsong, BMI/Bayou Boy,
  BMI/Kentucky Girl, BMI) HL

- 12 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous ASCAP/WR ASCAP/Pon.A.-Wheelie
- ASCAP/Big Tractor, ASCAP) HL/WBM

  I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l,
- BMI/Polygram Int I, ASCAP)
  IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving.
  BMI/Baby Dumplin', BMI/Warner-Tameriane, BMI/Songs
  Sung Blue, BMI) WBM
  IF YOU LOVE SOMEBOOY (Farrenuff, ASCAP/Full Keel,
- ASCAP/Longitude, BMI/Blue Desert, BMI) WBM I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin,

- BMI)
  I'M SO HAPPY I CAN'T STOP CRYING (Magnetic,
  BMI/Reggatta, BMI/Illegal, BMI) HL
  I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark
  D. ASCAP/Senior Partner, ASCAP) HL
  IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences,
  ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM
  I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words,
  BMI/ACUf-Rose, BMI) WBM
- BMI/Acuff-Rose, BMI) WBM

  JUST TO SEF VOU SMILE (Music Corp. Of America, BMI/Gilterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM

  20 LANO OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Tom Collins, BMI) HL/WBM

  61 A LITTLE IN LOVE (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) WBM

- 47 LIVING IN A HOUSE FULL OF LOVE (EMI, BMI/AI Galli-
- 73 LOVE AIN'T EASY (Pride Hutch, BMI/MCA,

- LUYE AIN'T EASY (Pride Hutch, BMI/MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/BMG, ASCAP/Secret Pond, ASCAP) HL LOYE GETS ME EYERY TIME (Songs Of PolyGram Int'l, BMVLoon Echo, BMI/Zomba, ASCAP) HL/WBM LOYE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL LOYE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP)
- LOVE TRAVELS (BMG, ASCAP/Wood Monkey,
- ASCAP/Careers-BMG, BMI/Ellymax, BMI) HL
  MORE THAN EVERYTHING (Warner-Tamerlane,
  BMI/Golden Wheat, BMI/New Haven, BMI) WBM,
  NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita,
  BMI/Yatata, BMI) WRM 60
- 39 72
- DMI/TAIBLE, BMI/WBM
  NIGHTS LIKE THESE (Sony/ATV Cross Keys,
  ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP)
  NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve
  Moringer BMI/WBM
- 75 Wariner, BMI) WBM
  42 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzillo,
- 48 ONE SOLITARY TEAR (Reynsong, BMI/Magnatune,
- SESAC) HL
  43 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-

- 57
- 68
- 22
- notes, BMI) WBM
  PLEASE (We've Got The Music, BMI/Ashwords,
  BMI/Songs Of PolyGram Int'l, BMI) HL
  POSTMARKED BIRMINGHAM (Milene ASCAP/EMI
  Blackwood, BMI/Phil This, BMI) WBM
  THE PROMISED LAND (Emdar, ASCAP/Ewas Wedge,
  ASCAP/Fulk Keel, ASCAP/Divie Stars, ASCAP)
  THE REST OF MINE (WB, ASCAP/Sawng Cumpny,
  ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) WBM
  SEE ROCK CITY (LITTE Big Town, BMI/American Made,
  BMI/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss
  Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D.,
  ASCAP) HL/WBM
- SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of
- America, BMI) HL
  49 SMALL TOWN (Almo, ASCAP/Holmes Creek, ASCAP/Iry-
- ing, BMI/Cary Scruggs, BM/Aimo Irving, BMI) WBM
  SOMEBODY SLAP ME (Songs Of PolyGram Int'l,
  BMI/Ranger Bob, ASCAP/Murrah, BMI) HL-WBM
  SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose

- BMI) WBM
  STILL HOLOING ON (Blackened, BMI/Nedgewood
  Avenue, BMI/Great Broad, BMI/Longitude, BMI/WamerTamerlane, BMI/Marty Party, BMI) WBM
  THE STONE (AMR, ASCAP/Sierra Home, ASCAP/Songs
  Of PolyGram Int', BMI/Maydan, BMI) HL/WBM
  THANK GOD FOR BELIEVERS (EMI Blackwood,
  BMI/Mark Alan Springer, BMI/Big Glant, BMI) HL
  THERE GGES (WB, ASCAP/Yee Haw, ASCAP) WBM
  THIS NIGHT WON'T LAST FOREVER (Careers-BMG,
  BMI) HL

- TODAY MY WORLO SLIPPEO AWAY (Songs Of PolyGram

  July 1 DMI Alonkam RMI/Polygram Int 1. ASCAP) HL

- TODAY MY WORLO SLIPPEO AWAY (Songs of PolyGram Int'I, BMI/Hookem, BMI/Polygram Int'I, ASCAP) HL WALKIN' THE COUNTRY (Coburn, BMI/IR.S., BMI/Bugle, ASCAP)
  WATCH THIS (Notewrite, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HC
  WE WER IN LOVE (Wacissa River, BMI/CMI, BMI/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
  WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/MR D, ASCAP) HL
  WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/AII Around Town, ASCAP/EMI April, ASCAP/JKids, ASCAP) HL/WBM
- WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes LLC, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL
- ASCAP) H.

  A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Chap-pell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karpfish, BMI) WBM YOU AND YOU ALONE (Benefit, BMI) WBM
- YOU CAN'T GET THERE FROM HERE (Little Tybee
- 31
- BMI/Laudersongs, BMI/Blue Water, BMI) HL YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL/WBM

# Billboard. Top Country Singles Sales...

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

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THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 * ·	* *
1	_ 1	1	19	HOW DO I LIVE ▲ CURB 73022 12 weeks a	
2	2	4	3	LOVE GETS ME EVERY TIME MERCURY 568062	SHANIA TWAIN
3	3	2	7	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
4	4	3	24	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
(5)	5	5	5	A BROKEN WING RCA 64963	MARTINA MCBRIDE
6	6	6	9	PLEASE EPIC 78656/SONY	THE KINLEYS
	7	13	3	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
8	8	7	12	GO AWAY BNA 64914/RCA	LORRIE MORGAN
9	12	21	3	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
10	9	9	9	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
11	-11	12	6	YOU WALKED IN BNA 64942/RCA	LONESTAR
(12)	18		2	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS
13	14	11	11	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT

				<u> </u>	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	10	8	21	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.
15	13	10	71	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
<b>16</b> )	NEV	N Þ	1	WHAT IF I DO BNA 64990/RCA	MINDY MCCREADY
<b>17</b>	23	_	2	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
18	15	14	21	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
19	16	15	39	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491 BILL ENGVALL WITH SI	PECIAL GUEST TRAVIS TRITT
20	19	18	10	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
21	17	16	- 11	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
22	22	20	7	WICHITA LINEMAN COLUMBIA 78653/SONY	WADE HAYES
<b>(23)</b>	NEV	<b>V</b>	1	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERRIE AUSTIN
24	21	17	29	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
25	20	19	17	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY

Records with the greatest sales gains this week. ■ Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# Bilboard HOT COUNTRY & SINGLES & STRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

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THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	4	17	* * NO. 1 *  EVERYWHERE  1 week at No. 1  B.GALLIMORE,J.STROUD,T MCGRAW (C.WISEMAN,M.REID)	T ★ ★  ◆ TIM MCGRAW CURB ALBUM CUT	1
2	1	2	13	HOW DO I GET THERE C.FARREN (D.CARTER, C.FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	1
3)	7	10	10		YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	3
4)	5	7	14	IF YOU LOVE SOMEBODY C.FARREN (C.FARREN, J.STEELE)	KEVIN SHARP 143 ALBUM CUTIASYLUM	4
5	3	5	17	GO AWAY  J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	3
6)	6	6	18	THIS NIGHT WON'T LAST FOREVER	◆ SAWYER BROWN (C) (D) (V) CURB 73016	6
7)	11	15	4	M.MILLER,M.MCANALLY (B.LABOUNTY,R.FREELAND)  LOVE GETS ME EVERY TIME  R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	7
8)	9	9	9	HONKY TONK TRUTH	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	8
9	10	8	15	D.COOK,K.BROOKS,R.DUNN (R.DUNN,K.WILLIAMS,L.WILSON) YOU AND YOU ALONE	◆ VINCE GILL	8
10)	12	13	13	T.BROWN (V.GILL) LOVE IS THE RIGHT PLACE	(V) MCA NASHVILLE 72010  ◆ BRYAN WHITE	10
_		-		B.J.WALKER,JR.,K.LEHNING (M.HUMMON,T.SIMS)  THANK GOD FOR BELIEVERS	(C) ASYLUM 64152 ◆ MARK CHESNUTT	11
11)	13	17	13	M,WRIGHT (R.SPRINGER,M.A.SPRINGER,T.JOHNSON) HOW YOUR LOVE MAKES ME FEEL	(C) (D) (V) DECCA 72014 ◆ DIAMOND RIO	
12	4	1	21	M.D.C.LUTE, DIAMOND RIO (M.T. BARNES, T. BRUCE)  SOMETHING THAT WE DO	(V) ARISTA NASHVILLE 13091 ◆ CLINT BLACK	1
13)	14	16	9	C.BLACK, J. STROUD (C.BLACK, S.EWING) THE FOOL	(V) RCA 64961 ◆ LEE ANN WOMACK	13
14	8	3	19	M.WRIGHT (M.CANNON, C. STEFL, G. ELLSWORTH)  TODAY MY WORLD SLIPPED AWAY	(V) DECCA 72009  GEORGE STRAIT	2
<u>15</u> )	16	22	8	T.BROWN G.STRAIT (M.WRIGHT, V.GOSDIN)	(V) MCA NASHVILLE 72019	15
-				★ ★ ★ AIRPOWEI	₹ ★ ★ ★ ◆ CLAY WALKER	
<u>16</u> )	19	23	12	WATCH THIS  J.STROUD.C.WALKER (A.SMITH, A.BARKER, R.HARBIN)	GIANT ALBUM CUT/REPRISE	16
17	15	18	15	SHUT UP AND DRIVE T.BROWN (S.TATE,A.TATE,R.RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	15
18	17	21	8	WHAT IF IT'S YOU  R.MCENTIRE, J.GUESS (C.MAJESKI, R.E. ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	17
19)	22	27	13	PLEASE R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	◆ THE KINLEYS (C) (D) EPIC 78656	19
20)	21	29	8	LAND OF THE LIVING  B.J.WALKER, JR., P.TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	20
21	18	19	14	HELPING ME GET OVER YOU  D.WAS,T.TRITT (T.TRITT,L.WHITE)  ↑ TRAV	IS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	18
22)	24	28	8	THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	22
23)	26	32	7	FROM HERE TO ETERNITY R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	23
24)	33	39	4	WHEN LOVE STARTS TALKIN'	♦ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	24
<u>25</u> )	32	35	7	B.MAHER (J.O'HARA,B.MAHER,G.NICHOLSON)  A BROKEN WING  H. MODDIE B. MODELEY (LIGHTER & HOOLD B. BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	25
26	20	12	16	M.MCBRIDE, P. WORLEY (J.HOUSE, S.HOGIN, P. BARNHART)  THERE GOES	ALAN JACKSON	1
27)	29	33	9	K.STEGALL (A JACKSON) YOU WALKED IN	(V) ARISTA NASHVILLE 13070  ◆ LONESTAR	27
28	25	24	20	D.COOK,W.WILSON (R.J.LANGE,B.ADAMS) HOW WAS 1 TO KNOW	(C) (D) (V) BNA 64942 ◆ JOHN MICHAEL MONTGOMERY	2
29	30	34	6	C.PETOCZ (B.DALY.W.RAMBEAUX)  THE COAST IS CLEAR	TRACY LAWRENCE	29
30)	38	63	3	F ANDERSON,T.LAWRENCE (J.BROWN,B.JONES)  BETWEEN THE DEVIL AND ME	ATLANTIC ALBUM CUT ALAN JACKSON	30
=				K.STEGALL (H.ALLEN,C CHAMBERLAIN)  YOU DON'T SEEM TO MISS ME	(v) ARISTA NASHVILLE 13067  ◆ PATTY LOVELESS	-
31)	35	37	6	E.GORDY, JR. (J. LAUDERDALE) WE WERE IN LOVE	(C) (D) EPIC 78704 ◆ TOBY KEITH	31
32	31	31	20	J.STROUD,T.KEITH (C.CANNON,A SHAMBLIN)  DANCIN', SHAGGIN' ON THE BOULEVARD	(V) MERCURY 574636 ◆ ALABAMA	2
33	34	30	18	D COOK.ALABAMA (R.OWEN,T. GENTRY,G.FOWLER)	(V) RCA 64849	3
34)	36	41	6	I HAVE TO SURRENDER D JOHNSON (P.BUNCH, D.JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	34
35)	37	40	6	WHAT IF I DO D.MALLOY (M.D. SANDERS, E. HILL, D. MALLOY)	MINDY MCCREADY (C) (D) (V) BNA 64990	35
36	27	25	17	AŁL LIT UP IN LOVE T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72008	25
37)	40	53	3	I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING (V) MERCURY 568114	37
(38)	42	52	4	ANGEL IN MY EYES	◆ JOHN MICHAEL MONTGOMERY  ATLANTIC ALBUM CUT	38

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
(39)	41	43	10	NICKAJACK S.BOGARD S.CURNUTTE,M.MAHER (S.HENDRICKS,G.NICHOLSON)	◆ RIVER ROAD	39
40	39	42	11	LOVE TRAVELS	KATHY MATTEA (V) MERCURY 578550	39
(41)	44	48	9	B.WISCH,K.MATTEA (B.HALLIGAN, JR.,L.HALLIGAN)  HAND OF FATE	◆ SONS OF THE DESERT	41
(42)	50	66	3	J.SLATE,D.JOHNSON (M.LUNN,M.NOBLE)  OF COURSE I'M ALRIGHT	(C) (D) (V) EPIC 78663 ALABAMA	42
43	54	67	3	D.COOK,ALABAMA (B.KIRSCH) ON THE SIDE OF ANGELS	(V) RCA 64965 LEANN RIMES	43
44	46	50	7	W.C.RIMES (G.BURR,G.HOUSE)  BLINK OF AN EYE	CURB ALBUM CUT  ◆ RICOCHET	44
=				R.CHANCEY,E.SEAY (J.LEO R.BOWLES)  SEE ROCK CITY	(C) (D) COLUMBIA 78688 RICK TREVINO	
45	53	65	5	S.BUCKINGHAM, D.JOHNSON (M.D. SANDERS, B.DIPIERO, J.JARRAD)  I WANNA FALL IN LOVE	COLUMBIA ALBUM CUT  ◆ LILA MCCANN	45
46	47	56	5	M.SPIRO (M.SPIRO,B.BROCK)  LIVING IN A HOUSE FULL OF LOVE  M.WRIGHT B.HILL (G.SUTTON B.SHERRILL)		46
47	43	46	10	M. THOST J. S. MILE (O. GO T O'TE . GITER TELL)	(// 52001 / 2010	43
(48)	49	55	7	ONE SOLITARY TEAR E.SEAY, W.RAMBEAUX (S.AUSTIN, S.MANDILE) SMALL TOWN	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	48
49	56	59	5	K.STEGALL (J.ANDERSON,G.SCRUGGS)	(V) MERCURY 574948	49
<b>50</b>	58	60	5	GOOD OL' FASHIONED LOVE T.BROWN (M.NESLER T.MARTIN)	◆ TRACY BYRD (v) MCA NASHVILLE 72011	50
(51)	66	73	3	A CHANCE B.CANNON, N. WILSON (D.DILLON, R. PORTER)	KENNY CHESNEY (V) BNA 64987	51
(52)	61	69	5	WALKING THE COUNTRY	A THE DANCH	52
53	62	64	3	M.COPELAND,K.URBAN (K.UBBAN,V.RUST)  HEART HOLD ON B.BECKETT (H.PAUL,V.MCGEHE,M.LAWLER)	◆ THE BUFFALO CLUB	53
54	57	57	10	A WOMAN LIKE TOO	▼ MINT I MING	54
(55)	60	58	20	G.MORRIS (M.KING,D.GIBSON,C.KARP)  HOW DO I LIVE	ATLANTIC ALBUM CUT  ◆ LEANN RIMES	43
56	52	47	18	C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)  HOLE IN MY HEART	(C) (D) (V) CURB 73022 ◆ BLACKHAWK	31
_		4/	2	M.BRIGHT (D.CHILO, D.ROBBINS, V.STEPHENSON)  POSTMARKED BIRMINGHAM	(C) (D) (V) ARISTA NASHVILLE 13092 ◆ BLACKHAWK	57
(57)	68	-	-	M.BRIGHT (D SAMPSON)	(V) ARISTA NASHVILLE 13107 BLACK & MARTINA MCBRIDE	11
58	59	54	20	J.STROUD,C.BLACK (C.BLACK,M.BERG,M.STUART)  IF YOU CAN'T BE GOOD (BE GOOD AT IT)	(V) RCA 64850 ◆ NEAL MCCOY	-
(59)	72	_	2	K.LEHNING (T.SEALS,B.MILLER) MORE THAN EVERYTHING	ATLANTIC ALBUM CUT  ◆ RHETT AKINS	59
60	65	72	4	J.STROUD (M.GREEN,A.MAYO)	(C) (D) (V) DECCA 72022	60
<b>61</b>	71	_	2	A LITTLE IN LOVE J.LEO (J.LEO,R.BOWLES)	◆ PAUL BRANDT REPRISE ALBUM CUT	61
62	48	44	13	I'M YOUR MAN C.FARREN (A.CUNNINGHAM. M.D. SANDERS)	◆ JASON SELLERS (C) (V) BNA 64915	37
				* * * HOT SHOT DEBI		
<b>63</b>	NE	w 🕨	1	LOVE OF MY LIFE K.STEGALL (K.STEGALL, D.HILL)	◆ SAMMY KERSHAW MERCURY ALBUM CUT	63
64	55	51	15	ANOTHER PERFECT DAY C.HOWARD (P.BARNHART, B.TABOR, C. WHITE)	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	45
<b>(65)</b>	NE	w Þ	1		E FEATURING JIM BRICKMAN EPIC ALBUM CUT	65
66	45	45	11	YOU CAN'T GET THERE FROM HERE	LEE ROY PARNELL	39
67	64	68	17	L.PARNELL, THE HOT LINKS (T.ARATA)  SOMEBODY SLAP ME	(C) (V) CAREER 13079  ◆ JOHN ANDERSON	22
(68)	-	w Þ	1	K.STEGALL (B.MCDILL,R.MURRAH)  THE PROMISED LAND	(C) (V) MERCURY 574640 JOE DIFFIE	68
(69)	69	71	12	J.SLATE,J.DIFFIE (A.SPOONER,F.LEHNER)  JUST TO SEE YOU SMILE	TIM MCGRAW	69
(70)	70	/1	2	B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)  HE'S GOT YOU	BROOKS & DUNN	70
				D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	(V) ARISTA NASHVILLE 131D1 ◆ DIXIE CHICKS	
(11)	-	W	1	P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)  NIGHTS LIKE THESE	MONUMENT ALBUM CUT  ◆ THE LYNNS	71
72	NE	w Þ	1	D.COOK (P.LYNN,P.LYNN)	(C) (D) (V) REPRISE 17276	72
73	73	74	3	P.BUNETTA (M.BYROM, D.NEUHAUSER, S.HUTCHISON, P.HUTCHISON)	♦ BIG HOUSE (V) MCA NASHVILLE 72020	73
74	67	62	6	THE STONE  B.J.WALKER,JR.,J.BERRY (B.REGAN,D.MAYO)	◆ JOHN BERRY (V) CAPITOL NASHVILLE 19724	59
75	75	-	2	NOTHIN' BUT THE TAILLIGHTS  J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK RCA ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

During this season of sharing and joy, the Air Force and Clint Black have a special gift for you and your listeners. It's a free hourlong program featuring Clint singing songs of the season from his album Looking for Christmas and selections from his new album Nothin' But the Taillights. Licensed country music stations will receive this holiday program on CD by the first week of December. You can receive The Gift IV by calling 210-652-3937.

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ILLBOARD OCTOBER 25, 1997

# **Country Music Week '97 Tips Its Hat To Nashville's Notables**



MCA Celebrates. MCA Records/Nashville honored double award winner George Strait. Shown, from left, are executive VP/GM of Universal Music and Video Distribution Jim Urie, MCA Nashville president Tony Brown, MCA Nashville chairman Bruce Hinton, Vince Gill, Trisha Yearwood, George Strait, Universal Music Group chairman/CEO Doug Morris, Universal Music and Video Distribution president Henry Droz, Universal Music Group president Zach Horowitz, Universal Studios president/COO Ron Meyer, and Universal Music Group vice chairman/GOO Mel Lewinter.



Personalities Galore. Atlantic Nashville artist Neal McCoy, at center, congratulated the 1997 CMA broadcast personality of the year winners. Show in the front row, from left, are Scott Wynn and Tom O'Brien of WPCV Lakeland, Fla., McCoy, and Aunt Eloise and Paul Franklin of WTQR Winston-Salem, N.C. Shown in the back row, from left, are Andi Weber and Jeff Roper of WCOS Columbia, S.C., and Jessica Cash and Gary Murphy of WMZQ Washington, D.C.



Honoring Deana. Capitol Nashville artist Deana Carter was feted for winning single of the year with "Strawberry Wine." Shown, from left, are EMI Music Worldwide president/CEO James Fifield, Capitol Nashville president/CEO Scott Hendricks, Carter, Capitol Nashville executive VP/GM Pat Quigley, and EMI Recorded Music president Ken Berry



Epic Get Together. Epic Records Nashville artists and executives gathered at a post-awards party. Shown, standing, from left, are Jennifer Kinley and Heather Kinley of the Kinleys, Epic Records Nashville senior VP of national country promotion Jack Lameier, Drew Womack of Sons Of The Desert, Sony Music Nashvilie president Allen Butler, Joe Diffie, Ty Herndon, Scott Saunders of Sons Of The Desert, and Sony Music Nashville senior VP of sales and marketing Mike Kraski. Shown kneeling, from left, are Brian Westrum and Doug Virden of Sons Of The Desert. Epic Records Nashville VP of national country promotion Rob Dalton, and Tim Womack of Sons Of The Desert.

parties, seminars, and presentations. The culmination of the activities was the awards banquets held by the performing right organizations ASCAP, BMI, and SESAC, as well as the CMA Awards Show, presented by the Country Music Assn. Major winners were Garth Brooks as entertainer of the year, Trisha Yearwood as female vocalist of the year, and George Strait as male vocalist of the year.



SESAC Song. The song "The Fool," co-written by SESAC songwriter Charley Stefl, was honored by SESAC as country song of the year. Shown, from left, are Stefl, Lana Thrasher and Bob Dovle of Major Bob Music, and SESAC president/COO Bill Velez.



BMI Double Winner. Clint Black picked up two BMI Awards for the songs "One Emotion" and "Like The Rain." Celebrating with Black, at left, are his wife. Lisa Hartman Black: Sting; and BMI's Del Bryant



BMI Spotlight. BMI's 45th annual country awards banquet was held at the organization's Music Row offices Pictured, from left, are CBS Entertainment's Fred Rappaport, actress Michele Lee, BMI president/CEO Frances Preston, actor Dean Cain BNA artist Mindy McCready, and BMI VP Roger Sovine.



SESAC Writer Of The Year. Angela Kaset was named songwriter of the year at the SESAC awards banquet. Pictured, from left, are Kaset, SESAC senior VP for writer/publisher relations Pat Rogers, and Ten Ten Music Group Inc co-owners Jewel Coburn and Barry Coburn.



Two Big Winners. Entertainer of the year Garth Brooks visited with ASCAP's Pat Rolfe, center, and Deana Carter at the ASCAP banquet at the Opryland Hotel. Carter's recording of "Strawberry Wine" won CMA Awards for song and single of the year.



Counting Their Biessings. Rising Tide Records hosted a gospel brunch on the Sunday beginning Country Music Week. Enjoying the affair were, from left, Rising Tide president Ken Levitan and Rising Tide artists Matraca Berg and Delbert McClinton.



A Decca Do. Artists and executives of Decca Records met at a post-awards show soiree. Shown, from left, are Decca senior VP/A&R head Mark Wright, Rhett Akins, Decca senior VP of sales and marketing Dave Weigand, Decca regional sales director Jim Roe, Lee Ann Womack, Decca senior director of national sales and marketing Pam Russell, Decca product development manager Guy Floyd, Decca senior VP/GM Shelia Shipley Biddy, and Decca VP of promotion Rick Baumgartner.



ASCAP Publisher Award. MCA Music Publishing, Nashville, was honored as ASCAP publisher of the year. Shown in the front row, from left, are ASCAP VP Connie Bradley, MCA Music's David Renzer, MCA Music president Jody Williams, ASCAP president Marilyn Bergman, and ASCAP's John LoFrumento. Pictured in the back row, from left, are MCA's Wally Wilson, Stephanie Cox, and Steve Day.



Arista Bash. Arista/Nashville hosted a post-CMA Awards party. Shown, from left, are Marty Roe of group-of-the-year winner Diamond Rio, Arista/Nashville president Tim DuBois, Alan Jackson, Arista Records president Clive Davis, and Kix Brooks and Ronnie Dunn. Brooks & Dunn were voted duo of the year for the sixth consecutive time.



Mercury Meeting. Mercury Records Nashville artists and executives had a late-night party after the awards show. Shown, from left, are Mark Wills, Mercury Nashville senior VP of sales and marketing John Grady, Mercury Nashville president Luke Lewis, Shania Twain, Terri Clark, Toby Keith, and PolyGram Group Distribution president/CEO



Columbia Convenes. Columbia Records Nashville executives visited with CMA nominees Ricochet. Shown standing, from left, are Columbia Records Nashville VP of national country promotion Debi Fleischer-Robin, Ricochet's Jeff Bryant, Sony Music Nashville president Alien Butler, Sony Music Distribution senior VP of sales Craig Applequist, Ricochet's Heath Wright, Columbia Records Nashville director of national country promotion Ted Wagner, and Ricochet's Eddie Kilgallon. Kneeling, from left, are Ricochet members Greg Cook Jr., Bryant, and Teddy Carr.

# Billboard 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  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
			-	* * * NO. 1 * * *  LEANN RIMES A?  VOLLEGET LIB MY LIFE INSCRIPATIONAL SONICS	
1	1	1	5	CURB 77885 (10.98/16.98) 5 weeks at No. 1	1
2	2	3	7	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)  (SONGBOOK) A COLLECTION OF HITS	1
3	3	2	4	BROOKS & DUNN ARISTA NASHVILLE 18852 (10.98/16.98)  THE GREATEST HITS COLLECTION	2
4	4	4	19	TIM MCGRAW ▲² CURB 77886 (10.98/16.98) EVERYWHERE	1
5	5	6	25	GEORGE STRAIT ▲2 MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	1
6	6	5	66	<b>LEANN RIMES</b> ▲ ¹ CURB 77821 (10.98/15.98) BLUE	1
7	7	8	58	DEANA CARTER ▲ 3 CAPITOL NASHVILLE 37514 (10.98/15.98) ■ DID I SHAVE MY LEGS FOR THIS?	2
8	9	9	18	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98) GREATEST HITS	5
				* * * GREATEST GAINER * * *	
9	12		2	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98) LONG STRETCH OF LONESOME	9
10	8	7	3	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)  THE RIGHT PLACE	7
11	10	10	7	COLLIN RAYE EPIC 67893/SONY (10.98 EQ/16.98)  THE BEST OF COLLIN RAYE — DIRECT HITS	4
12	11	11	11	CLINT BLACK RCA 67515 (10.98/16.98) NOTHIN' BUT THE TAILLIGHTS	4
13	13	13	7	MARTINA MCBRIDE RCA (10.98/16.98) EVOLUTION	9
14	14	12	35	LEANN RIMES CURB 77856 (10.98/15.98)  UNCHAINED MELODY/THE EARLY YEARS	1
				Hot Cust Deput 4 4 4	1
				* * * Hot Shot Debut * * *	
<u>15</u> )	NE	w Þ	1	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)  ONE OF THE FORTUNATE FEW	15
15	<b>NE</b> \	<b>W</b> ▶	1 50	DELBERT MCCLINTON ONE OF THE FORTUNATE FEW	15
=				DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)  ONE OF THE FORTUNATE FEW	1
16	16	14	50	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)     ONE OF THE FORTUNATE FEW       ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)     EVERYTHING I LOVE	1
16 17	16 17	14	50	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)  ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)   LEE ANN WOMACK	1 9
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16 17 18 19 20 21 22 23 24 25 26 27	16 17 21 19 18 15 22 23 20 27 24 26	14 17 22 16 15 18 21 25 19 29 20 33	50 22 13 17 13 68 103 26 19 3 27 3	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)  ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)  EVERYTHING I LOVE  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/16.98)  LEE ANN WOMACK  MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)  MICHAEL PETERSON  LILA  DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)  TRACE ADKINS ● CAPITOL NASHVILLE 18844 (10.98/16.98)  TRACE ADKINS ● CAPITOL NASHVILLE 18801 (10.98/16.98)  THE GREATEST HITS COLLECTION  SAWYER BROWN CURB 77883 (10.98/16.98)  THE GREATEST HITS COLLECTION  SAWYER BROWN CURB 77883 (10.98/16.98)  THANK GOD FOR BELIEVERS  CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)  THANK GOD FOR BELIEVERS  CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)  THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98)  **A ** PACESETTER *** **  VARIOUS ARTISTS  BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)  STONE COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES  BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)  STONE COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES  BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)  THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98)  BY AND THE SONGS OF THE ROLLING STONES  BY OND MUSIC 3055/TOMMY BOY (11.98/16.98)  BY AND THE SONGS OF THE ROLLING STONES  BY OND MUSIC 3055/TOMMY BOY (11.98/16.98)  **THE SONGS OF THE ROLLING STONES  **THE SONE	1 9 18 8 8 6 1 1 8 6 25 4 26 28
16 17 18 19 20 21 22 23 24 (25) 26 27	16 17 21 19 18 15 22 23 20 27 24 26	14 17 22 16 15 18 21 25 19 29 20 33	50 22 13 17 13 68 103 26 19 3 27 3	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)  ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)  EVERYTHING I LOVE LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)  LEE ANN WOMACK MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)  LILA MCCANN ASYLUM 62042/EEG SS  LILA DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)  TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98)  TRACE ADKINS ● CAPITOL NASHVILLE 18801 (10.98/16.98)  THE GREATEST HITS COLLECTION  SAWYER BROWN CURB 77883 (10.98/16.98)  THE GREATEST HITS COLLECTION  SAWYER BROWN CURB 77883 (10.98/16.98)  BY DAYS ON THE ROAD  PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)  THANK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)  THANK GOD FOR BELIEVERS  CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)  THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98)  SUST BETWEEN YOU AND ME  ★★ PACESETTER ★ ★  VARIOUS ARTISTS  BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)  SHAKIN' THINGS UP	1 9 18 8 8 6 1 8 6 25 4 26 28 9
16 17 18 19 20 21 22 23 24 25 26 27 28	16 17 21 19 18 15 22 23 20 27 24 26	14 17 22 16 15 18 21 25 19 29 20 33	50 22 13 17 13 68 103 26 19 3 27 3 27 5	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)  ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)  EVERYTHING I LOVE LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/16.98)  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/16.98)  LEE ANN WOMACK MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)  LILA MCCANN ASYLUM 62042/EEG   DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)  TRACE ADKINS ● CAPITOL NASHVILLE 18844 (10.98/16.98)  TRACE ADKINS ● CAPITOL NASHVILLE 18801 (10.98/16.98)  THE GREATEST HITS COLLECTION  SAWYER BROWN CURB 77883 (10.98/16.98)  SIX DAYS ON THE ROAD  PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)  THANK GOD FOR BELIEVERS  CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)  THANK GOD FOR BELIEVERS  CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)  THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98)  THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98)  SYATIOUS ARTISTS  BYOND MUSIC 3055/TOMMY BOY (11.98/16.98)  SHAKIN' THINGS UP  CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)  LET ME IN	1 9 18 8 8 6 1 1 8 6 6 25 4 26 28 9 26
16 17 18 19 20 21 22 23 24 25 26 27 29 30 31	16 17 21 19 18 15 22 23 20 27 24 26 31 25 28	14 17 22 16 15 18 21 25 19 29 20 33 26 28	50 22 13 17 13 68 103 26 19 3 27 3 27 3	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)  ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)  EVERYTHING I LOVE  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)  LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/16.98)  LEE ANN WOMACK  MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)  LILA  DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)  TRACE ADKINS ● CAPITOL NASHVILLE 18844 (10.98/16.98)  TRACE ADKINS ● CAPITOL NASHVILLE 18801 (10.98/16.98)  THE GREATEST HITS COLLECTION  SAWYER BROWN CURB 77883 (10.98/16.98)  THE GREATEST HITS COLLECTION  SAWYER BROWN CURB 77883 (10.98/16.98)  THANK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)  THANK GOD FOR BELIEVERS  CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)  THANK GOD FOR BELIEVERS  CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)  THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98)  THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98)  SHAKIN' THINGS UP  CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)  LET ME IN  VINCE GILL ▲ MCA NASHVILLE 70003 (10.98/16.98)  HIGH LONESOME SOUND	1 9 18 8 8 6 1 1 8 6 25 4 26 28 9 26 3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
35	35	31	16	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98) DREAM WALKIN'	8
36	34	30	13	KENNY CHESNEY BNA 67498/RCA (10.98/16.98) I WILL STAND	10
37	36	34	55	CLINT BLACK ▲ RCA 66671 (10.98/16.98)  THE GREATEST HITS	2
38	37	36	59	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)  THE RESTLESS KIND	7
39	39	37	39	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98)  HERE'S YOUR SIGN	5
40	38	35	55	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10 98/16.98) WHAT I DO THE BEST	5
41	40	38	99	GARTH BROOKS ▲4 CAPITOL NASHVILLE 32080 (10.98/15.98) FRESH HORSES	1
42	41	41	30	TRACY LAWRENCE    ATLANTIC 82985/AG (10.98/16.98)  THE COAST IS CLEAR	4
(43)	42	42	17	LONESTAR BNA 67422/RCA (10.98/16.98) CRAZY NIGHTS	16
44	43	40	29	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98) SO LONG SO WRONG	4
45	45	46	76	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) ★S TEN THOUSAND ANGELS	5
46	50	48	52	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) IS MEASURE OF A MAN	4
47	47	50	77	GEORGE STRAIT ▲ 2 MCA NASHVILLE 11428 (10.98/16.98)  BLUE CLEAR SKY	1
48	51	43	11	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98) TAKIN' THE COUNTRY BACK	19
49	53	52	27	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98) COLLECTION	9
50	48	49	99	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98) SOUVENIRS	3
51	49	47	17	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	26
52	44	39	3	DAVID LEE MURPHY MCA NASHVILLE 70002 (10.98/16.98) WE CAN'T ALL BE ANGELS	39
53	46	45	81	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98) BETWEEN NOW AND FOREVER	7
54	NE	w <b>&gt;</b>	1	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98) AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	54
54 55	<b>NE</b> \	<b>W</b> ▶ 51	1 78	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98) AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL  BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98) BORDERLINE	54
		· ·	-		-
55	52	· ·	78	BROOKS & DUNN ▲ 2 ARISTA NASHVILLE 18810 (10.98/15.98) BORDERLINE	1
55 (56)	52 57	51	78 2	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  BORDERLINE  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH	1 56
55 (56) (57)	52 57 59	51 — 65	78 2 12	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)   ROY D. MERCER  HOW RIG'A BOY ARE YA? VOLUME 1	1 56 41
55 56 57 58	52 57 59 58	51 — 65 56	78 2 12 23	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 1  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER	1 56 41 55
55 56 57 58 59	52 57 59 58 56	51 — 65 56 54	78 2 12 23 16	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)   ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  BOX D. MERCER	1 56 41 55 23
55 56 57 58 59 60	52 57 59 58 56 60	51 	78 2 12 23 16 19	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 1  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 2  DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)  UNDER THE COVERS  VARIOUS ARTISTS	1 56 41 55 23 58
55 56 57 58 59 60 61 62	52 57 59 58 56 60 55 64	51 	78 2 12 23 16 19	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 2  DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)  UNDER THE COVERS  VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)  COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	1 56 41 55 23 58 8
55 56 57 58 59 60 61 62 63	52 57 59 58 56 60 55 64 61	51 	78 2 12 23 16 19 13 11 47	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 2  DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)  UNDER THE COVERS  VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)  MARK CHESNUTT ◆ DECCA 11529/MCA NASHVILLE (10.98/16.98)  GREATEST HITS  MATRACA BERG	1 56 41 55 23 58 8 44
55 56 57 58 59 60 61 62 63 64	52 57 59 58 56 60 55 64 61 RE-B	51 	78 2 12 23 16 19 13 11 47 2	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 2  DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)  UNDER THE COVERS  VARIOUS ARTISTS DOLL AMERICA 3699 (10.98/16.98)  MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)  GREATEST HITS  MATRACA BERG RISING TIDE 53047 (10.98/16.98)  SUNDAY MORNING TO SATURDAY NIGHT	1 56 41 55 23 58 8 44
55 56 57 58 59 60 61 62 63 64 65	52 57 59 58 56 60 55 64 61 RE-B	51 — 65 56 54 58 53 55 60 ENTRY	78 2 12 23 16 19 13 11 47 2 68	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  BILLY RAY CYRUS MERCURY 534837 (10.98 €Q/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 2  DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)  UNDER THE COVERS  VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)  MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)  GREATEST HITS  MATRACA BERG RISING TIDE 53047 (10.98/16.98)  ME AND YOU  ME AND YOU  ME AND YOU	1 56 41 55 23 58 8 44 18 64
55 56 57 58 59 60 61 62 63 64 65 66	52 57 59 58 56 60 55 64 61 <b>RE-B</b> 63 54	51 	78 2 12 23 16 19 13 11 47 2 68 13	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 2  DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)  UNDER THE COVERS  VARIOUS ARTISTS DOLL AMERICA 3699 (10.98/16.98)  MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)  GREATEST HITS  MATRACA BERG RISING TIDE 53047 (10.98/16.98)  SUNDAY MORNING TO SATURDAY NIGHT	1 56 41 55 23 58 8 44 18 64
55 56 57 58 59 60 61 62 63 64 65	52 57 59 58 56 60 55 64 61 RE-B	51 — 65 56 54 58 53 55 60 ENTRY	78 2 12 23 16 19 13 11 47 2 68	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 2  DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)  UNDER THE COVERS  VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)  COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM  MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)  GREATEST HITS  MATRACA BERG RISING TIDE 53047 (10.98/16.98)  SUNDAY MORNING TO SATURDAY NIGHT  KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98)  ME AND YOU  KENNY ROGERS MAGNATONE 116 (10.98/16.98)  ACROSS MY HEART	1 56 41 55 23 58 8 44 18 64 9
55 56 57 58 59 60 61 62 63 64 65 66 67	52 57 59 58 56 60 55 64 61 <b>RE-I</b> 63 54	51 	78 2 12 23 16 19 13 11 47 2 68 13 66	BROOKS & DUNN ▲² ARISTA NASHVILLE 18810 (10.98/15.98)  SARA EVANS RCA 66995 (8.98/15.98)  THREE CHORDS AND THE TRUTH  SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)  ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)  BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)  THE BEST OF BILLY RAY CYRUS COVER TO COVER  ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)  HOW BIG'A BOY ARE YA? VOLUME 2  DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)  UNDER THE COVERS  VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)  MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)  MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)  MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)  KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98)  KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98)  THE BEST OF COUNTRY SINC THE BEST OF DISNEY  VARIOUS ARTISTS  LIVING IN A MOMENT  VARIOUS ARTISTS  LIVING IN A MOMENT  VARIOUS ARTISTS  LIVING IN A MOMENT	1 56 41 55 23 58 8 44 18 64 9 26 47
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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. Is indicates past or present Heatseeker title. © 1997, Billboard/BPI

# Billboard. Top Country Catalog Albums...

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

OCTOBER 25, 1997

SoundScan®

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	EQUIVALENT FOR CASSE	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN A MERCURY 522886 (10.98 EQ/16.98)	22 weeks at No. 1	THE WOMAN IN ME	140
2	2	GARTH BROOKS ▲ 9 CAPITOL NASHVILLE 29689 (10.98/15.98)		THE HITS	148
3	3	GARTH BROOKS ▲ 13 CAPITOL NASHVILLE 93866 (9.98/13.98)		NO FENCES	341
4	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)		SUPER HITS	152
5	4	WILLIE NELSON  ◆ COLUMBIA 64184/SONY (5.98 EQ/9.98)		SUPER HITS	169
6	6	TIM MCGRAW ▲5 CURB 77659 (9.98/15.98)	NO	T A MOMENT TOO SOON	186
7	8	PATSY CLINE ▲7 MCA NASHVILLE 12* (7.98/12.98)		12 GREATEST HITS	551
8	9	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)		GREATEST HITS, VOL. 1	179
9	7	GEORGE STRAIT ▲5 MCA NASHVILLE 10651 (10.98/15.98)	PURE CO	DUNTRY (SOUNDTRACK)	265
10	12	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS —	FROM THE BEGINNING	109
11	10	VINCE GILL ▲ 3 MCA NASHVILLE 11047 (10.98/15.98)		WHEN LOVE FINDS YOU	175
12	13	GARTH BROOKS ▲ CAPITOL NASHVILLE 90897 (9.98/13.98)		GARTH BROOKS	341
13	11	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)		SUPER HITS	342

THIS	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR I	TITLE	TOTAL CH/ WEEKS
14	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	45
15	20	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	93
16	15	GARTH BROOKS ▲11 CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	194
17	19	HANK WILLIAMS ▲ MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	164
18	21	GEORGE STRAIT ▲ 4 MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	106
19	16	THE CHARLIE DANIELS BAND ▲3 EPIC 38795/SONY (7.98 E	Q/11.98) A DECADE OF HITS	416
20	17	TIM MCGRAW ▲² CURB 77800 (10.98/16.98)	ALL I WANT	108
21	22	REBA MCENTIRE ▲ 4 MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	211
22	24	ALISON KRAUSS ▲2 ROUNDER 0325* (9.98/15.98) ■	NOW THAT I'VE FOUND YOU: A COLLECTION	140
23	_	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	166
24	_	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	157
25	18	COLLIN RAYE A EPIC 67033/SONY (10 98 FO/15 98)	I THINK ABOUT YOU	112

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 CO prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CO prices, are equivalent prices, which are projected from wholesale prices. Is indicates past Heatseeker title.

BILLBOARD OCTOBER 25, 1997

Billboard.



by John Lannert

FERNÁNDEZ FLYING HIGH: Ranchero idol Alejandro Fernández and his just-released album "Me Estoy Enamorando" are on an unprecedented roll. Sony Discos VP/GM Oscar Llord says he shipped 250,000 units of the bolero ranchera disc, a top five retail smash that contains the hit single "Si Tú Supieras." The album remains at No. 2 this issue with a bullet on The Billboard Latin 50.

In Mexico, where Sony Mexico president Angel Carrasco asserts that the son of ranchero king Vicente is bigger than Luis Miguel, a label record of 400,000 units have been shipped. Fernández's album was supported with a splashy Sept. 25 release party in Mexico City that featured an appearance from album co-producer Emilio Estefan

MICKY, TIGRES EARN CERTS: In September, the Recording Industry Assn. of America has certified gold the latest albums by aforementioned singing star Luis Miguel ("Romances") and Fonovisa's revered norteño group Los Tigres Del Norte ("Jefe De Jefes"). "Romances' is Micky's third gold disc to go along with his two platinum albums. "Jefe De Jefes" is Tigres' third gold album, as well.

E UM MILHÃO: Brazilian association ABPD has certified that "É O Tchan Do Brasil" by PolyGram Brasil's wildly popular samba/pagode band É O Tchan has sold 1 million units during its first week of release beginning Oct. 1. PolyGram International Latin America president Manolo Díaz and PolyGram Brasil managing director Marcelo Castello Branco awarded the group a diamond disc commemorating the album's million-unit figure.

The band launched the new album with two shows Oct. 11-12 in Salvador, Bahia. Revenue generated from ticket sales for the second show was donated by the group to several charities in Bahia.

WEXICO NOTAS: PolyGram Mexico's Grupo Límite filled Mexico City's Auditorio Nacional when the norteño stars filled the 10,000-seat venue for three consecutive dates, Oct. 3-5. Also set to perform at Auditorio Nacional is Yanni Nov. 6-9.

The theme song of TV Azteca's new telenovela "Demasiado Corazón" was written and performed by noted salsero Willie Colón, who is signed in Mexico to Azteca's record label Azteca Music. Colón also appears in the soap opera in an acting role.

Warner Mexico veteran singer/songwriter Ricardo Montaner is in the middle of a promotional tour in Mexico to support his label bow, "Es Así." Montaner is attempting to rejuvenate his career with the 11-song all-ballad set produced by Piero Cassano (Eros Ramazzotti).

ARGENTINA'S BEST? CRISTIAN: Argentinian trade association CAPIF reports that "Lo Mejor De Mí," the justreleased label debut by BMG pop/ballad star Cristian, tops the list of Argentina's biggest-selling titles in September. Following is a list of the top 10 sellers in September:

- 1. "Lo Mejor De Mí," Cristian (BMG).
- 2. "Bridges To Babylon," the Rolling Stones (EMI). 3. "Poncho Al Viento," Soledad (Sony).
- 'Más," Alejandro Sanz (Warner).
- 5. "Candle In The Wind 1997," Elton John (PolyGram).
- 6. "The Big Picture," Elton John (PolyGram).
- 7. "Romances," Luis Miguel (Warner).
- 8. "Entre El Cielo Y La Tierra," Gilda (Leader).

(Continued on next page)

# NA KAMMA La Makina





LA HIJA DE NUEVA YORK







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# **Hot Latin Tracks**



DATE STREET BASE PROOF TRACES SERVICE. 108 LATA M MISSES STATIONS, AME PROCESSER ART STATION MONORED & AM TO 12 MONINGET, 70 MS A WEEK PROCESSER ART STATION MONORED & AM TO 12 MONINGET, 70 MS A WEEK PROCESSER ART STATION MONORED & AM TO 12 MONINGET, 70 MS A WEEK PROCESSER ART STATION MONORED & AM TO 12 MONINGET, 70 MS A WEEK PROCESSER ART STATION MONORED & AM TO 12 MONINGET, 70 MS A WEEK PROCESSER ART STATION MONORED & AM TO 12 MONINGET, 70 MS A WEEK PROCESSER ART STATION MONORED & AM TO 12 MS A WEEK PROCESSER ART AND A WEEK PROCESSER			, d	NO.	COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 10B LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK
1	THIS	AST	WKS AGO	WKS.	ARTIST
1			114	70	
2	1	1	2	6	ALEJANDRO FERNANDEZ ♦ SI TU SUPIERAS
3	2	2	3	7	CRISTIAN LO MEJOR DE MI
4	3	3	6	4	LUIS MIGUEL EL RELOJ
S	4	4	5	21	JUAN GABRIEL TE SIGO AMANDO
Fig. 2   Sentague Iglesias   Revolucion	5	6	1	3	MARCO ANTONIO SOLIS LA VENIA BENDITA
10	6	7	12	3	ENRIQUE IGLESIAS REVOLUCION
B	7	10	20	3	VICENTE FERNANDEZ NOS ESTORBO LA ROPA
9   5   4   17   JORDI	8	13	16	8	LOS TUCANES DE TIJUANA ES VERDAD
11   8   7   8   SDNY TROPICALISONY   S.CEORGE PMANUELLED	9	5	4	17	JORDI   ◆ DESESPERADAMENTE ENAMORADO
12	10	9	9	6	VICTOR MANUELLE HE TRATADO
12	11	8	7	8	
13	12	11	11	4	INDIA   ◆ ME CANSE DE SER LA OTRA
14   15   8   13	13	12	10	26	JUAN GABRIEL/ROCIO DURCAL EL DESTINO
15   31   34   14   BANDA EL LIMON   QUE SE TE OLVIDO   FONOVISA   QUE SE TE OLVIDO   GUE SE	14	15	8	13	LUIS MIGUEL ◆ POR DEBAJO DE LA MESA
16					
17   32	<u>(15)</u>	31	34	14	
18	16	14	15	9	
19   20   22   16   BANDA EL RECODO	17	32		2	RMM C.SOTO, D.QUINONES (R. VASQUEZ)
20	18	16	17	4	WEA LATINA FHER & ALEX (F.OLVERA)
21	19	20	22	16	FONOVISA G.LIZARRAGA (M.A.SOLIS)
22	20	18	18	16	
23   22	21)	21	24	10	SONY LATINISONY R.FOSTER (A.CESAR,P.S. VALLE)
24   17   13   9   FEY   LAS LAGRIMAS DE MI ALMOHADA	(22)	24	35	5	FONOVISA TN INC. (E.VALENCIA)
25   36   37   3   3   3   3   3   3   3   3	23)	22		2	RMM A.PENA, M. ANTHONY (O.ALFANNO)
25   36   37   3   SONY TROPICAUSONY	-	17	13	9	SONY LATIN/SONY J.R.FLOREZ (J.R.FLOREZ,F.MARUGAN)
27   23   30   3   ANA TORROJA   ARIOLA/BMG   A CONTRATIEMPO   TAMASFIELO (B.HAYES)		36	37	3	SONY TROPICAL/SONY A.PENA (A.PENA)
28	(26)	26	19	13	FONOVISA R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)
29   40   40   17   ALEJANDRO FERNANDEZ		_			ARIOLA/BMG T.MANSFIELD (B.HAYES)
30   NEW   1   SONY DISCOSSONY   PMARTINEZ (MASSIAS)		NE	N Þ		EMD R.CORA (J.CASTRO)
SIDENTIFY   SPONOVISA   SIDENT   SIN FRONTER   SIN FRONTE					SONY DISCOS SONY P.MARTINEZ (MASSIAS)
32   RE-ENTRY   15   ENRIQUE IGLESIAS		NE	<b>N &gt;</b>	1	POLYGRAM LATINO LCARILLO (F.RIVA, K CAMPOS)
33   19   14   12   FRANKIE NEGRON		39		2	FONOVISA TN INC. (J.ARMENTA)
34   27   29   5   PRISCILA Y SUS BALAS DE PLATA   NO SE SI ES AMOR FONOVISA   TPAZ (PGESSIE)		RE-E	NTRY		FONOVISA R.FEREZ-BOTIJA (V.CLARKE)
35   33					WEACARIBE, WEA LATINA LEM (J.L.PILOTO)
36 25 28 8 BACKSTREET BOYS OUT PLAYING GAMES (WITH MY HEART) JIVE M.MARTIN, K.LINDIN (M.MARTIN, H.CRICHLOW)  37 NEW ► 1 SERGIO GOYRI TE SIGO QUERIENDO L.HERNANDEZ (L.G. HERNANDEZ)  38 NEW ► 1 ILEGALES ARIOLA/BAIG SIN FRONTERAS ARIOLA/BAIG TANTO AMOR J.HIDALGO J.NUNEZ  40 34 25 7 EDNITA NAZARIO EMILATIN ENAZARIO EMILATIN C.TANON (A ENAMANCAGO)  • QUIT PLAYING GAMES (WITH MY HEART) M.MARTIN, K.LINDIN (M.MARTIN, H.CRICHLOW) M.MARTIN, K.LINDIN (M.MA	-		29	-	FONOVISA T.PAIZ (P.GESSIE)
37   NEW   1   SERGIO GOYRI   TE SIGO QUERIENDO   FONOVISA   LHERNANDEZ (L.G. HERNANDEZ (L.			-		WEA LATINA O.TANON (A ENAMORADO)
SIN FRONTERAS   SUENO CONTIGO	_	-			JIVE M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)
ARIOLAIBAIG   R.SANCHEZ (R.SANCHEZ)	$\equiv$				FONOVISA L.HERNANDEZ (L.G.HERNANDEZ)
40 34 25 7 EDNITA NAZARIO ENILATINA J.HIDALGO (J.NUNEZ)  NO TE PIDO MAS E NAZARIO,K.C.PORTER (J.M. PURON)		+	-		ARIOLA BMG R.SANCHEZ (R.SANCHEZ)
40 34 23 7 EMILATIN E NAZARIO,K.C.PORTER (J.M. PURON)		1			WEACARIBE WEA LATINA J.HIDALGO (J.NUNEZ)
	40	34		/	EMI LATIN E NAZARIO K.C.PORTER (J.M. PURON)

EM	LATIN	E NAZARIO K.C. PORTER (J.M. PURON)		
POP	TROPICAL/SALSA	REGIONAL MEXICAN		
26 STATIONS	23 STATIONS	69 STATIONS		
1 ALEJANDRO FERNANDEZ SONY LATIN/SONY SI TU 2 CRISTIAN ARIOLA/BMG LO MEJOR DE MI 3 LUIS MIGUEL WEA LATINA	1 VICTOR MANUELLE SONY TROPICAL/SONY HE TRARADO 2 DLG SONY TROPICAL/SONY LA QUIERO A MORIR 3 INDIA RMM	1 MARCO ANTONIO SOLIS FONOVISA LA VENIA BENDITA 2 LOS TUCANES DE TIJUANA EMILAJIN ES VERDAD 3 VICENTE FERNANDEZ SONY		

- 3 LUIS MIGUEL WEA LATINA 3 LUIS MIGUEL WEA LATINA
  EL RELO;
  4 JUAN GABRIEL ARIOLA/BMG
  TE SIGO AMANDO
  5 CHAYANNE SONY LATIN/SONY
  TAL VEZ ES AMOR
  6 LUIS MIGUEL WEA LATINA
  POR DEBAJO DE LA MESA
  7 ENRIQUE IGLESIAS FONOWEA BEYOLLICION

- 7 ENRIQUE IGLESIAS FONOVISA REVOLUCION
  8 JORDI FONOVISA DESESPERADAMENTE ENAMORADO
  9 MANA WEA LATINA
  CLAVADO EN UN BAR
  10 ANA TORROJA ARIOLA/BMG
  A CONTRATIEMPO
  11 FEY SONY LATIN/SONY LAS
  LAGRIMAS DE MI...

- 12 VICTOR MANUELLE SONY
  TROPICAL SONY HE TRARADO
  13 JUAN GABRIEL/ROCIO DUR-
- CAL 4FILLATING EL DESTINO 14 ENRIQUE IGLESIAS FONO-
- VISA SOLO EN TI 15 DLG SONY TROPICAL/SONY LA QUIERO A MORIR

- LA QUIERO A MORIR
  3 INDIA RMM
  ME CANSE DE SER LA OTRA
  4 DOMINGO QUINONES RMM
  NO VOY A DEJARTE IR
  5 CHICHI PERALTA + SON
  FAMILIA CAIMAN AMOR...
  6 MANA WEA LATINA
  CLAVADO EN UN BAR
  7 ALEJANDRO FERNANDEZ
  SONY LATINESONY SI TII

- SONY LATIN/SONY SI TU 8 MARC ANTHONY RMM Y HUBO ALGUIEN 9 CRISTIAN ARIOLA/BMG

- 9 CRISTIAN ARIOLA/BMG
  LO MEJOR DE MI
  10 JERRY RIVERA SONY IROPICAUSONY YO NO SOY EL...
  11 KARIS EMD
  MANECUMBE
  12 FRANKIE NEGRON WEACARIBE/WEA
  LATINA HOY ME...
  13 LUIS MIGUEL WEA LATINA
  EL RELOJ

- EL RELOJ 14 OLGA TANON WEA LATINA LLEGO EL AMOR
  15 SIN FRONTERAS WEACARIBE/WEA
  LATINA TANTO...
- QUE SE TE OLVIDO 5 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
  6 BANDA EL RECODO FONOVISA QUE SOLO ESTOY ...
  7 LOS TEMERARIOS FONOVISA
  ACEPTA MI ERROR

4 BANDA EL LIMON FONOVISA

- 8 LOS TIGRES DEL NORTE FONOVISA MIS DOS PATRIAS 9 ENRIQUE IGLESIAS FONO-
- VISA REVOLUCION

  10 ALEJANDRO FERNANDEZ
- SONY LATIN/SONY ST TU...

  11 LOS TEMERARIOS FONOVISA
  YA ME VOY PARA SIEMPRE
  12 GRUPO LIMITE POLYGRAM
  LATINO HASTA MANANA
  13 LOS TIGRES DEL NORTE
- FONDV SA EL DOLOR DE...
  14 PRISCILA Y SUS BALAS DE
- PLATA FONOVISA NO SE S 15 SERGIO GOYRI FONOVISA TE SIGO QUERIENDO
- nent. A record which has been on the est Gainer indicates song with largest ed first. Records below the top 20 are over the previous week, regardless of deven if it registers an increase in detect, the record being played on more stall ard/BPI Communications, Inc.

# **Artists & Music**

### NOTAS

(Continued from preceding page)

9. "Lunas Rotas," Rosana (Universal).

10, "17 Grandes Éxitos," Gilda (Universal).

**B**RAZIL NOTAS: Toothpaste company Close Up is trying to fill the outdoor concert void in Brazil created last year, when the Hollywood Rock festival ceased operation.

On Nov. 1, Close Up is scheduled to inaugurate its Close Up Planet Festival at São Paulo's Pista De Atletismo Do Parque Ibirapuera. Topping the festival bill are David Bowie, No Doubt, Erasure, Paralamas, and Barão Vermelho. A second, still-undated show is slated to take place in Curitiba, Other artists booked to play at the show are Brazilian artists Charlie Brown Jr., Pavilhão 9, Skamoondongos, and Maria Bacana.

Elsewhere, WEA Music has given national icon Milton Nascimento a gold disc for "Nascimento," which has sold more than 100,000 units.

"Transpiração Contínua Prolongada" by Virgin Brasil's upstart pop/rock act Charlie Brown Jr. is slated for release in Germany, thanks to a performance at a Virgin convention in July that so impressed Virgin execs from Germany that they decided to issue the disc in that country.

L REY' HONORED: RMM's ofthonored Tito Puente received another award Sept. 26, when President Clinton and first lady Hillary Rodham Clinton gave "the king of Latin music" the 1997 National Medal of the Arts. The presentation was sponsored by the National Endowment for the Arts.

MIAMI BEACH'S MIDEM COM-PROMISE: In a move to keep MIDEM's Latin music trade fair. Miami Beach officials and Greater Miami Convention & Visitors Bureau honchos have established a private corporation to sponsor the event. The deal allows the music industry happening to sidesten a Dade County resolution that forbids county funding for any organization that does business with Cuba. Miami entertainment attorney David Bercuson will be chairman of the new group. MIDEM officials had stated that they would not return unless Cuban artists and businesses could

Meanwhile, Miami's Cuban-Ameri-

can music queen Gloria Estefan has been catching heat from extremist members of Miami's Cuban exile community for authoring a letter published by The Miami Herald in which she dared to support a concept that remains forever alien to exile hard-liners-freedom of speech.

TATESIDE BRIEFS: Warner/ Chappell Music has entered into a joint-venture co-publishing deal with hot producer Sergio George. Under terms of the pact, Warner/Chappell and George will sign and develop songwriting talent. In addition, Warner/ Chappell has signed George to a songwriting deal, Also signing a co-publishing accord is Fonovisa rock act La Secta.

On Oct. 28, Thump Records is dropping "Latin Legends Live," a live, two-CD set sporting Latin crossover stars Malo, El Chicano, and Tierra. According to Thump, the live album is the first in a series of live recordings by Latino-rooted acts. Thump recently signed an exclusive distribution pact with Universal.

Also due Oct. 28 is Arista/Latin's "Florecer," the follow-up album to Nydia Rojas' splendid, self-titled 1996 album.

Sting, Al Jarreau, and Ivan Lins headline All Jobim, a concert set for Oct. 31 at New York's Carnegie Hall that will feature music of famed composer Antonio Carlos Jobim. Among other performers slated to perform at the show-whose musical director is César Camargo Mariano—are Joe Lovano, Dori Caymmi, and Leila Pinheiro. The concert is being produced by Ettore Stratta and Pat Philips, the latter of whom has vowed that more Jobim-related music events will be on tap in the coming months.

CHART NOTES: As Luis Miguel's "Romances" (WEA Latina) continues to cruise atop The Billboard Latin 50 for the ninth consecutive week, it is worth noting that in the nine weeks prior to the release of "Romances," the average weekly cumulative sales figure of titles featured on the Billboard Latin 50 was 70,000 units. In the nine weeks since "Romances" hit retail, the weekly sales average soared to 94,500 units. Those numbers, of course, were tabulated by SoundScan.

One of the albums contributing to

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the higher weekly sales average is 'Marco," the just-released set by Fonovisa notable Marco Antonio Solis. His album sold 5,000 units the week of Oct. 18, good enough for a splashy debut at No. 3. "Marco" would have bowed last issue, but due to a communication mishap between Fonovisa and SoundScan, sales of Solis' album were erroneously credited to Enrique Iglesias' CD "Vivir."

Predictably, "Romances" tops the pop genre sales chart for the ninth straight week. Also, Los Tigres Del Norte's former No. 1 album "Jefe De Jefes" (Fonovisa) remains lodged atop the regional Mexican chart for the 17th successive week. Another former No. 1 title, Charlie Zaa's hit album "Sentimientos" (Sonolux/Sony), reigns over the tropical/salsa chart for the 14th week in a row.

At radio, Alejandro Fernández's ballad smash "Si Tú Supieras" (Sony Latin/Sony) rests comfortably at No. 1 with a 50,000 listener lead over Cristian's No. 2 entry, "Lo Mejor De Mí" (Ariola/BMG).

Likewise, Fernández tops the pop genre chart. Solis rules the regional Mexican chart for the second consecutive week with "La Venia Bendita." On the salsa/tropical chart, "He Tratado," by Sony Tropical/Sony salsero Víctor Manuelle, dislodges labelmate DLG and its smash "La Quiero A Morir," which stayed atop the chart for four straight weeks.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, and Enor Paiano in São Paulo.

### LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist

  27 A CONTRATIEMPO (Sony/ATV Tunes LLC, ASCAP/Monster ASCAP)
- ACEPTA MI ERROR (Edimonsa, ASCAP) AMOR NARCOTICO (Copyright Control)
- CLAVADO EN UN BAR (Yelapa Songs, ASCAP/EMI
- DESESPERADAMENTE ENAMORADO (Latin Teddy
- Songs, SESAC)
  EL DESTINO (BMG Songs, ASCAP)
- EL DOLOR DE UN PADRE (TN Ediciones, BMI)
- EL RELOJ (Peer International, BMI)
  ES VERDAD (Flamingo)
- HASTA MANANA (Warner/Chappell)
- HE TRATADO (PMC, ASCAP)
  HOY ME HE VUELTO A ENAMORAR (Lanfranco,
- LA QUIERO A MORIR (Karen, ASCAP)
- LA VENIA BENDITA (Crisma, SESAC
- LAS LAGRIMAS DE MI ALMOHADA (EMI Blackwood
  - LLEGO EL AMOR (We Are Musica, BMI)
- LO MEJOR DE MI (JKMC)
- 12 ME CANSE DE SER LA OTRA (Musivida
- ASCAP/Caribbean Waves, ASCAP)
  MIENTE (Fonomusic, SESAC)
- MIS DOS PATRIAS (TN Ediciones, BMI)
- NO SE SI ES AMOR (Copyright Control)
  NO TE PIDO MAS (Copyright Control)
- NO VOY A DEJARTE IR (Viorli, ASCAP) NOS ESTORBO LA ROPA (TN Ediciones
- BMI/M.A.M.P., BMI) 29 NIIRE VIAIERA (Rightsongs RMI)
- POR DEBAJO DE LA MESA (Tillandsia, ASCAP)
- QUE SE TE OLVIDO (Unimusica, ASCAP)
- QUE SOLO ESTOY SIN TI (Mas Latin. SESAC) QUIT PLAYING GAMES (WITH MY HEART) (Zomba
- ASCAP/Creative, ASCAP/Megasongs, ASCAP)
- REVOLUCION (Unimusica, ASCAP/Hey Chubby
- SI TU SUPIERAS (FIPP, BMI)
- SOLO EN TI (Sony/ATV Songs, BMI) SUENO CONTIGO (Copyright Control)
- TAL VEZ ES AMOR (Sony Discos, ASCAP/EMI April,
- ASCAP)
  TANTO AMOR (Unimusica, ASCAP)
- TE SIGO AMANDO (BMG Songs, ASCAP)
  TE SIGO QUERIENDO (Fonomusic, SESAC)
- Y HUBO ALGUIEN (New Emoa, SESAC)
- 25 YA NO SOY EL NINO AQUEL (Altamar, ASCAP)

# THE Billboard, Latin 50

THIS X HIS	WEEK DOIL DOIL	A nation	al sample of retail store and rack sales reports collected, complie	
E.S.	33	\$6	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			* * * No. 1 * :	* *
1	1	10	LUIS MIGUEL • WEA LATINA 19798 9 weeks at No. 1	ROMANCES
2	2	3	ALEJANDRO FERNANDEZ SONY LATIN 82446/SONY	ME ESTOY ENOMORANDO
			* * * HOT SHOT DEBU	JT * * *
3	NE	W►	MARCO ANTONIO SOLIS FONOVISA 0514	MARCO
4	4	9	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG	COMPAS
5	5	2	CRISTIAN ARIOLA 52205/BMG	LO MEJOR DE MI
6	6	17	CHARLIE ZAA SONOLUX 82136/SONY HS	SENTIMIENTOS
7	7	5	INDIA RMM 82157 HS	SOBRE EL FUEGO
(8)	8	18	LOS TIGRES DEL NORTE ● FONOVISA 80711 MS	JEFE DE JEFES
9	NE	WÞ	MANA WEA LATINA 20430	SUENOS LIQUIDOS
10	9	3	LOS MISMOS EMI LATIN 33230	GRACIAS POR TODO
			* * GREATEST GAIN	ER * * *
(11)	11	3	BOBBY PULIDO EMI LATIN 57522	LLEGASTE A MI VIDA
12	10	3	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478	AG HISI BUENA VISTA SOCIAL CLUB
13	3	37	ENRIQUE IGLESIAS ▲ FONOVISA 0001	VIVIR
14	12	52		PARTIENDOME EL ALMA
15	13	25	LOS TUCANES DE TIJUANA EMI LATIN 56921	TUCANES DE ORO
(16)	17	5	GRUPO EXTERMINADOR FONOVISA 9590	NARCO CORRIDOS 2
17	14	47	JULIO IGLESIAS ● COLUMBIA 67899/SONY	TANGO
18	15	15	THALIA EMI LATIN 57977	AMOR A LA MEXICANA
19	16	14	VICENTE FERNANDEZ SONY OISCOS 82356/SONY	ESTATUA DE MARFIL
20	21	9	DLG SONY TROPICAL 82340/SONY	SWING ON
21	18	3	BOYZ II MEN MOTOWN 530823/POLYGRAM LATINO	EVOLUCION
22	20	37	FEY SONY LATIN 82059/SONY	TIERNA LA NOCHE
23	22	17	INTOCABLE EMI LATIN 56694 MS	IV
24	23	8	LAURA FLORES UNIVERSAL 40004	ME QUEDE VACIA
25	24	24	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG	JUNTOS OTRA VEZ
26	26	84	SHAKIRA • SONY LATIN 81795/SONY	PIES DESCALZOS
27	19	19	VICTOR MANUELLE SONY TROPICAL 82334/SONY	A PESAR DE TODO
28	NE	w >	BABY RASTA Y GRINGO HOUSE OF MUSIC 82577/SONY	LIVE DESDE EL MAS ALLA
29	25	5	CARLOS VIVES EMI LATIN 59452	TENGO FE
30	27	3	JERRY RIVERA SONY TROPICAL 82435/SONY	A NO SOY EL NINO AQUEL
31	29	7	MAZZ EMI LATIN 28804	AL FRENTE DE TODOS
32	30	23	VARIOUS ARTISTS ARIOLA 46527/BMG	TE SIGO AMANDO
(33)	36	25	LOS TUCANES DE TIJUANA EMI LATIN 56922	TUCANES DE PLATA
34	28	2	DOMINGO QUINONES RMM 82219	SE NECESITA UN MILAGRO
(35)	35	17	GRUPO BRYNDIS OISA 57594/EMI LATIN	ASI ES EL AMOR
36	34	24	OLGA TANON WEA LATINA 18733 TTS	LLEVAME CONTIGO
37	31	9	JENNIFER Y LOS JETZ EMI LATIN 59367	JENNIFER
38	33	33	SELENA EMI LATIN 19207	EXITOS Y RECUERDOS
39	32	42	ALEJANDRO FERNANDEZ SONY DISCOS 82080/SONY M	UY DENTRO DE MI CORAZON
40	38	21	ILEGALES ARIOLA 47761/BMG	REBOTANDO
(41)	NE	WÞ	INTOCABLE EMI LATIN 21436	12 SUPER EXITOS
(42)	NE	wÞ	VARIOUS ARTISTS PRIORITY 51006 ULTRA I	MIX-BEST OF LATIN HOUSE
43	37	10	JOSE JOSE RCA 49443/BMG	SERIE PLATINO VOL. 2
(44)	50	11		PARRANDA CON LA BANDA
$\stackrel{\smile}{}$		-		
45	39	33	LOS ANGELES AZULES OISA 53791/EMI LATIN	INOLVIDABLES SEGUIRE
AC	40	42	TONO ROSARIO WEA LATINA 19530  SELENA EMI LATIN 53585	SIEMPRE SELENA
46	//2		OFFERIN EINI FALIN 22202	OILIVIT ILL SELETIVA
47	43		ALRITA ODECCENT MODALEDIC COORAGONIA	LINA MILIER COMO VO
47	NE	WÞ	ALBITA CRESCENT MOON/EPIC 68804/SONY	UNA MUJER COMO YO
47	NE		ALBITA CRESCENT MOON/EPIC 68804/SONY  SPARX FONOVISA 9594	UNA MUJER COMO YO TIENE QUE SER AMOR
47	NE	WÞ		
47 (48) (49)	NE	w>	SPARX FONOVISA 9594	TIENE QUE SER AMOR

1 LUIS MIGUEL WEA LATINA 2 ALEJANDRO FERNANDEZ SONY

- LATINSONY ME ESTOY ENOMORANDO
  3 MARCO ANTONIO SOLIS
- 3 MARCU ANTONIU SULIS FONOVISA MARCO
  4 GIPSY KINGS NONESUCH/
  ATLANTICIAG COMPAS
  5 CRISTIAN ARIOLAMMG
  LO MEJOR DE MI
  6 MANA WEA LATINA
  SUENOS LIQUIDOS
  7 ENRIQUE IGLESIAS FONOVISA VIVIR
  8 JULIO IGLESIAS

- 8 JULIO IGLESIAS COLUMBIA/SONY TANGO
- 9 THALIA EMI LATIN AMOR A LA MEXICANA 10 BOYZ II MEN MOTOWN

- 10 BOYZ II MEN MOTORINE EVOLUCION
  11 FEY SONY LATINSONY
  TIERNA LA NOCHE
  12 LAURA FLORES UNIVERSAL
  ME QUEDE VACIA
  13 SHAKIRA SONY LATINSONY
  PIFS DESCALZOS
- 14 BABY RASTA & GRINGO
- HOUSE OF MUSIC/SONY LIVE DESDE EL MAS ALLA VARIOUS ARTISTS ARIOLA/BMG TE SIGO AMANDO

- 1 CHARLIE ZAA SONOLUX/SONY SENTIMIENTOS 2 INDIA RMM SOBRE EL FUEGO 3 BUENA VISTA SOCIAL CLUB
- WORLO CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB 4 DLG SONY TROPICAL/SONY
- 5 VICTOR MANUELLE SONY TROP
- ICAL/SONY A PESAR DE TODO

  6 CARLOS VIVES BMI DATIN TENGO FE

  7 JERRY RIVERA SONY TROPICAL/SONY
  YA NO SOY EL NINO AQUEL

  8 DOMINGO QUINONES RMM
- 8 DOMINGO QUINTING
  SE NECESITA UN MILAGRO
  9 OLGA TANON WEA LATINA
  LLEVAME CONTIGO
  10 TONO ROSARIO WEA LATINA SEGUIRE
  11 ALBITA CRESCENT MOONEPIOSONY
- UNA MUJER COMO YO

  12 CHICHI PERALTA + SON
  FAMILIA CAIMAN PA' OTRO LA'O

  13 AFRO-CUBAN ALL STARS
- WORLO CIRCUIT/NONESUCH/AG
  A TODA CUBA LE GUSTA
  14 FRANKIE NEGRON WEACARREWEA
  LATINA CON AMOR SE GANA
  15 RUBEN GONZALEZ WORLO

- 1 LOS TIGRES DEL NORTE
- FONOVISA JEFE DE JEFES

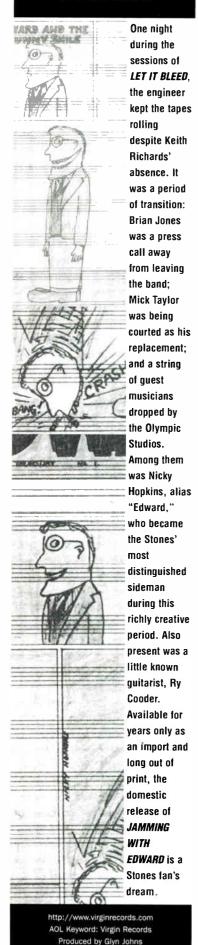
  2 LOS MISMOS EMI LATIN
  GRACIAS POR TODO GRACIAS POR TODO

  3 BOBBY PULIDO EMI LATIN
- LLEGASTE A MI VIDA
  4 GRUPO LIMITE POLYGRAM LATI-NO PARTIENDOME EL ALMA
  5 LOS TUCANES DE TIJUANA
- 6 GRUPO EXTERMINADOR
- 7 VICENTE FERNANDEZ SONY OIS
- 8 INTOCABLE EMI LATIN IV
- ARIOLA/BMG JUNTOS OTRA VEZ 10 MAZZ EMI LATIN AL FRENTE
- DE TODOS

  11 LOS TUCANES DE TIJUANA
  EMILATIN TUCANES DE PLATA
  12 GRUPO BRYNDIS OISA/EMI
  LATIN ASI ES EL AMOR
  13 JENNIFER Y LOS JETZ EMI
- 13 JENNIFER Y LUS JELL LATIN JENNIFER
  14 SELENA EMILATIN EXITOS Y RECUERDOS
  15 ALEJANDRO FERNANDEZ
  SONY OISCOSSONY MUY DEN-

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. Is indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

### JAMMING WITH EDWARD



### Billboard

OCTOBER 25, 1997

### TOP WORLD MUSIC ALBUMS...

THIS WEEK	AST WEEK	WKS. ON CHART	Compiled from a national sample of retail reports collected, compiled, and p	
Ë	LAS	CHA	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	THE BOOK OF SECRETS WARNER BROS. 46719   2 weeks at No. 1  2 weeks at No. 1	★ LOREENA MCKENNITT
2	2	8	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
3	6	3	ROMANZA PHILIPS 539207/POLYGRAM IS	ANDREA BOCELLI
4	5	32	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757	RONAN HARDIMAN
5	4	4	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
6	3	17	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	7	18	CELTIC PRIDE COLUMN MACOIREACHTAIGI	H & THE IRISH CEILI BAND
8	8	70	RIVERDANCE ● CELTIC HEARTBEAT 82816/AG	BILL WHELAN
9	9	4	WOMEN OF THE WORLD CELTIC II PUTUMAYO 134	VARIOUS ARTISTS
10	NE	WÞ	SUSANA BACA LUAKA BOP 46627/WARNER BROS. <b>ES</b>	SUSANA BACA
11)	RE-E	NTRY	FESTIVAL OF LIGHT SIX DEGREES 531069/ISLAND	VARIOUS ARTISTS
12	10	34	N DIS LIFE BIG BOY 5903	SRAEL KAMAKAWIWO'OLE
13	11	15	IN THE NAME OF LOVE COCONUT GROVE 8197	HAPA
14	12	4	THE MAGIC OF IRELAND FEAT. LORD OF THE DANCE MADACY 8078	IRISH CEILI BAND & SINGERS
15	13	2	THE ROOTS OF RIVERDANCE CELTIC HEARTBEAT 53106/UNIVERSAL	BILL WHELAN

### TOP BLUES ALBUMS...

	★ ★ NO. 1 ★ ★  TROUBLE IS  KENNY WAYNE SHEPHERD BAND						
	NE	WÞ		KENNY WAYNE SHEPHERD BAND Lweek at No. 1			
2	NE	WÞ	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON			
3	1	11	LIVE AT CARNEGIE HALL STEVIE RAY EPIC 68163	Y VAUGHAN AND DOUBLE TROUBLE			
4	2	37	LIE TO ME ● A&M 540640 HS	JONNY LANG			
(5)	3	102	GREATEST HITS ▲ STEVIE RAY STEVI	VAUGHAN AND DOUBLE TROUBLE			
6	5	4	TAILSPIN HEADWHACK SILVERTONE 41611/JIVE	CHRIS DUARTE GROUP			
7	4	48	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS HS	PEGGY SCOTT-ADAMS			
8	6	2	SOULGASM MISS BUTCH 4004/MARDI GRAS	JIMMY LEWIS			
9	9	27	COME ON HOME VIRGIN 42984	BOZ SCAGGS			
10	8	17	SENOR BLUES PRIVATE MUSIC 82151	TAJ MAHAL			
11	7	23	ROAD TO ZEN EUREKA 77061/DISCOVERY	COREY STEVENS			
12	10	69	JUST LIKE YOU OKEH 67316/EPIC TS	KEB, WO,			
13	11	23	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND			
14	14	21	LIVE FROM CHICAGO'S HOUSE OF BLUE HOUSE OF BLUES 161273	S BLUES BROTHERS AND FRIENDS			
15	15	4	HER BEST CHESS 9367/MCA	ETTA JAMES			

### TOP REGGAE ALBUMS...

			* *	No. 1 * *	
	NE	wÞ	THINK LIKE A GIRL WORK 67959/EPIC ES 1 week	at No. 1	DIANA KING
2	1	3	DREAMS OF FREEDOM — AMBIENT TRANS	SLATIONS OF BOB MARLEY IN DUB	BOB MARLEY
3	2	7	MIDNIGHT LOVER VIRGIN 44487*		SHAGGY
4	3	21	REGGAE GOLD 1997 VP 1509*	VARIOU	JS ARTISTS
5	5	13	FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELOI	DY MAKERS
6	4	8	RAGE. AND FUR'Y BLUEMOON/ATLANTIC 92767/AG	ST	EEL PULSE
	8	100	THE BEST OF-VOLUME ONE VIRGIN 41009		UB40
8	6	3	HONORARY CITIZEN LEGACY 65064/COLUMBIA	Р	ETER TOSH
9	11	101	THE BEST OF-VOLUME TWO VIRGIN 41010		UB40
10	9	15	GUNS IN THE GHETTO VIRGIN 44402		UB40
11	7	11	REGGATTA MONDATTA ARK 21 61868	VARIOU	JS ARTISTS
12	10	18	YARDCORE DELICIOUS VINYL 5018*/RED ANT	BORN JA	MERICANS
13	14	17	PASSION VP 1493*		LADY SAW
14	13	4	SKA ISLAND ISLAND 524392	VARIOU	JS ARTISTS
15	12	9	APPOINTMENT WITH HIS MAJES HEARTBEAT 211*	STY BURN	ING SPEAR

☐ 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 multiples, sulpments by the number of discs and/or tapes. All albums available on cassette and CD. "Asterisk indicates vinyl available. ■ It is indicated by the number of the discs and/or tapes. All albums available on cassette and CD. "Asterisk indicates vinyl available. ■ It is indicated by the number of the sale exceeds the property of the sale exceeds two hours, the RIAA multiples, sulpments by the number of the sale exceeds two hours, the RIAA multiples. It is indicated by the number of the sale exceeds two hours, the RIAA multiples, sulpments and property of the RIAA multiples. It is not that the sale exceeds two hours, the RIAA multiples all property all the sale exceeds two hours, the RIAA multiples all property all property and the sale exceeds two hours, the RIAA multiples all property all prop

# Artists & Music

# McCreesh Lends Talents To Archiv's 'Messiah' Series

ALLELUJAH: Archiv has added another "Messiah" recording to the already well-populated bins, this time with Paul McCreesh and his period



Macorroll

instrument ensemble, Gabrieli Consort & Players (released Oct. 14). Why yet another one? The performance speaks for itself: A high level of drama and fervor catapult it out of the uptight oratorio

realm and into the theatrical. This is not surprising, given that McCreesh is especially drawn to the dramatic

gets the most fantastic results out of

very simple, almost crude musical

means. One can see the humanity in

Handel. He has to tinker, and I like

looking at the manuscripts, seeing the

clear compositional struggle that he

had. But the thing that really grabs me

more than anything is his extraordi-

nary ability to develop character and

emotion which just rips us apart 250

years later. Those exhilarating chorus-

es-think of the last chorus of

'Solomon,' a massive double-choir

piece. It goes on for eight minutes, and

the horns and trumpets—they only

play for about 17 bars, but when they

come in, God, what a great moment.

Consort tour the U.S. this month,

beginning Friday (24) in New York and

finishing in Los Angeles by way of

Pittsburgh; Ann Arbor, Mich.; Indi-

anapolis; Stanford University; and

Seattle, they will not be doing "Messi-

ah" but a more typical program for

them. The program will feature a re-

creation of a high Mass from Venice.

Italy, circa 1600, centered on a seven-

When McCreesh and the Gabrieli

It's like the heavens open.

works of Handel, whom he describes as "a great god for me."

McCreesh first made his own mark with the music of the 17th century, but Handel captivates him. "He



by Heidi Waleson

part Mass by Cipriano de Rore and surrounded by chant and works by Giovanni Gabrieli. McCreesh regularly does such reconstructions of 16th and 17th century liturgical events, putting individual sacred works in their ritual context. "In a way," he says, "religious cere-

"In a way," he says, "religious ceremonies in certain cultures became the opera of their day, related not just to the music but to this great elaborate ritual." Show was important, and not just for religious reasons. "Music adorned the service, particularly in city-states such as Venice, not just to praise God but to show this great panoply of artistic treasure and prove that the city-state, or the doge, was

very much in charge. It legitimized the position of king or doge by analogy with the divine power."

More recorded reconstructions are coming up, including a requiem for the

death of the Spanish king Philip II, in 1598; a 16th century English Mass; and a Mass from Leipzig, Germany, at the time of Bach, which will incorporate amateur singers.

COMPOSER: In another confluence of events, the Italian composer Luciano Berio will be in New York at the time that a recording of his music is released in the U.S. The RCA Red Seal disc contains Berio's reinterpretations of music of the past: "Concerto II (Echoing Curves)," based on one of his own earlier works, and "Rendering," Berio's exploration of Schubert's sketches for his 10th Symphony. The composer conducts the London Symphony Orchestra.

Carnegie Hall is offering a major event around the composer's visit: On Tuesday (21), Berio conducts Italy's O.R.T. Orchestra Della Toscana in the U.S. premieres of two of his works, "Ofanim" (for two children's choirs, two instrumental groups, a female voice, and live electronics) and "Alternatim" (for clarinet, viola, and orches-

Continued on page 55)



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# a fan

# RUNAWAY SUNDAY

the new album

Produced by Altan and Alastair McMillan

# **Top Contemporary Christian...**

		J -	J
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by.  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL  SoundScale Structure and rack sales and rack sales reports collected, compiled, and provided by.  TITLE
			* * NO. 1 * *
1	1	5	CURB 77885/MCD 5 weeks at No. 1 YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	3	4	JARS OF CLAY ESSENTIAL 70017/PROVIDENT MUCH AFRAID
3	2	5	AMY GRANT MYRRH 7008/WORD BEHIND THE EYES
4	4	68	BOB CARLISLE ▲² DIADEM 1139/PROVIDENT ■ SHADES OF GRACE
5	5	7	FOREFRONT 5184/CHORDANT LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
6	6	7	THIRD DAY REUNION 10006/PROVIDENT CONSPIRACY NO. 5
	7	73	JACI VELASQUEZ MYRRH 6995/WORD S HEAVENLY PLACE
8	9	35	RICH MULLINS REUNION 0116/PROVIDENT SONGS
9	11	57	POINT OF GRACE ● WORD 9694 LIFE LOVE & OTHER MYSTERIES
10	8	5	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT LOVIN' GOD & LOVIN' EACH OTHER
(11)	22	2	VARIOUS ARTISTS HOSANNA/INTEGRITY 11412/WORD SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
12	13	50	VARIOUS ARTISTS ▲
13	14	43	SPARROW 1562/CHORDANT WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS  VARIOUS ARTISTS HOSANNA/INTEGRITY 8952/WORD SHOUT TO THE LORD
(14)	17	17	CHRIS RICE ROCKETOWN 1528/WORD DEEP ENOUGH TO DREAM
15	12	19	THE SUPERTONES BEC 7401/CHORDANT S SUPERTONES STRIKE BACK
16	15	99	DC TALK A FOREFRONT 5140/CHORDANT JESUS FREAK
17	16	15	CLAY CROSSE REUNION 10005/PROVIDENT ESS STAINED GLASS
18	19	4	VARIOUS ARTISTS
19	10	3	INTEGRITY 1218/WORD HILLSONGS: ALL THINGS ARE POSSIBLE GEOFF MOORE & THE DISTANCE FOREFRONT 5175/CHORDANT ISS THREADS
20	18	24	KATHY TROCCOLI REUNION 10003/PROVIDENT ESS LOVE AND MERCY
21	21	28	CARMAN SPARROW 1565/CHORDANT I SURRENDER ALL—30 CLASSIC HYMNS
(22)		WÞ	PHIL KEAGGY, WES KING, SCOTT DENTE SPARROW 1663/CHORDANT INVENTION
23	25	58	STEVEN CURTIS CHAPMAN • SPARROW 1554/CHORDANT SIGNS OF LIFE
(24)		w Þ	PFR SPARROW 1631/CHORDANT THE LATE GREAT PFR
<b>(25)</b>	NE		VARIOUS ARTISTS
26	26	33	SPARROW 1583/CHORDANT AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL PETRA WORD 9929 PETRA PRAISE 2 WE NEED JESUS
27	23	3	ANOTE A DEPOS VICINIA
28	29	54	CRYSTAL LEWIS MYRRH 5039/WORD EN BEAUTY FOR ASHES
29	20	76	KIRK FRANKLIN AND THE FAMILY & GOSPO CENTRIC 2127/CHORDANT WHATCHA LOOKIN' 4
(30)	NE	-	CHERI KEAGGY SPARROW 1636/CHORDANT WHAT MATTERS MOST
31	27	2	FERNANDO ORTEGA MYRRH 7027/WORD THIS BRIGHT HOUR
32	24	11	PHILLIPS, CRAIG AND DEAN STAR SONGSPARROW 0156/CHORDANT [25] WHERE STRENGTH BEGINS
33	28	2	VARIOUS ARTISTS
34	30	46	MARANATHA! 11122/CORINITHIAN PROMISE KEEPERS STAND IN THE GAP  VARIOUS ARTISTS HOSANNA/INTEGRITY 10492/WORD REVIVAL AT BROWNSVILLE
35	32	43	MXPX TOOTH & NAIL 1060*/DIAMANTE ES LIFE IN GENERAL
36	31	17	OLETA ADAMS HARMONY 7701/CHORDANT COME WALK WITH ME
37	34	48	RAY BOLTZ WORD 9937 (S) NO GREATER SACRIFICE
(38)	39	68	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT ES GOD
39	33	29	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD (SEE CAEDMON'S CALL
<u></u>	RE-E	-	
40	ac-E	IT IT IT	VIRTUE VERITY 50032/PROVIDENT VIRTUE (THE GREATEST PART OF ME)

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. Is indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

# (Continued from page 9) but now that I don't have a band anymore, I'm experimenting with a loop laurels," Winer says. "It's d ing that he hasn't achieved

**ELVIS COSTELLO TOPS HIS WB STINT WITH 'HONEY'** 

but now that I don't have a band anymore, I'm experimenting with a loop foundation—and a very young band, Danny Goffey from Supergrass on drums, and my son Matthew on bass. If I was a year older, I'd be the combined age of the rhythm section—and I'll be 44 next year. I think that's the way I'll put bands together from now on!"

Artists & Music

He's joking, of course, but even if that were true, Costello would no doubt have supporters.

"My stations have been involved with him since the very beginning," notes Norm Winer, programming VP at Chicago triple-A station WXRT, "and have played him since he was the surly young Elvis to the slightly cranky older Elvis. Unquestionably, he's the foremost songwriter of the past 20 years, and ['Extreme Honey'] sounds like a pretty solid lineup."

Costello has always had Chicago "in the palm of his hand," Winer continues, adding that WXRT, which broadcast live the Chicago concert preserved in "Costello & Nieve," is committed to supporting the new disc—as it continues to support the "continuity" of Costello's career.

"It's a shame to see him leave Warner Bros. because it was a great match: He was making very solid strides, branching out and challenging himself with the Brodsky Quartet and the duos with Nieve, and not just resting on his

laurels," Winer says. "It's disappointing that he hasn't achieved what we hoped for in terms of mass acceptance—but that's no reflection of his talent."

Still, Costello, who recently received an Ivor Novello Award for lifetime achievement and the Nordoff-Robbins Silver Clef for the same, does feel that Warner Bros.' efforts on his behalf often fell between "timorous and non-existent" and objects especially to the direction in which he saw the label taking him.

ing him.

"They don't understand what I'm about," he says. "I don't want to be put in a triple-A box—I don't think that's the beginning and end of where music is for me in the modern day. They need to get braver and not more timid."

### **HEAVY PROMOTION**

But while Costello leaves Warner Bros. on a less-than-cheery note, the label is still promoting his final release there with what president Steven Baker terms an "expensive campaign," to include co-op advertising in city weeklies like Boston Phoenix, Time Out New York, and L.A. Weekly. Other print venues will include Rolling Stone, Details, Ice, and Option, with coverage in both music and general-interest publications, from alternative to mainstream.

Baker says that the label is also buy-

ing into various Christmas "best of" programs at retail and will continue marketing through January and February as well. He also envisions future Warner Bros. Costello product to involve B-sides and other unreleased material.

"An artist like Elvis makes you think how you do things—and that's a positive thing," says Baker. "However our relationship ended, everybody here really loved being in business with him. Personally, every time I was on the phone with him, I had to stop and say to myself, 'I'm talking to Elvis Costello, one of my all-time favorite artists! This is a cool job!' Whether he was happy or sad or whatever, I was talking to an artist I totally respected, and it was a thrill for me and for Warner Bros. Records."

Whether "Extreme Honey" will pan out at retail is still a question mark in the view of David Shebiro, owner of alternative music store Rebel Rebel in New York's Greenwich Village.

"I think that fans of his at this later stage in his career have probably bought all the Warner albums anyway," says Shebiro, who figures that traditional "best of" buyers will probably prefer already existing sets covering Costello's Columbia product. But he adds that Costello "diehards" will "probably exhaust [the new compilation] rather quickly."

As Costello remains a "big artist" at Shebiro's store, he'll be glad to know that Costello has plans for much more new product under the auspices of his yet-to-be-revealed new label affiliation, "an unusual deal," he says, which will allow him to pursue his many wideranging "musical ambitions."

Future releases may include unreleased material from his early years, themed compilations, and a partially completed album with Burt Bacharach, with whom he was nominated for a Grammy for their collaboration on "God Give Me Strength," a track from last year's "Grace Of My Heart" soundtrack.

"There are many possibilities for achieving a large and varied audience without the terror which accompanied 'Juliet Letters,' " says Costello, whose recent activities have included performances on upcoming Gram Parsons and Joni Mitchell tribute albums, a cameo in the forthcoming Spice Girls movie, and associations with the Jazz Passengers, the Brodsky Quartet, John Harle, the Mingus Big Band Jazz, and the Fairfield Four, the venerable gospel group with whom he recorded his Paul McCartney collaboration "That Day Is Done" for its new album, "I Couldn't Hear Nobody Pray"; he is also accompanying the latter act on the song live in Nashville and New York and on "Late Show With David Letterman.'

"I've accrued enough infamy in my 20 years to get them into prominence—and they've existed for 80 years!" Costello says of the Fairfields. "But it's a two-way street: You see their longevity, and your silly little commercial upsets seem like nothing. It really puts things into perspective and gives you a proper humility!"

### **JANET JACKSON**

(Continued from page 6)

a ban at the moment, but as 'detained subject to appeal.'"

The appeal process consists of explaining the context of Jackson's lyrics. "We told [the board] that 'Free Xone' is actually about homophobia, but they object to the content. If they accept our explanation, then we'll be rereleasing the album," says Bailey. She expects to hear from the CUP "within a few weeks," a time frame she admits will have an impact on promotion of the album. The company is removing all stock in the market, an estimated 5,000 copies. The EMI executive says copies already sold number in the hundreds.

Jackson has said that the album title refers metaphorically to the barrier between what people project outwardly and the personal world within. "I've always had this need, whenever I discover a truth, to share it musically," the singer explained (Billboard, Sept. 6).

The Singapore government has long exercised its authority to prohibit the release of recordings with sexual, racial, political, or drug-related themes or bad language. Albums by the Rolling

Stones, Nirvana, and Prince are among those affected in recent years. While such restrictions have relaxed somewhat lately, the combination of a high-profile artist with profanity and overtly sexual language can—and, evidently, still does—move the government to act.

"All albums have to get submitted to the censorship board; the decision is sometimes taken to ban," says Calvin Wong, EMI Music Asia's Hong Kongbased VP of marketing and A&R. "Snoop Doggy Dogg doesn't get released in Singapore, ever."

EMI suffered such a fate with the last album by the artist formerly known as Prince, "Emancipation," and the latest by Puff Daddy, "No Way Out." In both cases, versions excising the offending tracks were produced and sold. While Bailey describes this option as a worst-case scenario for "The Velvet Rope," she says the topic has already been raised with Virgin in the U.S.

Marketing plans for the album are said to be on track in Malaysia, a neighbor of Singapore that has banned recordings for similar reasons.

### 📕 | B.B. KING

(Continued from page 39)

of honors for King: On Monday (20), he will receive the Blues Foundation's third Lifetime Achievement Award at the Palace in Los Angeles.

King says, humbly, "It's nice of people to think of you and to award you certain things and praise you. Through the years, I've done what I enjoy doing. To think that people would reward me for doing that—hey, I would have done it for nothing anyway!"

The bluesman will support "Deuces Wild" with concert appearances. King, who continues a grueling tour schedule at 72 years of age, says it's unlikely he'll ever quit.

"I have two heroes, they're not with us now. One was Eubie Blake. Eubie Blake drank, smoked, looked at ladies until he was 100. Then he died. Another hero of mine was George Burns. Same thing. I doubt if I can make that, but I certainly hope that I can make it at least 15 or so years more... I will slow somewhat, yes. I won't keep the 250 or so concerts going. But I won't stop, because what else would I do? People talk about retiring. People who retire die."

### **TO OUR READERS**

Higher Ground will return in the Nov. 8 issue.

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# **Butler Brings The 'Love' To South African Benefit Concert**

rican vocalist/guitarist Jonathan Butler, whose "Do You Love Me?" sits at No. 5 on the Top Contemporary Jazz Albums chart, is scheduled to return home to Johannesburg for the Prince's Trust Two Nations in Concert bash Nov. 1. Prince Charles will be part of the audience, as will South Africa's president, Nelson Mandela. Butler will share the stage with Spice Girls and Des'ree. The show sends all its proceeds to a nonprofit concern that fights the effects of poverty in South Africa and helps establish small businesses. Afterward. it's back to the road for Butler. He begins a three-night stand at Scullers in Boston Nov. 6, goes to Gilly's in Dayton, Ohio, Nov. 15, and does another three-nighter at Washington, D.C.'s Blues Alley beginning

Butler is also part of the all-star crew that helped create the N2K release "Dave Grusin Presents West Side Story." He sings the Leonard Bernstein classic "Maria." "Do You Love Me?" streeted Sept. 9 and entered the contemporary jazz chart at No. 3. N2K reports that the disc's sales have been greatly enhanced by the music and artist info available on the singer's World Wide Web site, http://www.jonathan

butler.com, which offered an exclusive track—"If I Ever Lose This Heaven"—and shows fans how to Email requests to local radio stations.

Elsewhere in the land of smooth jazz, Metro Blue trots out Richard Elliot's "Jumpin' Off" Nov. 18. The saxophonist usually helms his own sessions, but for the new record, he brought in Paul Brown, who is known through his production work with Boney James, Rick Braun, and Peter White. The disc includes a couple of R&B covers: Tony Rich's "Nobody Knows" and Luther Vandross' "Here And Now." "Jumpin' Off" is Elliot's 10th solo album.

LET THE DATA ROLL: On Sept. 29, Betty Carter and Tito Puente were awarded the National Medal of the Arts by President Clinton. Carter then headed off to Asia for a string of dates that include stops in Turkey and China... Geri Allen is scheduled to play the music of Mary Lou Williams at Brooklyn, N.Y.'s prestigious Arts at Saint Ann's music series Friday (24). The Verve recording artist was initially associated with the seminal pianist's music while recording the soundtrack to Robert Altman's "Kansas City" with an all-star ensemble in 1996.

Special EFX's George Jinda has





by Jim Macnie

been confined to a New York hospital since the start of this year due to massive respiratory failure. Currently, he can't walk or talk. On Nov. 14, several of his friends are holding a benefit show for the percussionist. Jazziz, Shanachie, WQCD New York, JVC Music, N2K Encoded Music, and GRP will all unite to sponsor an evening's worth of jazz at New York's S.O.B.'s club. Scheduled are appearances by Alex

Bugnon, Marion Meadows, Walter Beasley, Chuck Loeb, Bill Evans, Jeff Golub, Mark Johnson, and others. There are two shows: 7 p.m. and 10 p.m. Tickets are \$30. S.O.B.'s Web site is http://www.sobs.com.

The Wild Pitch label made its initial mark with hip-hop titles like Chill Rob G.'s "The Power." The label has now turned to contemporary jazz. The Look Wild Jazz imprint is Wild Pitch's bid for recognition in the instrumental funk marketplace. Its first signing is Bryan Steele's debut. The saxophonist's self-titled disc was recorded at Donald Fagan's New York studio, River Sound. It streeted Sept. 9 and has found some friends at radio. The disc's lead track is a bit of an anomaly for the genre. Few contempos have the audacity to funk up a John Coltrane orchestration, but "Song For The Underground Railroad" is a hurtling piece originally recorded by Trane on "Africa/Brass," a seminal Impulse! disc from 1961. Steele's ensemble employs wah-wah guitar and smooth jazz backbeats on its version. "The Bryan Steele Group" also contains a take on the Police's "Demolition Man."

Saxophonist David Sanchez is gearing up to record his next Columbia offering, a record of Latin standards the arrangements of which will likely include the use of strings and woodwinds. Pieces by Puerto Rican composers Pedro Flores, Rafael Hernandez, and Bobby Capo will be part of the program. Sanchez and his quintet are on tour in Europe.

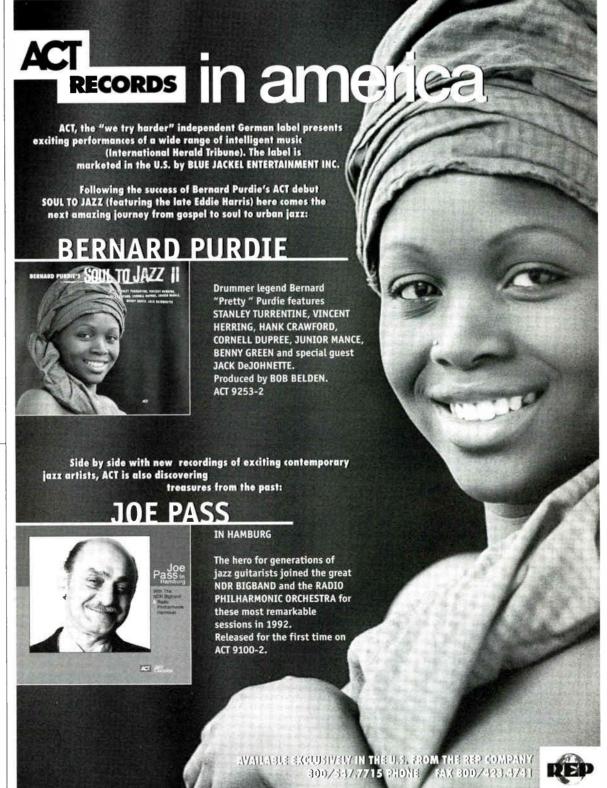
### **KEEPING SCORE**

(Continued from page 52)

tra). He will also lead a professional training workshop for composers and conductors and participate in a music and discussion program with composers Bernard Rands and Steve Reich, both of whom were Berio's students, and Ellen Taaffe Zwilich, Carnegie's composer in residence.

NEW: Ensemble Rebel has released the virtuosic and elegantly played "Tombeau," a disc of the complete trio sonatas (1712) by French composer Jean-Féry Rebel, on Deutsche Harmonia Mundi. The quartet (Jörg-Michael Schwarz and Karen Marie Marmer, violins, Gail Ann Schroeder, viola da gamba, and Pieter Dirksen, harpsichord) performs music written for the viola da gamba as continuo instrument . . . In November, the Swedish label Bis will release the first recordings of the original versions of two Sibelius works, the complete score of "Karelia" and the incidental music for the play "Kuolema," including the original version of "Valse Triste." Osmo Vänskä leads the Lahti Symphony Orchestra, continuing their series of Sibelius recordings for Bis just in time for "Finland. Europe Finnessed," a mega-dose of Finnish culture coming to New York from December through May.





BILL BOARD OCTOBER 25, 1997

### 25, 1997

# Top Gospel Albums...

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THIS WEEK	T WEEK	S. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by  ARTIST  Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by
Ē	LAST	WKS.	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	21	★ ★ NO. 1 ★ ★  GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲  B-RITE 90093/INTERSCOPE 20 weeks at No. 1 GOD'S PROPERTY
2	2	46	SOUNDTRACK ▲ 2 ARISTA 18951 THE PREACHER'S WIFE
3	4	2	ANGIE AND DEBBIE ATF 9760/DIAMANTE BOLD
4	3	77	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 WHATCHA LOOKIN' 4
5	5	13	THE CANTON SPIRITUALS VERITY 43021 (S) LIVING THE DREAM: LIVE IN WASHINGTON D.C.
6	6	22	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (S) LIVE IN LONDON AT WEMBLEY
7	8	17	OLETA ADAMS HARMONY 1601 COME WALK WITH ME
8	11	22	VIRTUE VERITY 43020 VIRTUE
9	7	72	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 S THE SPIRIT OF DAVID
10	9	50	DONNIE MCCLURKIN WARNER ALLIANCE 46297 DONNIE MCCLURKIN
11	10	32	VARIOUS ARTISTS
(12)	13	24	CGI 165252 TODAY'S GOSPEL MUSIC COLLECTION  SHIRLEY CAESAR WORD 68003/EPIC ES A MIRACLE IN HARLEM
13	12	35	T.D. JAKES
(14)	18	16	INTEGRITY/WORD 67931/EPIC T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!  VICKIE WINANS CGI 161279 LIVE IN DETROIT
15	14	76	RICHARD SMALLWOOD WITH VISION
16	17	9	DEN TANKARD & TRIBE OF BENJAMIN  ADORATION: LIVE IN ATLANTA
17	15	35	VERITY 43095 GIT YO PRAYZE ON  CARLTON PEARSON
(18)	25	30	WARNER ALLIANCE 46354 ES LIVE AT AZUSA 2 PRECIOUS MEMORIES  KURT CARR SINGERS GOSPO CENTRIC 72138 NO ONE FLSF
19	23	40	WANDA NERO BUTLER SOUND OF GOSPEL 223 ALL TO THE GLORY OF GOD
20	22	54	THE WILLIAMS SISTERS
21	20	50	FIRST LITE 4003 LIVE ON THE EAST COAST—LET EVERY EAR HEAR  BEBE & CECE WINANS SPARROW 37048/EMI GREATEST HITS
(22)	27	14	DOTTIE PEOPLES ATLANTA INT'L 10233 TESTIFY
(23)	29	66	YOLANDA ADAMS VERITY 43027 YOLANDA LIVE IN WASHINGTON
24	16	50	ANOINTED WORD 67804/EPIC ES UNDER THE INFLUENCE
25	28	21	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO STILL STANDING
26	21	20	ANDRAE CROUCH QWEST 45924/WARNER BROS. PRAY
(27)	38	2	BRODERICK E. RICE BORN AGAIN 1017/PANDISC THE PREACHER'S SON
28	26	7	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI GOSPEL'S GREATEST HITS VOLUME III
(29)	NE	NÞ	NANCEY JACKSON HARMONY 1615 FREE (YES I'M FREE)
30	30	22	MARVIN SAPP WORD 68039/EPIC GRACE AND MERCY
31	19	13	JAMES HALL & WORSHIP AND PRAISE
32	31	7	CGI 161278ACCORDING TO JAMES HALL — CHAPT. III  REV. JAMES MOORE  REV. JAMES MO
(33)	RE-E	NTRY	MALACO 6026 IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS
34	24	22	ALEHO INT'L MUSIC 20155/STARSONG SO YOU WOULD KNOW  BAM CRAWFORD'S PURPOSE
(35)	37	13	THE KING IS COMING ANY DAY!  CHRISTOPHER BRINSON MALACO 4487 WHAT IF GOD IS UNHAPPY?
(36)	RE-E	NTRY	DOC MCKENZIE & THE GOSPEL HI-LITES
37	33	3	DERRICK MILAN AND PETER'S ROCK MASS CHOIR
38	36	72	NINE 2224/SOUND OF GOSPEL OVER AND OVER MISSISSIPPI MASS CHOIR
39	NEV		MALACO 6022 TS I'LL SEE YOU IN THE RAPTURE THE MOTOR CITY MASS CHOIR
(10)			INTEGRITY WORD 68144 EPIC SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
	RE-EI	- 1	THE GEORGIA MASS CHOIR SAVOY 7123 GREATEST HITS

ales of 500.000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a full property of the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA untitplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. "Asterisk indicates myl available. ISI indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.



# **Artists & Music**





by Lisa Collins

On HER OWN: There are just three possibilities as to why Karen Clark-Sheard's forthcoming solo debut, "Finally Karen" (due Nov. 4) is one of the year's most anticipated releases. One is her rich gospel legacy, being that her mom is the late Mattie Moss Clark, a gospel pioneer, and that for the better part of three decades, Clark-Sheard has served up lead vocals for the Clark Sisters. Two is her amazing vocal range, often likened to Aretha Franklin's. Finally, there is a buzz about the album, which is already registering a high number of retail pre-orders.

Even Clark-Sheard is not sure of the reason. "Being a member of the Clark Sisters," she suggests, "I was the lead vocalist, and because of that, people were always asking, 'When are you going to do a solo album?' "

That is the official response. Unofficially, she says, "What do you want me to say—that I am that good?"

Truth be told, she is so good that while doing lead vocals on a cut from the Island soundtrack to "Don't Be A Menace To South Central While Drinking Your Juice In The 'Hood", which also featured Kirk Franklin, Hezekiah Walker, and Donald Lawrence, Island Black Music VP Stanley Brown offered her a contract on the spot.

Until that point, she hadn't been ready to do a solo project. Even today, she is not all that comfortable with the idea.

"The record company has hyped this project so, that I said, 'lesus, I think I'm getting cold feet,' " she says, chuckling, before taking a deep breath. "Being the youngest, I'm used to my sisters making the decisions, but with a solo career, I'll be out here by itself. It's a

whole new phase, but my sisters were there for me."

Sister Twinkie Clark-Terrell wrote two of the cuts— "Jesus Is A Love Song" and the lead gospel single, "Balm In Gilead"—both of which feature her sisters on vocals.

The Clark Sisters have been absent from the gospel recording scene since their 1994 release, "Miracles." Don't expect any major departure from her already winning style, though she does throw some curves, particularly on a duet ("Nothing Without You") featuring Faith Evans, as well as "Just For Me," written and produced by Boyz II Men, and a hip-hop-flavored cut, "Praise Festival."

"I wanted people to not only see me as Karen Clark, the traditional gospel singer, but I wanted to appeal to people who know nothing of me and pull them into the mainstream of gospel," she says. "I was also cautious in choosing the songs 'cause I know how church folk can be."

THE HEART OF THE MATTER: "Everybody knows me as an instrumentalist," observes Ben Tankard, "but this is a vocal project and I've always gotten secular airplay, but additionally—because of the vocals—we're getting more gospel play than ever before."

His new album—his eighth—is "Git Yo Prayze On," which bowed at No. 24 on the Top Gospel Albums chart and within two weeks shot up to No. 12. Not all that surprising when you consider that Tankard—who won a Stellar Gospel Music Award with his last album ("Instrumentally Yours")—reigns as gospel's best-selling instrumentalist.

"I've never had that much activity on a release this early. We're booked up until March 22," says Tankard of his 12-member Tribe Of Benjamin (consisting of six singers and four musicians, all signed to his company, Benjamin' Music). They kick off a 30-city tour Jan. 2, 1998, in Birmingham, Ala.

"There's still a little resistance to gospel jazz among gospel purists," Tankard notes. "But there is a greater acceptance once they hear and see my testimony and know where my heart is. They have to see your heart, and this is my gift, jazzy as it may be."

### MANDRELL READIES HER 'LAST DANCE'

(Continued from page 46)

just country.

"But what do I think of country now? I like it a lot! I'm a button pusher. I love R&B and rap and jazz. Duke Ellington said there's two kinds of music: good and bad. I agree. To me, with country now, bass is my favorite instrument, and we have some happenin' bass players in country now. So many new marvelous talents in country now. I can't complain."

As for limitations imposed by country radio's playlists, Mandrell says, "The only negative [thing] I can say is that I'm not really happy that playlists are as short as they are because I, as a listener, do not want to hear the same song every hour. Especially when there are so many great ones out there. And I'm totally removing myself from that. But I do love country. [The people in radio] know what they're doing. They are a

business enterprise, and they're doing well. But I just wish they had a bigger playlist."

Mandrell says there are no special plans for "The Last Dance." "It will be," she says, "my band and my crew, who are so special to me. It will be our evening to do what we do on the road, our touring show, do it for us and the audience. It's the last dance for all of us."

### KEITH SWEAT MAKES OL' SKOOL NEW

(Continued from page 38)

weeks later, we were recording with a deal."

The group does not yet have a publishing deal and does not have a booking agent. Ol' Skool's bookings are being handled by the group's manager, James Moore of Partners in Crime in St. Louis.

### PRETTY EARLY

"It's still pretty early for | 'Set You Free' |; we just gave it a few spins last week, but it sounds very nice on air," says Ricardo Cherry, assistant PD at KDGS. "It fits the sound of our station very well. It's a good balance for us because we play a lot of hip-hop, and it's a good play for our midday listeners.

"We haven't gotten any phones yet, but I expect to get some because it's a good record. Keith's involvement had something to do [with

adding the record]. Naturally, with [Sweat's] association you would be curious, but I think they have their own distinct sound."

To build awareness of the group with consumers, Universal is taking a retail-first approach. Universal's urban retail reps are hosting Ol' Skool listening parties, with live performances by the group, for independent retailers at 10 distribution branches across the country.

### RETAIL APPEARANCES

On Sept. 17, the group appeared at one in conjunction with New York's independent retail association, and then on Sept. 19 at Keith Sweat's Atlanta nightclub Industry.

"We're putting the focus on retail and letting them start the fire on the record. Rather than let radio be the recipient of the event, we are going to start it at retail," says Jacqueline Rhinehart, Universal Records VP of artist development.

In addition, the group was featured at the Tafrija Black College Music Festival, which hosted 20,000 students from black colleges across the Southeast, and performed before a select group of national press people that weekend.

### SWEAT CAMEO

The video for "Set You Free," featuring a cameo by Sweat, will be serviced to all outlets. Radio and trades have been serviced with a "letter" from Sweat introducing the group. In addition, 30-second ads have been scheduled to air on BET, says Rhinehart.

Assistance in preparing this story was provided by Shawnee Smith in New York.

# Songwriters & Publishers

# Kelly Pryce's Career Takes Off T-Neck Artist Collaborates With R. Kelly

■ BY HAVELOCK NELSON

NEW YORK-It must be nice to be Kelly Pryce.

To date, the MCA Music-published and BMI-cleared writer/artist has performed with such superstars as Mariah Carey, Aretha Franklin, and the Notorious B.I.G.;



amassed writing and arranging credits for a slew of popular R&B acts, including Brian McKnight You Should Be Mine," which features Bad Boy rapper Mase),

SWV ("Someone"), and 112 ("Only You"); and scored a solo record deal with the Isley Brothers' Island-distributed T-Neck Records.

"I think Kelly is the quintessential artist and writer," says Hiriam Hicks, president of black music at Island Records. "I view her as the next Linda Creed [the late songwriter] in that she's limitless in her abilities, unlike other hot songwriters. Pretty soon, she's going to be a producer to be reckoned with, too,"

Pryce is now creating tracks with Windy City's R. Kelly, who in the past has always penned all his own material. "I've been having a real good time working with him," Pryce says. "He had told me he was going around being viewed as this 'sex me' man for so long that he was looking for lyrics that are more sensitive to women. He said he was looking for a writer who would be able to understand that. I know he

could've done it on his own, but I appreciate the fact that he respected me enough to call me and ask me to work with him.

So far, Kelly and Pryce have collaborated on five tracks, including "Satisfy You," a song about a super man coming to the rescue of a woman in an unhealthy and unsatisfying relationship. "Basically," Pryce explains, "he goes, 'I'm here. You don't have to be treated that way."

Like this track, many of Pryce's compositions deal with emotions and affairs of the heart. She says her creativity is based on her own life experiences and those of friends and acquain-

She says that when she composes she's usually in a quiet place and that most of her writing over the last few months has been done in her 3-year-old daughter's bedroom. "For whatever reason, I'm very comfortable there."

While doing something like folding clothes or cleaning, she'll let an instrumental track from a producer play and play. "I just let it just roll and flow through me," she says.

"What helps me in every instance is God," she adds. "I don't ever start writing unless I drop my head for a few seconds in prayer. Because I honestly believe that my talent comes from God, and without him I wouldn't be able to do what I do."

Kelly, who comes from a Christian household, recalls, "When it came to music growing up, it was gospel or nothing at all. I used to have to sneak to listen to R&B music. But when I got older, my mother told me to give her a good reason for listening to something other than gospel and she wouldn't bother me about it. I told her that listening to different forms of music inspired me to create and gave me different means of expressing myself. And she went for it.

The first song Pryce remembers writing was a little ditty called "I Wish I Was A Buzzard" when she was 7. "The inspiration for that was going to the library with my second-grade class during Black History month," Pryce says. "Everybody had to take out a book by a black author, and I ended up getting this book about this slave girl who wanted to go to school after watching the massa's daughter go every day. She instead had to pick cotton with her mother. Throughout the whole book she kept comparing herself to all these different people and things, and on the last page she said, 'Oh Lord, I wish I was a buzzard.' It had something to do with the fact that a buzzard is probably the ugliest bird on the planet, but it had what she didn't have-freedom."

Kelly, who says she was a "latch-key project kid," recalls that she started writing poetry as a sort of therapy for the various emotions she felt. "Writing has always been a way for me to express whatever-anger, love, hate, anything."

In the mid-'80s she wrote a song, "It's My Life," for B Angie B that never came out. She didn't write anything else for the next few years, until Sean "Puffy" Combs heard her singing at his Daddy's House Studios and asked, "'Do you write?" I said, 'Yeah, I do,' and he hired me to write lyrics for an Isley Brothers 'Float On' remix that he was doing. And that was the first thing that got me notoriety."



Facing The Music. EMI Music Publishing has signed a copublishing agreement with Edmonds Music, the company owned by writer/producer/artist Kenneth "Babyface" Edmonds. Shown celebrating the conclusion of the deal, from left, are Peter Lopez, Edmonds' attorney; Bob Flax, executive VP of EMI Music; Edmonds; and Martin Bandier, chairman/CEO of



A House Of Songwriters. Members of the National Music Publishers' Assn. (NMPA) recently visited Washington, D.C., to press for legislation to address important issues in the La Cienega vs. ZZ Top litigation (Billboard, Oct. 11). While in Washington, they met with Rep. John Conyers Jr. (D-Mich.), left, foreground, ranking member of the House Judiciary Committee. Also shown, from left, are songwriters John Sabastian, Irving Burgie, Herb Alpert, Lamont Dozier, Jerry Fuller, and Ed Murphy, NMPA president/CEO.



All In The Family. Singer/songwriter James Taylor, center, now an ASCAP member, recently played at a benefit concert for the Marine Sciences Program at Southampton College on Long Island, N.Y. He was greeted by ASCAP VP/composer Cy Coleman, left, and Karen Sherry, VP of communications at ASCAP.



Decades Under The Tree. Sony/ATV Tree has made a renewal deal with Curly Putman, extending their relationship well into the next century. Putman has been a Tree writer since 1964. His hits include "Green, Green Grass Of Home" and, as a co-writer, "My Elusive Dreams," "D-I-V-O-"He Stopped Loving Her Today," and others. Shown, from left, are Tree executives Dale Esworthy and Donna Hilley, Putman, and Tree executive Don Cook.

THE HOT 100

CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT • Elton John, Bernie Taupin • Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP

**HOT COUNTRY SINGLES & TRACKS** 

EVERYWHERE • Craig Wiseman, Mike Reid • Almo/ASCAP, Daddy Rabbit/ASCAP, Brio Blues/ASCAP

HOT R&B SINGLES

A....\* Jermaine Dupri, Manuel Seal, Usher • EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP YOU MAKE ME WANNA

HOT RAP SINGLES

UP JUMPS DA BOOGIE • T. Mosley, M. Barcliff, Missy Elliott • Virginia Beach/ASCAP, Mag/oo/ASCAP, Mass Confusion/ASCAP

HOT LATIN TRACKS

SLTU SUPIERAS • Kike Santander • FIPP/BMI

# **Goodman Gets His Due With No.1 Novelty Artist Mention, Album**

Words & Music

by Irv Lichtman

LYING AGAIN: In chart chronicler Joel Whitburn's upcoming "Top Pop Artists 1955-96," he will cite Dickie Goodman as the No. 1 novelty artist of that 40-year period, with some 17 charted singles to his credit.

Goodman, of course, created a great stir (besides sales) beginning with his truly novel 1956 parody with Bill Buchanan, "The Flying Saucer," surely the first commercially successful example of sampling.

This recording and the many others that followed used snippets of well-known recordings to provide zany answers to questions posed by Goodman and Buchanan.

Veteran trade members will recall that this early example of sampling created quite a brouhaha in publishing circles, leading to court actions that eventually led to splitting

mechanical royalties among the publishers whose material was used. Publishers also demanded a fayored-nations clause to guarantee an equal rovalty split.

Now Jon Goodman, the son of Goodman (who died in 1989) and administrator of his estate, has arranged for the release of an album of 39 parodies made by Goodman and, in a number of instances, Buchanan. It's available via Miamibased Hot Productions and carries the original Luniverse label logo under the title of "Dickie Goodman & Friends—Greatest Fables.'

FILM/TV FELLOWSHIP: The BMI Foundation has opened its 11th annual Pete Carpenter Fellowship for aspiring film composers under the age of 35. The successful candidate will work for a month in Los Angeles on a day-to-day basis with film and TV composers, receiving up to \$2,000 for travel and living expenses. The program is supervised by Mike Post, the composer of many top TV themes. The fellowship was established by BMI and the family of Carpenter, the late co-composer of TV themes and scores. Applications for the 1998 Pete Carpenter Fellowship are available on BMI's World Wide Web site at http://bmi.com.foundation/, via E- mail at foundation@bmi.com, or by writing to BMI's headquarters in New York. The deadline is Nov. 30.

THE 3 D'S OF A&R: The California Copyright Conference (CCC) gathers Tuesday (21) for a dinner meeting at the Sportsmen's Lodge in Studio City, Calif., to tackle the issue of "The 3 D's Of A&R: Discover, Develop, Deliver." Panelists are Vicky Hamilton, independent A&R consultant; Lucky Nantana, Ruthless Records director of A&R administration; and Judy Ross, Epic Records' associate director of

ENCORES! SELECTS: The yaunted Encores! series at New York's City Center has decided on its three concertized re-creations to start

in February 1998

The shows are Harold Arlen and Johnny Mercer's 1946 "St. Louis Woman"; George and Ira Gershwin's "Strike Up The Band,"

which had two versions, one in 1927 and the other in 1930; and Gene DePaul and Mercer's 1956 "Li'l Abner:

 $\mathsf{T}$  wo for the show: MCA Records, continuing its program of Broadway cast-album rereleases with assistance from musical theater authority Max Preeo, has released two new recordings. One, "Coco," is a 1969 show with a score by André Previn and Alan Jay Lerner. It ran for more than 300 performances, thanks largely to Katharine Hepburn, who played the role of Coco Chanel, the French fashion designer. A more recent entry for reissue (it opened in 1978) is the original Broadway version of "The Best Lit-tle Whorehouse In Texas," with a score by Carol Hall.

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

- James Taylor, "Hourglass."
- "Ragtime," vocal selections.
- Jewel, "Pieces Of You" (guitar tab).
- 4. Hanson, "Middle Of Nowhere."
- 5. Celine Dion, "Falling Into You."

RILLEGARD OCTORER 25, 1997

# Studio Action

# **Ocasek Brings Magic To Studio**

# Artist Produces Acts He Can Relate To

■ BY PAUL VERNA

NEW YORK—Rock journalist Brett Milano best articulated the Cars'

appeal in the liner notes to the band's 1995 Rhino collection, "Just What I Needed: The Cars Anthology." "During the late '70s and early '80s," he wrote, "most rock fans were split into two camps, with hardly any common ground. Either you listened to 'punk' bands like the Aerosmith, Queen, and the Cars."

Similarly, Cars front man Ric Ocasek has proved to be a producer with an uncanny ability to find the magic zone between the mainstream and the cutting-edge. To wit, he has helped such alt-rock bands as Nada Surf and Weezer achieve commercial breakthroughs. He has also made key albums for acts that have yet to realize their market potential, like Suicide, Black 47, D Generation, and Johnny Bravo.

A selective producer, Ocasek tends to work with bands rather than solo artists—although he has produced Iggy Pop and Alan Vega-and does not get involved with artists who do not appeal to his musical and lyrical sensi-

"I look for lyrics and make sure they're not stupid," says Ocasek. "I look for general intelligence in the band and their music making, something that sounds different and unique, something that has artistic credibility, and not necessarily something that's commercial. In fact, more likely than not, the [projects] are not commercial."

Rather than take a band's music and rearrange it, Ocasek prefers to work with material that's ready to be record-

"I usually pick a band because I



like the way they already are and I would like to keep them sounding like they are, explains Ocasek. "I would like to bring out more of what they are. I don't want to take a band that needs

to be changed around. I don't want to take songs and rewrite them. I want them to be comfortable to make a record and not be prostituted."

A hands-on engineer who operates his own 24-track analog, 8-track digital home studio, Ocasek prefers to work in the analog domain "for its warmth." He tends to use Electric Lady in New York and Ocean Way in Los Angelesboth of which have two-of-a-kind Focusrite consoles, with which Ocasek feels at home. He also expresses a preference for George Martin's Air Lyndhurst studio in London.

During his days with the Cars, Ocasek and the band owned and operated the Synchrosound facility in Boston, where Ocasek cut albums by Romeo Void, Iggy Pop, Bad Brains, and Suicide. Today, Ocasek is content to operate a home studio good enough to vield master-quality tracks without the pressure of maintaining a commercial operation.

"On the Weezer album, quite a few vocals were done in my studio, and if I have to do keyboard stuff, there's no reason to go into a [professional] studio," observes Ocasek. "It's advantageous for the band financially and timewise to do parts of their projects at my place, and I've done a lot of my stuff here.

Ocasek's latest recording project is his own "Troublizing" album, released last month on Columbia Records. Unlike his past solo works, "Troublizing" is largely a band album featuring musicians he has worked with recently: Bad Religion guitarist Brian Baker, Hole bassist Melissa Auf Der Maur. Nada Surf drummer Ira Elliot, and longtime friend and Cars compatriot Greg Hawkes on keyboards.

"I figured I needed four or five elements besides myself, so I plucked the people I thought would be able to play this music well and have fun together;'

Besides the core band, Ocasek enlisted Smashing Pumpkins mastermind Billy Corgan's production skills for "Troublizing."

(Continued on next page)



themselves the Bacon Brothers, mastered their upcoming album, "Forosoco," at Masterdisk in New York. Shown at the sessions, from left, are producer William Derella, Michael Bacon, Kevin Bacon, Masterdisk owner Doug Levine, and mastering engineer Howie Weinberg.

## **AUDIO TRACK**

### **NEW YORK**

Clash, Talking Heads, and the Cars, or

you were into 'mainstream' bands like

AT THE MAGIC SHOP, Elektra act Spacehog tracked and mixed with producer Bryce Goggin and assistant Joe Warda; Fun Lovin' Criminals, newly signed to Capitol Records, tracked the song "Big Nite Out" for the "Scream 2" soundtrack with engineer Tim Latham and assistant Juan Garcia; and Latham and Stretch Armstrong produced 2 Skinee J's, a new act signed to Capricorn, with Garcia assisting . . . At Sweetfish Recording Studios in Argyle, N.Y., the Boys Choir Of Harlem overdubbed tracks for a Christmas album on Unencumbered Records with producer Vaughn Halyard, engineer Marc Fuller, and choir founder Dr. Walter Turnbull. The 26 boys-aged 8 through 18recorded choral arrangements of "Rudolph The Red-Nosed Reindeer," sung by Jewel, and the narrative piece "The Night Before Christmas," read by Hillary Clinton . . . At Bearsville Sound Studios in Bearsville, N.Y., Elektra rock band Phish mixed a live album with producer Steve Lillywhite and engineer John Siket. Island recording artist Salif Keita and producer Vernon Reid, of Living Colour fame, used the Bearsville Theater for pre-production, and the B-52's used the same theater to rehearse for upcoming performances.

### **LOS ANGELES**

AT SCREAM, producer/engineer David Kahne mixed the track "Shattered" for alternative rock act Fishbone for a Warner Bros. project; Jim Ebert mixed Meredith Brooks' "What Would Happen" for Capitol; and Capitol act Megadeth remixed material with producer T-Ray. All sessions were assisted by Doug Trantow.

### **NASHVILLE**

LIONEL RICHIE overdubbed and tracked a Mercury project at the Castle with producers James Carmichael and Lloyd Tolbert; Ralph Sutton engineered, assisted by Mike Purcell. Also at the Castle, new Arista artist Brad Paisley mixed with producer Frank Rogers, engineer John Kelton. and assistant Paula Montondo.

### OTHER LOCATIONS

GREG ALLMAN booked Criteria Recording Studios in Miami to record his upcoming release for 550 Music with longtime producer Tom Dowd; Criteria staffer Chris Carroll assisted. Also at Criteria, Columbia rockers Soul Asylum tracked an album with veteran producer Chris Kimsey (Rolling Stones, the Cure) and engineer David Nicholas (INXS); the project was cut in Criteria's Neve 8078. Augspurger-equipped room onto a Studer analog recorder and a Digidesign ProTools digital workstation . . . Atlantic act Bad Religion recorded its upcoming album at Pyramid Sound Recording Studios in Ithaca, N.Y., on a Neve VR console. The project is being co-produced by Alex Perialas and Bad Religion, engineered by Ronnie Kimball, and assisted by Jason Arnold.

Earache recording act Morbid Angel has been at Morrisounds Studios in Tampa, Fla., recording "Formulas Fatal To The Flesh." The band's composer/guitarist, Trey Azagthoth, is handling production, with engineering by Tom Morris (Seven Mary Three, Dixie Dregs) and Mark Prator (KC & the Sunshine Band). The project is being recorded and mixed on Morrisounds' SSL G+ board and Otari MTR-90 analog multitrack . . . At Unintentional Music in Blue Hill, Maine, studio owner and independent producer/engineer John Dyer has been producing metal band Fly; local favorites the Beatroots; Nantucket, Mass., act Broken Messiah; and newcomers

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard.com.

# newsline...

THE AUDIO ENGINEERING SOCIETY (AES) reports that its recent 103rd convention, held Sept. 26-29 at New York's Jacob Javits Center, was its largest ever, with 20,312 attendees—a 15% increase from last year's U.S. event in Los Angeles, which had been the largest. The 103rd AES show marked the society's 50th anniversary.

 ${\bf SOLID}$   ${\bf STATE}$   ${\bf LOGIC}$  marketing director Hazel Simpson will be leaving the company at the end of November. She will be replaced by former Neve executive John Andrews, according to a press release from the Oxford. Englandbased company.

TWO YEARS AFTER IT MADE HEADLINES with its OXF-R3 "Oxford"—a stateof-the-art, large-scale digital recording/mixing console—Sony Electronics announced sales of the board to Peter Gabriel's Real World Studio in Box, England; the Enterprise Studio in Los Angeles; Studio N in Cologne, Germany; and the Hit Factory in New York. "We are excited and proud to be selected by such a distinguished group of studios," says Courtney Spencer, VP of professional audio products for Sony Electronics' Business and Professional Group. "The Oxford's excellent sound quality and 24-bit technology will be quickly called upon by leading engineers for recording, mixing, and master-

All four consoles will serve as the centerpiece of their respective destinations, according to a Sony statement. In fact, sessions on the Oxford have already begun at Real World for Gabriel's upcoming album.

The sound quality of the Oxford is superb," says Real World engineer Dickie Chappell. "The console is surprisingly easy to use, and it has allowed Peter to jump between different parts of the project and different ideas instantly. As a result, Peter has been able to concentrate on the creative process, rather than waiting around while the setups get recalled." Real World director of operations Mike Large adds, "After considering a number of consoles, both digital and analog, the Oxford was clearly best suited to our needs. Our approach was to find a console that could be used as a creative tool, bringing new possibilities to the recording process rather than focusing on any particular technology. This advanced console has clearly been developed by people who have good insight into both the creative process and the needs of com-

Sony first showcased the Oxford at the 1995 AES Convention in New York, Since then, Oxford boards have been beta-tested at Gillaume Tell in Paris, Ocean Way Studios in Nashville, and Sony's own recording complex in New

FAMED SEATTLE RECORDING/POST FACILITY BAD ANIMALS has completed a renovation that refocuses the onetime rock'n'roll powerhouse toward sound design; voice-talent casting, recording, and mixing; and original music composition for commercials, multimedia, interactive entertainment, TV, and film, according to owners Steve and Debbie Lawson. The pair are now the sole owners of the facility following the departure of former partners Ann and Nancy Wilson of the group Heart.

Senior sound designer Dave Howe reports that Bad Animals' sound design team is fully in place. It includes Gary Littell, formerly of Waves in Los Angeles; Mike McAuliffe, a two-time Emmy winner honored for his work on the Disney series "Bill Nye The Science Guy"; and Suzie Brutke, who was recently promoted from production assistant to full-time sound designer.

Another change at the studio is the designation of its rooms. Once known by letters (i.e., A, B, C, X), the studio's rooms are now named by colors (blue, green, purple).

# **NEW PRODUCTS & SERVICES**

STUDER PROFESSIONAL AUDIO AG of Regensdorf, Switzerland, introduced the D950 digital mixing system at the 103rd Audio Engineering Society (AES) Convention, held Sept. 26-29 in New York. Among the unit's distinguishing features is a "DSP core" that allows users to configure the console to their needs. Developed in conjunction with the Swiss Federal Institute of Technology, the DSP core features powerful parallel processing capability built around Analog Devices' SHARC-DSP processors, which are able to perform 120 million operations per second.

In its maximum configuration (made of up to 20 swappable DSP cards), the D950 allows for 254 fully featured channels; on the other hand, a powerful, 40channel console can be configured with as few as three or four DSP cards. Currently available in two modes-broadcast and surround-sound—the D950 will eventually be available in other basic configurations, according to a Studer statement.

The console is controlled from a PCcompatible system using Microsoft Windows NT, which handles system management, control, configuration, and automation. The PC can also generate signal-flow diagrams and display channel features. Furthermore, the system can be connected to a modem for remote diagnostics and software upgrades, and the D950 can accordingly operate as a multi-room facility's signal processing core.

The console accepts digital AES/ EBU and MADI signals directly, while analog inputs can be introduced via standard analog-to-digital conversion systems, including Studer's D19 20-bit A-to-D series or its D19M rack-mounted, card-based interface system. The D950 can be configured either as a con-



STUDER D950

**OCASEK BRINGS MAGIC TO STUDIO** (Continued from preceding page)

"I saw him play and went back to meet him, we traded numbers, and whenever he was in New York, he'd come over and hang out," says Ocasek of Corgan. "I know and trust his talent . so I thought it was natural to ask him to produce.'

For Ocasek, part of Corgan's appeal was his musicianship. Similarly, many of the bands that hire Ocasek to produce them look to him as a kindred spirit rather than a hero or magician.

"I'm an artist like them, which is an advantage," says Ocasek. "It's easy for me to merge into their band ideal rather than be an engineer/background producer or a producer that would have liked to be an artist.'

Ocasek says his role as producer is "to be a director and get the best performances out of a band. I like to keep things moving, keep the flow going, and make sure the takes are good and people are happy with them.

A native of Baltimore, Ocasek got into music when he took up the guitar at age 14. He formed various bands while he was in high school and college but did not make his breakthrough until he and the Boston-based Cars went six-times platinum with their 1978 self-titled debut album. Unlike other like-styled bands of the period, the Cars overcame the pressure of outof-the-gate success and continued to deliver hit after hit, releasing six studio albums over the next decade—five of which were certified platinum or multiplatinum.

A face in the vibrant Boston scene in the late '70s, Ocasek became interested in production early in his professional career.

"As soon as I started making records I knew that I could do it, Ocasek. "I love the idea of production because I love the studio. I was kind of technically oriented from a young age. I used to build electronic gear."

Ocasek's first production client was the New York underground avantgarde duo Suicide, consisting of vocalist Vega and synth player Martin Rev. Since then, he has released a handful of solo albums and applied his production touch to records by Nada Surf, Weezer, Black 47, D Generation, Johnny Bravo, Pop, Vega, Bad Brains, Romeo Void, Mercury Rev, Bad Religion, Cake Like, and Hole.

Reflecting on a long, varied, and distinguished career in music, Ocasekwho is 48-says, "I did just what I wanted to do without any restrictions. I suppose it's a choice rather than a luxury. I could have collected stamps and had an amazing stamp collection worth a lot of money.

ventional analog console, with one signal path per channel strip, or as a "layered" digital board, with a channel strip controlling more than one sound source. The latter feature would allow remote recordists to control up to 160 inputs with as few as 16 channel strips. While the D950 defaults to four mono and four stereo auxiliary outputs, it can handle up to 24 auxes if desired.

YAMAHA PROFESSIONAL AUDIO introduced at the AES Conference Version 2.0 software for its enormously popular 02R Digital Recording Console. The \$200 upgrade offers the following key features designed for the post-production and music recording markets: sixchannel, discrete surround-sound capabilities on every input; digital auxiliary sends via Yamaha digital input/output cards; input cross-patching; and the ability to process output buses through dynamics, EQ, and routing matrices. Furthermore, with Version 2.0, users will be able to control external devices, including other mixers, tape, and digital audio workstation transports, plus outboard effect processors.

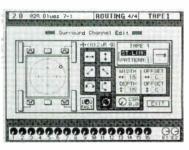
In addition, the 02R's onboard automation has been significantly upgraded, with new operation and mixedit capabilities. Among the new features are touch-sensitive fader emulation, which allows users to activate a fader during automated mixdowns by simply touching it; editing of such mix events as fader movements; and cutting, pasting, and offsetting of auto-mix functions.

The new software version also enhances the sonic capabilities of the 02R by using a smart-bit allocation scheme to record 24-bit audio from the console onto 16-bit tape or hard-disc mastering mediums.

"Since we began shipping, the 02R has been wildly successful in the recording community and pulled into the post community for its strong features,' says Yamaha product manager for recording products Peter Chaikin. "Version 2.0 software will make the 02R even more powerful for the recording market while providing strongly requested features for post customers.

The software upgrade—which will be available this fall—is accomplished

either by the user or by a qualified service center by installing a ROM chip in a slot in the back of the 02R, according to Chaikin. All new consoles shipped



YAMAHA 02R VERSION 2.0

after the upgrade will contain the new software.

### DIGIDESIGN OF PALO ALTO, CALIF.,

unveiled the modular 888/24 I/O interface, a 24-bit analog-to-digital conversion system for its popular Pro Tools system. The 888/24 I/O replaces the 888 I/O Interface in the Pro Tools product line, according to a Digidesign state-

The system allows users to capture 24-bit digital audio signals onto the Pro Tools recording/editing system. Available in a two-unit, rack-mounted chassis, each 888/24 I/O box offers eight analog inputs and outputs, four pairs of AES/EBU digital inputs and outputs. a two-channel S/PDIF input/output connection, and a 50-pin peripheral cable connector.

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 18, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/Chris Thomas (Rocket/A&M)	YOU MAKE ME WANNA Usher/ Jermaine Dupri (LaFace/Arista)	HOW DO I GET THERE Deana Carter/ Chris Farren (Capitol Nashville)	WALKIN' ON THE SUN Smash Mouth/ Eric Valentine (Interscope)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	EMERALD SOUND (Nashville, TN) Steve Marcantonio	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville KY) Bill Klatt
RECORDING CONSOLE(S)	SSL 4072G+ w/Ultimation	DDA AMR 12	SSL 4000	Neve 8128	Neve 8068/ Sony MPX 3000
RECORDER(S)	Sony 3348 digital	Sony APR 24	Otari DTR 900 II/ Mitsubishi 850	Studer A800/Ampex MM1200	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	EMERALD SOUND (Nashville, TN) Steve Marcantonio	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL 4072G+ w/Ultimation	SSL 4064G+ w/Ultimation	SSL 4000	Neve 8128	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer A827	Otari DTR 900 II	Studer A820/A800	Studer A820
MASTER TAPE	DAT	Ampex 499	Ampex 467	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN MASTERING Brian Gardner	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	BMG	EMI-LTD	WEA	WEA

© 1997, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

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		2
Ace In The Hole.	Producer Michael Beinhorn, left, and e	ngineer Paul Northfield

take a break from recording Hole's upcoming Geffen Records project, the follow-up to the band's 1994 hit "Live Through This." The sessions are taking place at Conway Studios in Los Angeles on a Solid State Logic SL 9072 J Series console

# nternationa

# **SMEJ Takes New A&R Focus**

# 1st CEO Aims To Keep Market Leadership

■ BY STEVE McCLURE

TOKYO—The appointment of Shigeo Maruyama to the new post of representative director/CEO at Japan's biggest record label, Sony Music Entertainment Japan (SMEJ), is being seen here as a product of Sony's determination to emphasize the creative side

SONY

of its business following the recent defection of its biggest act, pop trio Dreams Come True

(DCT) (Billboard, Aug. 23).

The appointment comes at a time when the label's previously unquestioned dominance of the Japanese industry shows signs of slipping due to what some in the industry see as a lack of leadership and vision.

As CEO, Maruyama will rank No. 2 in the SMEJ hierarchy. President Ryokichi Kunugi will report to Maruyama. who in turn will report to chairman Shugo Matsuo.

Maruyama, who previously headed the Epic/Sony label, was also named vice chairman of money-spinner Sony Computer Entertainment, where he had been VP.

"While Mr. Maruyama will oversee the whole management of the company, he will be especially responsible for A&R and marketing issues," a Sony spokesman says.

The appointment to the CEO post, which took effect Oct. 1, puts Maruyama back in the spotlight at Sony Music's Japanese operation. Until June 1996 he was one of SMEJ's two deputy presidents, along with Hiroshi Inagaki, but since then he has kept a relatively low profile as VP of Sony corporate strategy think tank Axcel Inc., as well as retaining his position as a director of SMEJ. Inagaki remains a director of SMEJ

"Maruyama has worked in the creative field all along," says one industry observer, noting that in contrast, Kunugi's career has been in sales and administration.

Maruyama is also a director of SMEJ subsidiary Antinos Management, whose best-known artist is Tetsuya Komuro. In the last few years, Komuro has achieved unprecedented success with independent label Avex as a freelance producer and as a member of the topselling group globe. He is still signed to Epic/Sony as a solo artist.

The appointment of Maruyama as CEO could be the harbinger of other changes in SMEJ's executive lineup when the company announces its annual personnel reshuffle in January, according to industry sources.

LONDON—Some of the inspiration for

the 1983 Police hit "Every Breath You

Take" may belong to the spirit of

"I wrote it in Jamaica, in the house

that belonged to Ian Fleming, who

wrote James Bond," says Sting. "Maybe

there was some sort of spy thing hap-

Sting offered his recollections Oct. 9

at this year's BMI/Performing Right

Society (PRS) awards dinner, where

"Every Breath You Take" was recog-

nized for achieving the milestone of 4

million performances in the U.S. The

song is published by EMI Music/Mag-

netic Publishing. Sting and Trudie Styler also received BMI's humanitari-

an award for their work to protect the

the demands of busy careers and a

young family, saw a problem that, with-

out a quick and global response, could

affect every living creature on earth,'

said Frances Preston, president/CEO

of BMI, presenting the award to Sting,

really because I don't deserve this," he

said. "I read in the paper this morning

"I'm overcome with embarrassment

who responded modestly.

The couple we honor tonight, despite

Amazonian rain forest in Brazil.

pening in my head, I don't know.

BY THOM DUFFY

Bond—James Bond.

Oct. 1 also saw Sony's release of a DCT greatest-hits compilation, which led the group and its management, MS Artist Products, to seek a court injunction forcing Sony to halt the releasean unprecedented move in the usually non-litigious Japanese music industry. The injunction has not been granted, however, and the "Best Of Dreams Come True" has shipped 2.3 million copies so far:

"Sony is clearly entitled to sell the album based upon SMEJ's own rights and in compliance with the contract

BMI/PRS Salutes Sting, U.K. Hitmakers

Sting with BMI president/CEO Frances

that two-thirds of the world's rain for-

est has been destroyed in the last 10

years-so that shows how effective I

am. If we've done anything, we've just

The annual awards dinner at the

Dorchester Hotel recognizes those

members of the U.K.'s PRS whose

repertoire is represented by BMI in the

For the second consecutive year, Seal

received the Robert Musel Award for

writing the song that received the

largest number of performances the

previous year. The award is named for

BMI's longtime U.K. consultant, who

established ties with the PRS four

spoken our minds, that's all.'

(Continued on next page)

# **Evora Top Winner At** S. Africa's KORAs

JOHANNESBURG—Cesaria Evora, the veteran singer from the Western African territory of Cape Verde, dominated this year's KORA All África Music Awards, held Oct. 4 at South Africa's Sun City resort.

Billed as the "African version of the Grammy Awards," the KORA Awards (named after a musical instrument traditionally associated with African praise singers) is in its second year of existence. The show is supported by various partners, including Canal

France International, the South African Broadcasting Corp. (responsible for the KORAs' television broadcast). MCM Africa, the BBC World Service, and Radio France Internationale.

Organizers say the prime motivation is to provide a continental awards ceremony to showcase Africa's diverse musical talent. An estimated 350 million viewers around the world watched the winners in 12 categories be honored.

BMG-signed Evora won the Judges Merit Award against competition from Patience Dabany of Gabon and South

Africa's own Ladysmith Black Mambazo. Evora also scooped up the best artist from West Africa award and the best African album honor for "Cabo Verde," in a category that includroots-music



Seal's "Don't Cry" was honored this year, following "Kiss From A Rose" in 1996. Both hits are published by Perfect

Songs Ltd.

Another pop classic recognized for 4 million performances was "Let It Be" by Paul McCartney and John Lennon (Northern Songs). Attending the dinner was Julian Lennon.

Songs recognized for 3 million performances were "Baker Street," written by Gerry Rafferty and published by PolyGram Music; "Stranger On The Shore," written by Acker Bilk and Robert Mellin and published by EMI Music; and "Goodbye Yellow Brick Road," written by Elton John and Bernie Taupin and published by Poly-Gram Music.

Writers who received an award for 2 million performances included Lennon and McCartney for "Come Together," "If I Fell," and "Got To Get You Into My Life," all published by Northern Songs; Stephen Bishop for "Separate Lives," published by Hit & Run Music; Phil Collins and Lamont Dozier for "Two Hearts," published by EMI Music and Hit & Run Music; and Ray Davies, who attended to receive honors for "You Really Got Me," published by Edward Kassner Music.

artists like Papa Wemba and Khaled.

Other award winners were Ismael Lo, honored as best African male artist as well as for best music video; Cheikh Lô, most promising artist; and Angélique Kidjo, best African female artist.

Ernest Coovi Adjovi, the award show's executive producer, described the ceremony as "an entire evening devoted to the recognition of those whose lives are dedicated to African music and its diaspora.

To add weight to this claim, guest appearances were made by some of the African continent's most respected performers: Kidjo, Kanda Bonga Man, Lourdes van Dunem, Wemba, and Youssou N'Dour. A clutch of heavyweight South African performers—including Yvonne Chaka Chaka (widely hailed as the queen of African pop), Sibongile Khumalo (who earlier this year won several awards at the FNB South African Music Awards), and Ringo Madlingozi-added a local flavor to the evening. In a scoop for the organizers, the evening's finale was the first public (Continued on page 83)

(Continued on page 64)

Of the Asian households MTV claims to cover, most have access only through a second party\* and often

for less than a few hours a week. Which means that your promotional options are somewhat restricted.

Because unlike Channel [V], MTV can't offer you uninterrupted transmission into millions of homes

in every major Asian market 24 hours a day. So for effective targeting of Asia's music lovers there's

still only one channel that's in tune with your needs. Channel [V]. Asia's favourite music channel. 🖈





# International

# newsline...

GERMAN MUSIC BUSINESS veteran Bernhard Mikulski died Oct. 9, the company has revealed. He was 68. Cause of death was not known at press time. Mikulski entered the industry in the early '60s as an importer. His firm was subsequently acquired by CBS Records and became the major's German foundation; Mikulski was its GM. Later, he left to form another import firm, which periodically found itself at odds with the multinationals. ZYX took shape in 1992, and became a powerful independent with dance and techno music in Germany. In 1994, it was the country's leading singles label. More recently, ZYX has found international success with WOLFGANG SPAIIR Italo-French dance act Gala.

AUSTRALIAN INDIE MUSHROOM RECORDS has launched a yearlong program of events to celebrate its 25th anniversary. A two-hour prime-time special airs Dec. 15 on the Nine TV network, and a New Year's



Eve concert in Adelaide featuring Mushroom acts will be simulcast on the Channel 10 TV and MMM radio networks. A giant gig in Melbourne early next year will see super-group pairings and reunions of such past platinum-selling acts as Skyhooks, Madder Lake, and Models, with an album and video to

follow. "There's not one Australian who can claim not to know a Mushroom song or be affected by it," says chairman/CEO Michael Gudinski. Other activities will include a book on the label's poster and CD artwork, Mushroom Films' first feature movie, and events to support the launch of the company's office in New York next year (Billboard Bulletin, Jan. 31).

CHRISTIE ELIEZER

THE MANAGEMENT BOARD OF SUISA (Swiss Society for Musical Copyrights) has elected Alfred Meyer to the post of director general. He succeeds Patrick Liechti, who died in June. Meyer, 52, joined SUISA in 1980, becoming head of its customer services department in 1983 and deputy director general in 1989. Jean Cavalli, 40, takes over as deputy director WQLFGANG SPAHR

U.K. RADIO GROUP EMAP Radio is in talks with CLT U.K. Radio to buy CLT's national top 40 broadcaster Atlantic 252. Sources suggest a deal could be finalized by the end of the year. CLT U.K., a subsidiary of Luxembourg-based media giant CLT-UFA, revealed earlier this year that it is looking to dispose of some of its U.K. radio assets to concentrate on Talk Radio, its national AM news/talk station. However, that station is also reportedly the subject of bid from Ginger Productions, U.K. radio host Chris Evans' company. Ginger is said to have offered 90 million pounds (\$145 million) for Talk Radio, which has lagged in the ratings but is guar-MIKE McGEEVER anteed a digital broadcasting license next year:

THE COUNTRY MUSIC ASSN. (CMA) AWARDS attracted 2.5 million viewers when aired Sept. 28 on U.K. national public channel BBC2, according to the CMA's London office. The 90-minute edit featured

British comedian Rory McGrath providing links. CMA U.K. and Ireland director David Bower says the broadcast "scored very favorably for a music TV program."



He also notes that it had increased support from radio in the territory, with BBC Radio 2 featuring a live broadcast of the ceremony and interviews with several Nashville stars.

MTV ITALY launches its first domestically planned and produced Italian-language show Wednesday (22). "Sonic," a one-hour week-



ly slot, will feature international and local acts performing live to a studio audience and interviews with presenter Enrico Silvestrin, No Doubt, Italian dub act Casino Royale, and U.S. blues prodigy Jonny Lang are set for the first show, MTV began a 24-hour Italian service via terrestrial network Rete A on Sept. 1, using Italian versions of net-MARK DEZZANI

work programs produced in London and Milan.

A PREVIOUSLY UNDISCOVERED stereo version of Procul Harum's 1967 worldwide hit "A Whiter Shade Of Pale" was due to have made its first appearance in the U.K. in the week beginning Oct. 13. The track is part of a special 30th anniversary three-CD set on reissue label Westside Records, part of the U.K.'s MCI/VCI group. Westside managing director Bob Fisher recruited U.S. archivist Tom Moulton to remix the track-previously thought to exist only in mono—because, says Fisher, "Tom always told me this recording was his holy grail."

FORMER ZOMBA/JIVE U.K. GM Andy Richmond has set up a service to "take the pain away" from A&R execs looking to sign new acts. The company, A&R CD, mails a monthly compilation of tracks by unsigned bands to about 600 U.K. A&R execs, publishers, and agents, with acts paying 250 pounds (\$400) per track to be included. "The artists don't know who the CD is going to, so the A&R people are protected from the hassle of loads of phone calls," explains Richmond, who is currently looking for sponsorship from collection societies, publishers, and retailers with a view to providing the service free to bands. Richmond left Zomba in June after 12 years with the company. He is also now working as a consultant to BMGowned dance/pop imprint Logic and the Acid Jazz label. MARK SOLOMONS

# **Irish Biz Sounds Piracy Alarm**

### Gov't Pledges To Bolster C'right Laws

■ BY KEN STEWART

DUBLIN—The Irish music industry will disappear within seven years if piracy is not effectively tackled, the leader of the country's record business body is warning.

Paul Keogh, chairman of the Irish Recorded Music Assn. (IRMA), was speaking at an international anti-piracy conference Sept. 23 in Dublin. He added that the global success of such Irish acts as the Cranberries, U2, and Boyzone gave an erroneously healthy impression of the Irish market.

There will be no record industry left unless we get adequate laws and supportive policies from the Irish government." he said.

"The time is right for these laws to be implemented to safeguard the 10,000 jobs already created by the industry. With proper policies, an extra 15,000 jobs could be created, but no further growth can be possible until basic copyright measures are put in place."

Nic Garnett, director general of the International Federation of the Phonographic Industry (IFPI), warned that failure to review the laws governing copyright would spell doom for the Irish music industry, adding that Ireland was in danger of becoming "the pirate haven of Europe," in succession to Luxembourg, where laws have now been tightened (Billboard, Aug. 30). Garnett called on the Irish government to fulfill its obligations to neighboring European

The seminar was opened by Tom

Kitt, minister of state at the Department of Enterprise, Trade and Employment, who described intellectual-property pirates as "leeches." He assured delegates of the government's commitment to defeating piracy in all its forms and indicated that it was the government's intention that Ireland should be seen as a "copyright heaven," in which creators of new products and works were effectively protected and properly rewarded.

Kitt stated that a review of copyright is under way and that the level and type of penalties to be applied to infringers are being examined. He said the level of penalties in the new copyright act would be more than adequate in making piracy less attractive to its practi-

He challenged business interests to educate the public as to the damaging effects of piracy. He also urged rightholders to conduct an educational campaign to bring home the real cost of piracy to ordinary people, as well as the benefits accruing from ensuring that product is purchased from legitimate

Other speakers were Iain Grant, IFPI's newly appointed international director of piracy; Dick Doyle, IRMA's director general; and Pat Brehony, chief superintendent of the National Bureau of Criminal Investigation.

It was noted that IRMA's increased activity against music pirates has achieved some notable successes, including the seizure of 2,000 cassettes at

(Continued on page 64)

### SMEJ TAKES NEW A&R FOCUS

(Continued from preceding page)

with DCT," the Sony spokesman says, denying that Sony rush-released the album. "It is common in Japan that a greatest-hits album is released soon after the departure of big or famous artists from a record company." MS Artist Products declines to comment on the matter.

Sony's move was seen as an attempt to steal some of the thunder from the group's upcoming debut on Toshiba-EMI's Virgin label, which follows DCT's signing of a worldwide deal with Virgin Records America in August. The trio's first Virgin release will be a double-Asided CD single titled "Peace!/Marry Me?" on Wednesday (22). Its first album for Virgin, "Sing Or Die," is due Nov. 15, and its premier English-language set will come out some time next year.

Besides DCT, other domestic acts that have recently left Sony include pop/rock band the Boom and pop vocalist Mimori Yusa, both of whom went to Toshiba-EMI.

Top-selling female duo Puffy is one of the few bright spots in terms of the label's domestic repertoire, shipments of which were down some 14% in the January-July period. SMEJ currently has a 15% market share.

The label also recently announced the closure of loss-making subsidiary OO Records.

SMEJ says it has already factored a 2.3 billion yen (\$18.9 million) loss stemming from the label's closure into the previous year's financial results. 00 (called "double o") will continue as an imprint within Sony Records for the time being.

Against the background of Maruyama's appointment and the dispute between Sony and DCT, SMEJ has released revised earnings estimates for the half-year that ended Sept. 30 and for the full year ending next March 31.

First-half sales are now projected to have been 53.6 billion yen (\$439.3 million), up 6.1% from the previous estimate of 50.5 billion yen (\$413.9 million), while net income is estimated at 2.7 billion yen (\$22.1 million), up 17.4% from the earlier projection of 2.3 billion yen

The company's estimates for the whole year are also fairly optimistic, despite DCT's surprise decision to leave Sony and thus deprive the label of what would have been the second half's biggest-selling albums. The label says it expects DCT's greatest-hits album to help it achieve full-year sales of 113.3 billion yen (\$928.7 million), up 1.9% over the previous estimate of 111.2 billion yen (\$911.5 million).

If the company realizes those results, it would mean a reversal of the business downturn that saw SMEJ's net sales for the year ending March 31, 1997, fall 10% from the previous year to 103.1 billion yen (\$832.6 million) and net income fall 40.6% to 6.82 billion yen (\$55.1 mil-

Those results were blamed on a drastic cutback in the number of new domestic releases, slumping sales of foreign product, and Japan's overall sluggish

SMEJ is 71%-owned by Sony Corp., with the rest of the company's equity held by private investors.



6/10 October 1997

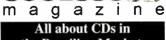
É O TCHAN DO BRASIL

VOLUME 8

U1 É O TCHAN

RZ JOÁO PAULO & BANIEL

82	JOÁO PAULO & BANIEL CONTINENTAL	VOLUME 8
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05	SÓ PRA CONTRARIAR BMG	SO PRA CONTRARIAR
88	TITÁS WEA	ACÚSTICO
87	VARIOS	CHIQUITITAS
08	CHEIRO DE AMOR	AO VIVO
99	SOM LIVRE ELTON JOHN	CAMBLE IN THE WIND'97
	POLYGRAM  GABRIEL O PENSADOR	QUEBRA-CABECA
	SONY	DESLIGA E VEM
-0	CLAUDINHO & BUCHECHA	CLAUGINHO & BUCHECHA
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_	HANSON POLYGRAM	
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22	VÁRIOS	ZAZA • INTERNACIONAL
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and a	ZÉ RAMALHO BMG	20 ANOS DE ANTOLOGIA
	PUFFY DADDY	NO WAY OUT
200	DASIS	BE HERE NOW
37	ZECA PAGODINHO	14 GRANDES SUCESSOS
	SOM LIVRE	PRA GENTE SE ENCONTRAR
	CONTINENTAL	EN EXTASIS
	EMI O RAPPA	RAPPA MUNDI
W.	WEA LIGHT HOUSE FAMILY	OCEAN DRIVE
	POLYGRAM	TECNO PAN
	PARADOXX	72007
	KATINGUELĒ	MUNOO OOS SONHOS
44	NETINHO POLYGRAM	VO AIAO
48	JAMIROQUAI SONY	TRAVELLING WITHOUT MOVING
Al	CHICLETE COM BANANA BMG	E FESTA
A7	GILBERTO GIL WEA	QUANTA
44	RAÇA NEGRA	AOTAME 8
41	BANDA MAGNÍFICOS SONY	ME USA
1	ELBA RAMALHO	BAIOQUE
4	BMG	



### the Brazilian Market. **ESPETÁCULO EDITORA**

Rua Vieira de Moraes, 859 04617-012 - São Paulo - SP - Brazil Tel (55-11) 531-2155 / Fax: (55-11) 530-1519

E-mail: sucessocd@espetaculo.com.bi

61 BILLBOARD OCTOBER 25, 1997

GERMANY (Media Control) 10/14/97

JAPAN (Dempa Publications Inc.) 10/13/97

THIS LAST WEEK



FRANCE (SNEP/IFOP/Tite-Live) 10/11/97

THIS	LAST	SINGLES		LAST	SINGLES		LAST	SINGLES		LAST	
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLY-	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-	1	WEEK.	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN BOCK.	WEE 1	( WEEK	SINGLES CANDLE IN THE WIND 1997/SOMETHING ABOUT
2	2	DORMERCURY PEACE! SMAP VICTOR			CURY		NEW	ET/MERCURY			THE WAY YOU LOOK TONIGHT ELTON JOHN MER-
3	7	EKISENTRIKKU SYONEN BOY NO THEMA EKISEN-	3	7	MEN IN BLACK WILL SMITH COLUMBIA BARBIE DOLL AQUA UNIVERSAL	3	NEW	STAY SASH! FEAT. LA TREC MULTIPLY SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	2	4 7	BARBIE GIRL AQUA UNIVERSAL
4	4	TRIKKU SYONEN BOY ALL STARS EASTWEST MELTY LOVE SHAZNA BMG JAPAN	4	3	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRAGE	5	7	SUNCHYME DARIO G ETERNALWEA AS LONG AS YOU LOVE ME BACKSTREET BOYS	3 4	2	I WILL SURVIVE HERMES HOUSE BAND SCORPIO MEN IN BLACK WILL SMITH COLUMBIA
5	3	TANOSHIKU YASASHIKU NE TOMOMI KAHARA PIONEER	5	6	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL ARCADE	6	4	JIVE/ZOMBA  ANGEL OF MINE ETERNAL EMI	5	5	SAMBA DE JANEIRO BELLINI SCORPIO I'LL BE MISSING YOU PUFF DADDY & FAITH
6	5	GARASUNO SYONEN KINKI KIDS JOHNNY'S ENTER-	6	4	I'LL BE MISSING YOU PUFF DADDY & FAITH	7 8	9 NEW	TUBTHUMPING CHUMBAWAMBA EMI YOU'VE GOT A FRIEND THE BRAND NEW HEAVIES			EVANS (FEAT. 112) ARISTA
7 8	NEW 8	PRETTY EYES HITOMI AVEX TRAX EIEN ZARD B-GRAM	7	5	EVANS (FEAT. 112) ARIOLA HE'S COMIN' NANA MOTOR	9	3	LONDON	7	17	TE EXTRANO, TE OLVIDO, TE AMO RICKY MARTIN TRISTAR/SONY
9	6 NEW	HOWEVER GLAY PLATINUM SAY A LITTLE PRAYER CHIISANA HOSHI BARRIER	8	16 8	DU FEHLST MIR CAPPUCCINO POLYDOR RESCUE ME BELL BOOK & CANDLE ARIOLA	10	8	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN RAINCLOUD THE LIGHTHOUSE FAMILY WILD	8	9	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
		FREE	10 11	10 18	GOTHAM CITY R. KELLY JIVE/ROUGH TRACE TUBTHUMPING CHUMBAWAMBA EMI	11	10	CARO/POLYDOR  OH LA LA LA 2 EIVISSA EDEL	9 10	8	TOUT LARA FABIAN POLYDOR FREE ULTRA NATÉ HAPPY MUSIC/SONY
11	9	KIMIDAKE NO TOMORROW NOBUTERU MAEDA SONY	12	9	GIB MIR NOCH ZEIT BLUEMCHEN EDEL	12	NEW NEW	BARBIE GIRL AQUA UNIVERSAL U SEXY THING CLOCK MCA	11 12	11	YA RAYAH RACHID TAHA BARCLAY PRENONS NOTRE TEMPS POETIC LOVERS M6
12	NEW	DOUBLE LOVE SHOCK/TRUE LOVE HAKUEI NIPPON CROWN	13 14	13 12	CRUSH ON YOU AARON CARTER EDEL TAKE ME TO THE LIMIT MR. PRESIDENT WEA	14 15	12 5	JUST FOR YOU M PEOPLE M PEOPLE/BMG STAND BY ME OASIS CREATION			INTER
13 14	NEW 13	LOVE IS THE FINAL LIBERTY DA PUMP AVEX TRAX WHITE MOON IN THE BLUE SKY TATSUYA ISHII	15	11	MO MONEY MO PROBLEMS THE NOTORIOUS  B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA	16	14	NEVER GONNA LET YOU GO TINA MOORE OELIRI-	13 14	NEW 13	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN MA MELISSA LES MINIKEUMS FTO/POLYGRAM
15	12	SONY BEAT RYUICHI KAWAMURA VICTOR	16 17	14 NEW	MEET HER AT THE LOVE PARADE DA HOOL ARIOLA GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	17	20	YOUR CARESS (ALL I NEED) DJ FLAVOURS ALL	15 16	NEW NEW	POUR ETRE LIBRE 2 BE 3 EMI GOT 'TIL IT'S GONE JANET JACKSON VIRGIN
16 17	10	SOU INORAN TWC RECORDS	18	15	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ	18	6	AROUNO THE WORLO SAMBA DE JANEIRO BELLINI ORBIT/VIRGIN	17	12	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA
	11	KOYOI NO TSUKI NO YONI ELEPHANT KASHIMASHI PONY CANYON	19	NEW	MEINE KLEINE SCHWESTER SPEKTACOOLAER	19	NEW	ON HER MAJESTY'S SECRET SERVICE PRO- PELLERHEADS & DAVID ARNOLD EASTWEST	18	18	IL EST VRAIMENT PHENOMENAL PHENOMENAL CLUB VERSAILLES
18 19	15 NEW	HIDAMARI NO UTA LE COUPLE PONY CANYON HIMAWARI TSUYOSHI NAGABUCHI FOR LIFE	20	NEW	ARIOLA  BITCH MEREDITH BROOKS EMI	20	NEW	HIGH FEEDER ECHO	19	NEW	FREE YOUR MIND LA VACHE SONY
20	NEW	MR. LONELY KOJI TAMAKI SONY ALBUMS			ALBUMS	1	1	THE VERVE URBAN HYMNS HUT/VIRGIN	20	15	SALMA YA SALAMA DALIDA BARCIAY  ALBUMS
1	NEW	GLAY REVIEW—BEST OF GLAY PLATINUM	1	1	THE ROLLING STONES BRIDGES TO BABYLON VIR-	2	4	OASIS BE HERE NOW CREATION VARIOUS ARTISTS BIG MIX 97 VOL. 2 VIRGIN/EMI	1	1	JEAN-JACQUES GOLDMAN EN PASSANT SONY
2	NEW	DREAMS COME TRUE BEST OF DREAMS COME TRUE EPIC/SONY	2	2	WOLFGANG PETRY NIE GENUG EMI	4 5	3 2	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY PORTISHEAD PORTISHEAD GO! BEAT	2	2	THE ROLLING STONES BRIDGES TO BABYLON VIR-
3	1 2	CHARA JUNIOR SWEET EPIC/SONY NORIYUKI MAKIHARA SMILING II—THE BEST OF	3 4	3 4	RAMMSTEIN SEHNSUCHT MOTOR JOE COCKER ACROSS FROM MIDNIGHT EMI	6	NEW	VARIOUS ARTISTS SPEED GARAGE ANTHEMS	3	NEW	SOL EN SI DIVERS WEA
		NORIYUKI MAKIHARA WEA	5	NEW 6	JANET JACKSON THE VELVET ROPE VIRGIN BACKSTREET BOYS BACKSTREET'S BACK	7	NEW	GLOBAL TV GREEN DAY NIMROD REPRISE	5	3	PORTISHEAD PORTISHEAD BARCLAY BJORK HOMOGENIC BARCLAY
5 6	3 11	MARIAH CAREY BUTTERFLY SONY MIKI IMAI PRIDE FOR LIFE	7	5	JIVE/ROUGH TRACE GENESIS CALLING ALL STATIONS VIRGIN	8	11 7	BOB DYLAN TIME OUT OF MIND COLUMBIA CHRIS DEBURGH THE LOVE SONGS A&M	6	6	JOE COCKER ACROSS FROM MIDNIGHT EMI
7 8	NEW NEW	YUMI TANIMURA DAYBREAK SONY KOJI TAMAKI DON'T STOP ME NOW TOSHIBA EMI	8	7	PORTISHEAD PORTISHEAD MOTOR	10 11	10 NEW	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN/EMI JIMMY NAIL THE NAIL FILE—THE BEST OF EAST-	7 8	NEW 5	JANET JACKSON THE VELVET ROPE VIRGIN ELTON JOHN THE BIG PICTURE MERCURY
9 10	6 5	EVERY LITTLE THING THE REMIXES AVEX TRAX ELEPHANT KASHIMASHI ASUNI MUKATTE	9	NEW 10	BOYZ II MEN EVOLUTION MOTOR MUSIC ELTON JOHN THE BIG PICTURE MERCURY	12	NEW	WEST	9	NEW 9	ANDREA BOCELLI VIAGGIO ITALIANO POLYGRAM DOC GYNECO PREMIERE CONSULTATION VIRGIN
11	10	HASHIRE TSUKIYO NO UTA PONY CANON	11 12	9	BOB DYLAN TIME OUT OF MIND COLUMBIA MARIAH CAREY BUTTERFLY COLUMBIA	13	5	M PEOPLE FRESCO M PEOPLE/BMG THE ROLLING STONES BRIDGES TO BABYLON VIR.	11	NEW	ANDRE RIEU VALSES POLYGRAM
12	4	BOYZ II MEN EVOLUTION POLYDOR SOUNDTRACK THE END OF EVANGELION KING	13	13	THE VERVE URBAN HYMNS VIRGIN	14	19	ORIGINAL SOUNDTRACK THE FULL MONTY RCA	12 13	7	BOYZ II MEN EVOLUTION POLYOOR I AM L'ECOLE DU MICRO D'ARGENT VIRGIN
13	NEW 9	EIKICHI YAZAWA E.Y. 80S WEA MIKI NAKATANI CURE FOR LIFE	14 15	14 12	WOLFGANG PETRY ALLES ARIOLA BJORK HOMOGENIC POLYDOR	15	NEW	VICTOR VARIOUS ARTISTS IT'S A SIXTIES PARTY SONY	14	NEW	PIXIES DEATH TO THE PIXIES VIRGIN
15 16	NEW 8	EIKICHI YAZAWA E.Y. 70S SONY TOMOYO HARADA FLOWERS FOR LIFE	16 17	16 11	TIC TAC TOE KLAPPE DIE 2TE RCA MEREDITH BROOKS BLURRING THE EDGES EMI	16	NEW	MUSIC TV JANET JACKSON THE VELVET ROPE VIRGIN	15 16	8 10	ANDREA BOCELLI ROMANZA POLYDOR RADIOHEAD OK COMPUTER EMI
17	NEW 7	EIKICHI YAZAWA E.Y. 90S TOSHIBA EMI KOJI TAMAKI JUNK LAND SONY	18 19	18 NEW	NANA NANA SONY LOREENA MCKENNITT THE BOOK OF SECRETS	17	NEW	VARIOUS ARTISTS CLUB CUTS 97 VOL. 3 TELSTAR	17	NEW	LOREENA MCKENNITT BOOK OF SECRETS WEA
19	NEW	JANET JACKSON THE VELVET ROPE TOSHIBA EMI			WEA	18 19	NEW	LOUISE WOMAN IN ME EMI VARIOUS ARTISTS KISS IN IBIZA 97 POLYGRAM TV	18 19	13 11	PASCAL OBISPO SUPERFLU EPIC
20	12	TOKO FURUUCHI KOI SONY	20	15	SOUNDTRACK MEN IN BLACK COLUMBIA	20	8	OCEAN COLOUR SCENE MARCHIN' ALREADY MCA	20	16	MARIAH CAREY BUTTERFLY COLUMBIA
	NAD	A (SoundScan) 10/25/97	NE	THE	RLANDS (Stichting Mega Top 100) 10/18/97	AU	STR/	ALIA (ARIA) 10/12/97	ITA	LY	(Musica e Dischi/FIMI) 10/13/97
	LAST WEEK	SINGLES		LAST WEEK	SINGLES		LAST WEEK	SINGLES		LAST	SINOLES
				AACTE		WEEK	MEEL	SITGLES	WEEK	WEEK	
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT	1		CANDLE IN THE WIND 1997/SOMETHING AROUT
	1 1	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-CURY	1	1	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK-		1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-
	1 1	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY MO MONEY MO PROBLEMS THE NOTORIOUS	2	2	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL	2	2	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ET/MERCURY MEN IN BLACK WILL SMITH COLUMBIA			THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY
1	1	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA I'LL BE MISSING YOU PUFF DADDY & FAITH	1 2 3 4	2 7 3	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL ALANE WES EPIC IN NIJE DEI DE KAST CNR			THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ET/MERCURY	1 2 3	4 2	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL MR. GORGEOUS SMOKE CITY VIRGIN
2 3 4	2 3 NEW	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA PLEASE UZ ISLANO	1 2 3 4 5	2 7 3 5	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL ALANE WES EPIC IN NIJE DEI DE KAST CNR ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIA	2 3 4	2 9 3	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ETMERCURY MEN IN BLACK WILL SMITH COLUMBIA BARBIE GIRL AQUA MCA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	1 2 3 4	1 4 2 3	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL
2 3	2 3	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA PLEASE UZ ISLANO LOVE GETS ME EVERYTIME SHANIA TWAIN MER-	1 2 3 4	2 7 3	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL ALANE WES EPIC IN NIJE DEI DE KAST CNR ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIA PLEASE UZ MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS	2	2 9	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ETIMERCURY MEN IN BLACK WILL SMITH COLUMBIA BARBIE GIRL AQUA MCA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG HOW DO LIVE TRISHA YEARWOOD MCA EVERY TIME YOU CRY JOHN FARNHAM & HUMAN	1 2 3 4 5	1 4 2 3	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL MR. GORGEOUS SMOKE CITY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG MEN IN BLACK WILL SMITH COLUMBIA
2 3 4 5 6	1 2 3 NEW 4 5	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA PLEASE UZ ISLANO LOVE GETS ME EVERYTIME SHANIA TWAIN MER- CURY HONEY MARIAH CAREY COLUMBIA	1 2 3 4 5 6 7	2 7 3 5 6 8	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL ALANE WES EPIC IN NIJE DEI DE KAST CNR ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIA PLEASE UZ MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA LEVEN NA DE DOOD FREEK DE JONGE EMI	2 3 4 5 6	2 9 3 4 NEW	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ETMRERURY MEN IN BLACK WILL SMITH COLUMBIA BARBIE GIRL AQUA MCA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG HOW DO I LIVE TRISHA YEARWOOD MCA EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTH/BMG	1 2 3 4	1 4 2 3	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL MR. GORGEOUS SMOKE CITY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG MEN IN BLACK WILL SMITH COLUMBIA STAY WITH ME CHASE BMG DO YA THINK I'M SEXY N-TRANCE FEAT. ROD
1 2 3 4 5 6 7 8	1 2 3 NEW 4 5 6 7	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 11.2) ARISTA PLEASE U2 ISLANO LOVE GETS ME EVERYTIME SHANIA TWAIN MER- CURY HONEY MARIAH CAREY COLUMBIA IN A DREAM ROCKELL RCA YOU MAKE ME WANNA USHER LAFACE/ARISTA	2 3 4 5 6 7	2 7 3 5 6 8	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL ALANE WES EPIC IN NIJE DEI DE KAST CNR ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIA PLEASE UZ MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA LEVEN NA DE DOOD FREEK DE JONGE EMI IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW	2 3 4 5 6	2 9 3 4 NEW	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ETMERCURY MEN IN BLACK WILL SMITH COLUMBIA BARBIE GIRL AQUA MCA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG HOW DO I LIVE TRISHA YEARWOOD MCA EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTH/BMG I SAY A LITTLE PRAYER DIANA KING COLUMBIA BITCH MEREDITH BROOKS EMI	1 2 3 4 5 6 7	1 4 2 3 5 9 7	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL MR. GORGEOUS SMOKE CITY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG MEN IN BLACK WILL SMITH COLUMBIA STAY WITH ME CHASE BMG DO YA THINK I'M SEXY N-TRANCE FEAT. ROD STEWART MEDIA
2 3 4 5 6 7 8 9	1 2 3 NEW 4 5 6	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA PLEASE U2 ISLANO LOVE GETS ME EVERYTIME SHANIA TWAIN MER- CURY HONEY MARIAH CAREY COLUMBIA IN A DREAM ROCKELL RCA YOU MAKE ME WANNA USHER LAFACE/ARISTA EVERYBODY BACKSTREET BOYS JIVEZOMBA	2 3 4 5 6 7 8 9	2 7 3 5 6 8 4 11	THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY BARBIE GIRL AQUA UNIVERSAL ALANE WES EPIC IN NIJE DEI DE KAST CNR ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIA PLEASE U2 MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA LEVEN NA DE DOOD FREEK DE JONGE EMI IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW EPIC GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	2 3 4 5 6	2 9 3 4 NEW	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ETMERCURY MEN IN BLACK WILL SMITH COLUMBIA BARBIE GIRL AQUA MCA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG HOW DO I LIVE TRISHA YEARWOOD MCA EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTHBMG I SAY A LITTLE PRAYER DIANA KING COLUMBIA	1 2 3 4 5 6 7	1 4 2 3 5 9 7	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL MR. GORGEOUS SMOKE CITY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG MEN IN BLACK WILL SMITH COLUMBIA STAY WITH ME CHASE BMG DO YA THINK I'M SEXY N-TRANCE FEAT. ROD STEWART MEDIA IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS TIME
1 2 3 4 5 6 7 8 9 10	1 2 3 NEW 4 5 6 7 8 9	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA PLEASE U2 ISLANO LOVE GETS ME EVERYTIME SHANIA TWAIN MER- CURY HONEY MARIAH CAREY COLUMBIA IN A DREAM ROCKELL RCA YOU MAKE ME WANNA USHER LAFACE/ARISTA EVERYBODY BACKSTREET BOYS JIVEZ/GMBA 4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN INVISIBLE MAN 98 DEGREES MOTOWN	1 2 3 4 5 6 7 8 9	2 7 3 5 6 8 4 11 9 13	THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY BARBIE GIRL AQUA UNIVERSAL ALANE WES EPIC IN NIJE DEI DE KAST CNR ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIP PLEASE UZ MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA LEVEN NA DE DOOD FREEK DE JONGE EMI IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW EPIC GOT 'TIL IT'S GONE JANET JACKSON VIRGIN 4 SEASONS OF LONELINESS BOYZ II MEN POLYDOR STAY SASH! BYTE	2 3 4 5 6 7 8 9	2 9 3 4 NEW 7 6 5	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ETMERCURY MEN IN BLACK WILL SMITH COLUMBIA BARBIE GIRL AQUA MCA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG HOW DO I LIVE TRISHA YEARWOOD MCA EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTH/BMG I SAY A LITTLE PRAYER DIANA KING COLUMBIA BITCH MEREDITH BROOKS EMI WHERE'S THE LOVE HANSON MERCURY C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ LIBERTY/SONY	1 2 3 4 5 6 7	1 4 2 3 5 9 7	THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY BARBIE GIRL AQUA UNIVERSAL MR. GORGEOUS SMOKE CITY VIRGIN I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG MEN IN BLACK WILL SMITH COLUMBIA STAY WITH ME CHASE BMG DO YA THINK I'M SEXY N-TRANCE FEAT. ROD STEWART MEDIA IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS TIME BITTERSWEET SYMPHONY THE VERVE VIRGIN
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PUFF DADDY & MASE) ARISTA I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA PLEASE UZ ISLANO LOVE GETS ME EVERYTIME SHANIA TWAIN MER- CURY HONEY MARIAH CAREY COLUMBIA IN A DREAM ROCKELL RCA YOU MAKE ME WANNA USHER LAFACEIARISTA EVERYBODY BACKSTREET BOYS JIVEZOMBA 4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN INVISIBLE MAN 98 DEGREES MOTOWN BARBIE GIRL VELVA BLU GROOVE EVERYBODY (REMIXES) BACKSTREET BOYS JIVEZOMBA QUIT PLAYING GAMES (WITH MY HEART) BACK- STREET BOYS JIVEZOMBA BREATHE PRODIGY XUXOCH SOMEONE SWY RCA DO YOU KNOW (WHAT IT TAKES) ROBYN RCA PERFECT DRUG (EP) NINE INCH NAILS MCA FIX BLACKSTREET INTERSCOPE C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY  ALBUMS AQUA AQUARIUM UNIVERSAL JANET JACKSON THE VELVET ROPE VIRGIN LOREENA MCKENNITT BOOK OF SECRETS WEA JEWEL PIECES OF YOU ATLANTIC BACKSTREET BOYS BACKSTREET'S BACK JIVEZOMBA SARAH MCLACHLAN SURFACING NETTWERK THE ROLLING STONES BRIDGES TO BABYLON VIR- GIN PUFF DADDY & THE FAMILY NO WAY OUT ARISTA MARIAH CAREY BUTTERFLY COLUMBIA ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM BOYZ II MEN EVOLUTION MOTOWN TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA JANN ARDEN HAPPY? 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OOSTER- HUIS POLYOOR  ALBUMS BZN PEARLS MERCURY THE ROLLING STONES BRIDGES TO BABYLON VIR- GIN GOLDEN EARRING NAKED II CNR FRANS BAUER WEIL ICH DICH LIEBE KOCH DE KAST NIETS TE VERLIEZEN CNR HERMAN BROOD 1977-1997; 20 YEARS OF ROCK & ROLL BMG JOE COCKER ACROSS FROM MIDNIGHT EMI BACKSTREET BOYS BACKSTREET BOYS ZOMBA ERA ERA MERCURY ELTON JOHN LOVE SONGS MERCURY MARIAH CAREY BUTTERFLY COLUMBIA MARCO BORSATO DE WAARHEID POLYDOR BOYZ II MEN EVOLUTION POLYDOR T-SPOON THE HIT COLLECTION BMG ELTON JOHN THE BIG PICTURE MERCURY TOTAL TOUCH TOTAL TOUCH BMG SPICE GIRLS SPICE VIRGIN	2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 1 1 2 3 4 5 6 7 8 9 10 11 11 12 13 14 15 16 16 17 18 18 18 18 18 18 18 18 18 18	2 9 3 3 4 NEW 7 6 5 5 11 10 8 13 12 14 15 20 16 18 NEW 3 2 5 4 NEW 6 7 8 13 10 12 11 NEW 15 NEW 15 NEW 14	THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK- ETMERCURY  MEN IN BLACK WILL SMITH COLUMBIA  BARBIE GIRL AQUA MCA  I'LL BE MISSING YOU PUFF DADDY & FAITH  EVANS (FEAT. 112) BMG  HOW DO I LIVE TRISHA YEARWOOD MCA  EVERY TIME YOU CRY JOHN FARNHAM & HUMAN  NATURE GOTH/BMG  I SAY A LITTLE PRAYER DIANA KING COLUMBIA  BITCH MEREDITH BROOKS EMI  WHERE'S THE LOVE HANSON MERCURY  C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ  LIBERTY/SONY  HONEY MARIA CAREY COLUMBIA  HOW COME, HOW LONG BABYFACE & STEVIE  WONDER EPIC  GOT 'TIL IT'S GONE JANET JACKSON VIRGIN  ALONE THE BEE GEES POLYDOR/POLYGRAM  SEMI-CHARMED LIFE THIRD EYE BLIND EAST.  WESTMARNER  BITTERSWEET SYMPHONY THE VERVE VIRGIN/EMI  EVERYBODY BACKSTREET BOYS LIBERTY/SONY  ALL I WANNA DO DANNII EASTWEST/WARNER  ONE HEADLIGHT THE WALLFLOWERS MCA  HOW DO I LIVE LEANN RIMES COLUMBIASONY  ALBUMS  SAVAGE GARDEN SAVAGE GARDEN ROAOSHOW  JOHN FARNHAM ANTHOLOGY I GOTH/BMG  HANSON MIDDLE OF NOWHERE MERCURY  TINA ARENA IN DEEP COLUMBIA  ELTON JOHN THE BIG PICTURE MERCURY  MARIAH CAREY BUTTERFLY COLUMBIA  SOUNDTRACK MEN IN BLACK COLUMBIA  JEWEL PIECES OF YOU EASTWEST  PAUL KELLY SONGS FROM THE SOUTH WHITE/SONY  LED XEPPELIN REMASTERS EASTWEST/WARNER  HUMAN NATURE TELLING EVERYBODY SONY  LEANN RIMES YOU LIGHT UP MY LIFE CURB/SONY  THE BEE GEES STILL WATERS POLYOOR/POLYGRAM  JOHN FARNHAM ANTHOLOGY 2 GOTH/BMG  GRINSPOON GRINSPOON'S GUIDE TO BETTER LIV-  ING GRUOUMA  BJORK HOMOGENIC POLYDOR/POLYGRAM  BOOK HOWOGENIC POLYDOR/POLYGRAM  BOOK HOWOGENIC POLYDOR/POLYGRAM  HOW MERCY MY PROMISE BMG  THE ROLLING STONES BRIDGES TO BABYLON VIR-	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 11 12 13 4 5 6 7 8 9 9 10 11 11 12 13 14 15 16 16 17 18 18 18 18 18 18 18 18 18 18 18 18 18	1 4 2 3 3 5 9 7 6 10 8 17 11 14 15 13 18 19 NEW NEW 16 1 4 2 8 8 7 5 6 6 10 NEW	THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY BARBIE GIRL AQUA UNIVERSAL MR. 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SUNCHYME DARIO WEA STAND BY ME OASIS EPIC PLASTIC DREAMS JAYDEE TIME PLEASE U2 MERCURY DON'T DO IT INTRALLAZZI HITLANO GOT 'TIL IT'S GONE JANET JACKSON VIRGIN BURNIN' DAFT PUNK VIRGIN ALBUMS ELTON JOHN THE BIG PICTURE MERCURY THE VERVE URBAN HYMNS VIRGIN LIGABUE SU E GIU'DA UN PACO WEA OASIS BE HERE NOW EPIC ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL GIORGIA MANGIO TROPPA CIOCCOLATA BMG THE ROLLING STONES BRIDGES TO BABYLON VIRGIN BMS 1A DURA LEGGE DEL GOL RIT MUSIC ENRICO RUGGERI DOMANI E'UN ALTRO GIORNO BMG IRENE GRANDI PER FORTUNA PURTROPPO CGO RENATO ZERO ZERO SETTANTA BMG PORTISHEAD PORTISHEAD POLYGRAM RON STELLE WEA NOMADI LE STRADE, GLIAMCI, IL CONCERTO CGO RADIOHEAD OK COMPUTER EMI C.S.I. TABULA RASA ELETTRIFICATA MERCURY LIGABUE BUON COMPUTER EMI C.S.I. TABULA RASA ELETTRIFICATA MERCURY LIGABUE BUON COMPUTER EMI C.S.I. TABULA RASA ELETTRIFICATA MERCURY LIGABUE BUON COMPUTER EMI C.S.I. TABULA RASA ELETTRIFICATA MERCURY LIGABUE BUON COMPUTER EMI C.S.I. 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Hits Of The World is compiled at Billboard/London by Raúl Cairo, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

	=	0 N I	•		NUED
EUF	ROCH	IART 10/25/97 & MUSIC & MEDIA	SP	AIN	(AFYVE/ALEF MB) 10/04/97
HES				LAST	
VEEK		SINGLES	1	WEEK	SINGLES CANDLE IN THE WIND 1997 ELTON JOHN MER-
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-	1	1.	CURY CURY
		CURY	2	2	SALONE ENRIQUE BUNBURY CHRYSALIS
2	4 3	BARBIE GIRL AQUA UNIVERSAL MEN IN BLACK WILL SMITH COLUMBIA	3	6	I'LL BE MISSING YOU PUFF DADDY & FAITH EVAN
3 4	2	I'LL BE MISSING YOU PUFF DADDY & FAITH	4	3	(FEAT. 112) ARIOLA SALOME ENRIQUE BUNBURY CHRYSALIS
_	_	EVANS (FEAT. 112) BAO BOY/ARISTA	5	7	ANYBODY SEEN MY BABY? THE ROLLING STONE
5	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS	۱.	10	VIRGIN TOURNIQUET MARILYN MANSON UNIVERSAL
6	NEW	STAY SASH! BYTE BLUE	6	10 NEW	PLEASE U2 ISLANO/POLYGRAM
7 8	NEW	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	8	5	SOMETHING ABOUT THE WAY YOU LOOK
9	NEW	TUBTHUMPING CHUMBAWAMBA EMI	9	6	TONIGHT ELTON JOHN MERCURY BITTERSWEET SYMPHONY THE VERVE VIRGIN
10	8	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ	10	9	STAND BY ME OASIS COLUMBIA
	l	ALBUMS			ALBUMS
1	1	THE ROLLING STONES BRIDGES TO BABYLON VIR-	1	1	ALEJANDRO SANZ MAS WEA
1		GIN	2	NEW	THE ROLLING STONES BRIDGES TO BABYLON V
2	2 3	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY THE VERVE URBAN HYMNS HUT/VIRGIN	3	3	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
4	4	PORTISHEAD PORTISHEAD GO! BEAT	4	7	JARABE DE PALO LA FLACA VIRGIN
5	6	OASIS BE HERE NOW CREATION	5	6	LUIS MIGUEL ROMANCES WEA KETANA CONFUSION MERCURY/POLYGRAM
6 7	7 NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE JANET JACKSON THE VELVET ROPE VIRGIN	7	8	MONICA NARANJO PALABRA DE MUJER EPIC
8	10	BOB DYLAN TIME OUT OF MIND COLUMBIA	8	5	ELTON JOHN THE BIG PICTURE MERCURY/POLYGRAM
9	5 8	BJORK HOMOGENIC MOTHER/ONE LITTLE INDIAN JOE COCKER ACROSS FROM MIDNIGHT CAPITOL	10	2 9	BUNBURY RADICAL SONORA CHRYSALIS MARIAH CAREY BUTTERFLY COLUMBIA
		(RIM) 10/07/97	+		JGAL (Portugal/AFP) 10/14/97
	LAST	ALBUMS	1	LAST	l
1	1	VARIOUS ARTISTS NOW 3 EMI	1	1	PAULO GONZO QUASE TUDO COLUMBIA
2	7	BACKSTREET BOYS BACKSTREET BOYS FORM	2	2	DANIELA MERCURY FEIJAO CON ARROZ EPIC
2		RECOROS  VARIOUS ARTISTS NOSTALGIA BALADA KLASIK	3	3	SANTANA SUMMER DREAMS GLOBO/COLUMBIA
3	4	POLYGRAM	4	NEW	ANDREA BOCELLI ROMANZA POLYCOR
4	5	MARIAH CAREY BUTTERFLY SONY MUSIC	5	5	SARAH BRIGHTMAN TIMELESS EASTWEST
5	3	EMIL CHAU GUANG YING SI JIAN ROCK	6	9	MARIA CALLAS THE VOICE OF THE CENTURY
6	2	JACKY CHEUNG WANNA GO FOR A BLOW WITH			GIOBO/EMI CLASSICS
7	8	YOU POLYGRAM  VARIOUS ARTISTS BOOM 3 EMI	7	6	THE KELLY FAMILY ALMOST HEAVEN KELLIFE/EMI
8	NEW	BOYZ II MEN EVOLUTION POLYGRAM	8	7	PORTISHEAD PORTISHEAD POLYDOR
9	NEW	SPRING LUSHAN SONY	9	4	BACKSTREET BOYS BACKSTREET'S BACK JIVE
10	NEW	ELTON JOHN THE BIG PICTURE POLYGRAM	10	NEW	LED ZEPPELIN REMASTERS ORO/ATLANTIC
SW	/EDE	(GLF) 10/10/97	DE	NM	ARK (IFPI/Nielsen Marketing Research) 10/09/97
	LAST		THES	LAST	
WEEK	WEEK	SINGLES		K WEE	K SINGLES CANDLE IN THE WIND 1997/SOMETHING ABOU
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLY-	1	1	THE WAY YOU LOOK TONIGHT ELTON JOHN PO
		GRAM	2	2	GRAM I'LL BE MISSING YOU PUFF DADDY & FAITH
2	2 8	BARBIE GIRL AQUA: UNIVERSAL BURNIN' CUE POOL SOUNOS	-		EVANS (FEAT. 112) BMG
3 4	3	I'LL BE MISSING YOU PUFF DADDY & FAITH	3 4	NEW 3	/ DAZE TOY BOY SONY/PLAOECOMPAGNIET SUPER HERO DAZE SONY
		EVANS (FEAT. 112) BMG	5	4	EVERYBODY BACKSTREET BOYS VIRGIN
5	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ	6 7	5 NEW	MEN IN BLACK WILL SMITH SONY AS LONG AS YOU LOVE ME BACKSTREET BOYS
6	5	KUNG FOR EN DAG MAGNUS UGGLA SONY	'	INCAA	VIRGIN
7	6	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN FIRE WATER BURN BLOODHOUND GANG UNIVER-	8	6	C U WHEN U GET THERE COOLIO FEAT. 40 THE
8	7	SAL	9	7	I FEEL YOUR PAIN SPACEFROG FEATURING THE
9	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS	10	NEW	GRIM REAPER SONY  BARBIE GIRL AQUA UNIVERSAL
10	9	JIVE/ZOMBA TUBTHUMPING CHUMBAWAMBA EMI	10	INEW	ALBUMS
10		ALBUMS	1	4	JAMES LAST IN SCANDINAVIA POLYGRAM
1	1	THE ROLLING STONES BRIDGES TO BABYLON VIR	. 2	5	ELTON JOHN THE BIG PICTURE POLYGRAM
	1	GIN	3 4	1 2	BJORK HOMOGENIC POLYGRAM SARAH BRIGHTMAN TIMELESS WARNER
<b>2</b> 3	3 4	AQUA AQUARIUM UNIVERSAL THE VERVE URBAN HYMNS HUT RECORDINGS	5	7	MICHAEL LEARNS TO ROCK NOTHING TO LOSE
4	2	ELTON JOHN THE BIG PICTURE POLYGRAM	6	8	PORTISHEAD PORTISHEAD POLYOOR/POLYGRAM
5 6	7 NEW	BOB DYLAN TIME OUT OF MIND COLUMBIA PORTISHEAD PORTISHEAD POLYDOR	7 8	NEW 9	V AQUA AQUARIUM UNIVERSAL LED ZEPPELIN REMASTERS WARNER
7	9	SARAH BRIGHTMAN TIMELESS WARNER	9	3	THE ROLLING STONES BRIDGES TO BABYLON
8	8	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN OASIS BE HERE NOW SONY	10	NEW	GIN  BOB DYLAN TIME OUT OF MIND SONY/PLAGECOMF
10	5	BJORK HOMOGENIC MOTHER	10	""	NIET SOLD STATE SOLD S
NO	RW	(Verdens Gang Norway) 10/14/97	FI	NLA	ND (Seura/IFPI Finland) 10/12/97
THES	LAST		THE	SLAS	т
i .	WEEK	SINGLES  CANDLE IN THE WIND 1997/SOMETHING AROUT		K WEE	
1	1	THE WAY YOU LOOK TONIGHT ELTON JOHN POLY		2	LIIKAA APULANTA LEVY
	_	GRAM	3	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT
2	2 NEW	TUBTHUMPING CHUMBAWAMBA EMI LONELY NANA POLYGRAM			THE WAY YOU LOOK TONIGHT ELTON JOHN RO
3	NEW 4	C U WHEN U GET THERE COOLIO FEAT. 40 THEV	4	9	KOSKETUS KLAMYDIA KRAKLUNO
		EOELPITCH	5	NEV	SUPERHERO DAZE OANCE POOL/SONY
5	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	6	4	HYVA KARMA TEHOSEKOITIN LEVY
6	6	IN MY MIND ANTILOOP POLYGRAM	7 8	5 8	STAND BY ME OASIS HELTER SKELTER/SONY BARBIE GIRL AQUA UNIVERSAL
7	7	MEN IN BLACK WILL SMITH SONY	9	6	STAY SASH! TOCO INTERNATIONAL/K-TEL
8	5 8	OVERDOSE SNACK ARCAGE CRUSH ON YOU AARON CARTER EGEL	10	- 1	
. 4			-1		ALBUMS
10	NEW	GOTHAM CITY R. KELLY JIVE/ROUGH TRACE	- 1		

DON HUONOT HYVAA YOTA JA HUOMENIA BMG

THE ROLLING STONES BRIDGES TO BABYLON VII

YO PIRSTALEET POKO
BACKSTREET BOYS BACKSTREET'S BACK ZOMBA

AQUA AQUARIUM UNIVERSAL

CMX CLUACA MAXIMA EMI

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LED ZEPPELIN REMASTERS ATLANTIC ELTON JOHN THE BIG PICTURE

THE VERVE URBAN HYMNS HUT/EMI
ULTRA BRA KROKETTI PYRAMIO

# IUSIC PUL

#### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

#### **EDITED BY DAVID SINCLAIR**

JAPAN/BRAZIL: "Multicultural pop fusion" is not a phrase that exactly trips off the tongue, but it's a convenient tag for an almost unclassifiable album featuring leading musical talents from Brazil, the U.S., and Japan. Titled "The Bridge," the genre-busting set features players like Daniel Jobim (grandson of bossa nova pioneer Antonio Carlos Jobim), Michael Sembello (best known for his song "Maniac" from the movie "Flashdance"), and Toshi Kubota, a singer/songwriter who is one of the biggest stars in Japanese pop. The album, which was recently released in Japan by indie label iNOKS Records and in the U.S. by the Unencumbered label (with distribution by Alliance Entertainment), has so far shipped 60,000 copies in Japan and 10,000 in the U.S. Jobim is now working on getting the album released in Brazil, and a European release is also planned. Other members of the band that came together for "The Bridge" were Brazilian songwriter/producer Edu Falco and songwriter/drummer Vinnie Colaiuta. Sembello says the project has been a unique experience. "I'm actually working myself into these other cultures," he says. "Toshi Kubota is sitting down and teaching me to sing in Japanese, and I'm teaching him how to sing in English. I learned to sing in Portuguese through Daniel and Edu. It really is an interaction.' STEVE McCLURE

NETHERLANDS: A group of radio pluggers have formed their own punk rock band, Speakersluts,



and are now busy plugging their record. It started off as a joke with a promo 45, "Teenage Ice Cream Girl," which was aired on Radio 3FM before anybody knew who was in the group. But since then, the project has become more serious. A seven-track EP, "Frontline," was released on the group's own Play It Again Sam-distributed Eargear imprint and is now in the shops. All tracks on it, apart from "Teenage Ice Cream Girl," are titled "Frontline," but they are all different songs, a ruse designed to get around the industry's chart rules for the EP to be eligible as a single. The main song is a hilarious lampooning of the music business and contains the catch line "We're in

ROBBERT TILLI the frontline of the industry.

GREENLAND: "The Thule Spirit-Drum-Songs Of The Polar Eskimos" (Virgin) by Northern Voices is an album containing music from the northernmost town in the world, Thule, or Qaanaaq as it is called in the Inuit language. The project began in 1993 when Danish sax/clarinet player Christian Vuust was touring Greenland with his jazz quartet and contributed to a local recording on ULO Records. As thanks, he was given a CD of traditional polar Eskimo music. Vuust immediately became fascinated with this music. He contacted Swedish guitarist/composer Tobias Sjögren, and in 1995 the pair returned to Greenland with a mobile studio. About 600 miles south of the North Pole, they began working with natives of the region, who still play traditional drumsong music. Sequssuna Miteq (born in 1919) and Kigutikaq Duneq (born in 1932), who are both hunters, and Sofie Eipe (born in 1917), a hunter's wife, performed more than 30 songs along with other Greenland drummers. The result was five hours of audiotape and eight hours of videotape recordings. Then Vuust and Sjögren began composing works using various instruments, with the native drum music at the core. They contacted other Nordic musicians and vocalists to lay down tracks and created 54 minutes of ancient music with a modern ambience. Collectively known as Northern Voices, the players deliver 15 songs that reflect on the joys and troubles of life in the icy bleakness of the polar regions. One track, "Base," tells the story of how, in the 1950s, Qaanaaq natives were forcefully moved from their homes by the Danish government so that the U.S. could build the Thule air base during the Cold War. Several of the musicians were among those who lost their homes and hunting territories at that time. CHARLES FERRO

IRELAND: Ireland has long had a love affair with country music (Garth Brooks chose to play Dublin but not London on his European tour earlier this year), and the Great Western Squares are aiming to become the foremost Celtic exponents of hoedown and hillbilly. The group's debut album, "Judas Steer' (Independent/Blunt Records), which was recorded and mixed in just 25 hours at Dublin's Sun Studio, consists mostly of cover versions of Amer-

ican country songs, but they are interpreted with the Squares' own distinctive sense of fun and joie de vivre. Gram Parsons and Dwight Yoakam are among the band's heroes, but its idiosyncratic style also takes in an unlikely country version of Motorhead's "Ace Of Spades."

Basically a trio comprising singer Oona White, guitarist Gary Fitzpatrick, and mandolinist Gary "Gog" O'Growney, the group is augmented by friends and colleagues on the album, although its sound remains stripped down and its music blessed with a sense of humor often lacking among country acts. The Squares will venture across the Irish Sea in November for London dates, but they are not sure whether Nashville is ready yet for an act with such an irreverent NIGEL WILLIAMSON approach to country music.

FRANCE: Could it be that Paris has discovered a feeling for the blues? "There is an audience," claims French blues guitarist Patrick Verbeke, Odeon/EMI recording artist and host of the "Night Blues" radio show on national network Europe 1. "What it would take is just a little more exposure for the artists." That being the case, Verbeke, along with backing vocalist Hélios Vidal, has just launched a new label, Magic Blues, with the aim of featuring French artists playing and singing the blues in their native tongue. The label's first release is "Toutes Les Choses Ressemblent A Ça" (All Things Look Like This), the debut album by Karim Albert Kook, a 32-year-old bluesman whom Verbeke met two years ago while recording his own album, "Funky Français." Before the end of the year, the label (via specialist distributor Night & Day) will release two compilations, titled "Hegagone Blues," each gathering the work of six new artists. Meanwhile, in the up-market west Paris suburb of Neuilly, the Maxwell Café, a "lapsed" blues venue, reopened its CÉCILE TESSEYRE doors for business in September.

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MYHRE BORRETZEN VINTERSANG TYLOEN
THE ROLLING STONES BRIDGES TO BABYLON VIR

BOR DYLAN TIME OUT OF MIND COLUMBIA

THE VERVE URBAN HYMNS HUT
ELTON JOHN THE BIG PICTURE POLYGRAM

BJORK HOMOGENIC POLYGRAM

JANET JACKSON THE VELVET ROPE VIRGIN
JOE COCKER ACROSS FROM MIDNIGHT EMI

DE LILLOS STAKKARS POLYGRAM
POSTGIROBYGGET ESSENSUELL NORSKEGRAM

## **Sweden's Willows Branch Out; Q'ing Up For Awards**

HOME &

ABROAD

by Thom Duffy

F ROY ORBISON had hailed from Stockholm, he might have cut records like singer Magnus Carlson and the acclaimed new band Weeping Willows.

Weeping Willows.
On "Broken Promise Land," released in Sweden last month by Grand Recordings through Virgin Records.

Weeping Willows offer drama-drenched,

melancholic pop built around the aching catch in Carlson's marvelous voice. With obvious nods to early American rockabilly, rock'n'roll, and R&B, the album risks tripping into self-parody at times, but more often it rides the edge of credibility and cool.

The band members began jamming together informally in 1993 before regularly booking their own club

dates around Stockholm in 1995. They combined a love of Roy Orbison, Johnny Cash, the Righteous Brothers, and, of course, Elvis Presley with original songs tapping the spirit of those pioneers—all with a lounge-core twist.

Live shows heightened the band's reputation through 1996 and led to widespread interest from Sweden's record labels. They ultimately signed with Grand Recordings, one of whose principals, Hakan Waxegard, is co-promoter with EMA Telstar of Sweden's alternative Lollipop summer festival. Grand Recordings has licensed the band to Virgin Records for the world.

"I think they're just incredible," says Steve Lee, international marketing manager of Virgin Records U.K. and a veteran of the San Francisco lounge-core scene, who predicts the Weeping Willows could connect in America with fans of Chris Isaak or early k.d. lang.

A U.S. release for "Broken Promise Land" is not yet set. The Weeping Willows will likely break out of Scandinavia and Central Europe before reaching audiences in the U.K. and the U.S., in part through a strong live set.

"The effect they have on strangers in a crowd is incredible," says I ee

Q'S WHO'S WHO: In the ranks of music industry events, the Q Awards staged in London each autumn by the U.K.'s leading music magazine remains "a hugely select beanfest," as its organizers declare, with one of the smallest crowds—some 400 guests max—and the highest quotient of stars per hors d'oeuvre.

"I've just gotten a letter here from somebody at a record company saying that if I could *possibly* allow one extra press officer in, 'I'll give you the entire back catalog of the whole label'—and I think he means it," says Mark Ellen, editor in chief of EMAP Metro, publishers of Q.

The luncheon is one of the quin-

tessentially British events on the music business calendar, from its tongue-in-cheek tone to its clubby feel. "There was a lovely moment last year when Bono said to somebody, 'I love it; it's like a family wedding,' " says Ellen. "Actually, it's a really nice community. And it's very

valuable for them. All the managers don't get to meet that often, and even the artists don't get to meet that often because their schedules don't coincide. It's fantastic for me to see Elvis Costello, Rod Stewart, and Bono all sitting together in a corner."

This year's Q Awards take place Nov. 4 at London's Park Lane Hotel, with nominees in one key category, best new act, evenly split between rising acts from the

U.K.—the Verve, Finley Quaye, and Stereophonics—and those from the U.S.—Beck, Fun Lovin' Criminals, and Meredith Brooks. VH-1 in the U.K. will televise the event Nov. 7

EMI MEDLEY in Denmark is the unlikely source for one of the top-selling Western acts in Asia. The Danish band Michael Learns To Rock has sold some 6 million units in the region, including 2.5 million copies of a greatest-hits album recorded specifically for Asia, EMI reports.

The company now is targeting Asia with Juice, a female R&B-pop trio, and its album "Something To Feel," already a top 10 hit in its home market.

"They are three extremely goodlooking ladies with great voices," says Thomas Hoehne, international director of EMI Medley in Copenhagen. "They have a very nice pop-oriented form of R&B. Denmark is a very pop-oriented country, and we know the Asians favor [our] melodies, otherwise Michael Learns To Rock wouldn't be so successful."

With MTV Asia and Channel V airing the single "Best Days," the group's album was set for release this month in the Philippines, Indonesia, Korea, and other Asian markets. The trio will follow a promo trip this month with a nine-country concert tour beginning in mid-November. "This is the key to our success for such a small country," says Hoehne. "Not only the [affiliated] companies, but the population appreciates that our artists take the time to go there."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

### Canada

## **Books Explore '60s Yorkville Scene** *Toronto Strip Was Bustling With Music*

BY LARRY LeBLANC

TORONTO—Two just-released books prominently spotlight, for the first time, the significant contributions of Toronto-based musicians, particularly in the 1960s, in popular music.

While "Before The Rush," by Nicholas Jennings and published by the Penguin Group (\$32 Canadian), which focuses on the city's Yorkville Village music era of the 1960s, is unquestionably the definitive history of early Toronto music to date, "Rock And Roll Toronto," by John Goddard and Richard Crouse and published by Doubleday Canada (\$19.95 Canadian), is a fascinating if lighthearted fan-styled book that covers seminal rock'n'roll events in the city from the '60s onward. Both books have been issued only in Canada.

Jennings, who worked as a dishwasher at the Riverboat coffeehouse in Yorkville Village at the end of the pop music boom there, says he was inspired to write his book because he felt the era had been an overlooked one in Canadian music. "For some people, Canadian music was born in 1971 with the introduction of CanCon [federal government radio-content regulations] and the Juno Awards," he explains.

"The late '60s was a magical time," agrees Duff Roman, VP of industry affairs at Toronto-based CHUM Ltd., who at the time operated Roman Records and managed David Clayton-Thomas & the Shays. "It was probably the most productive musical period in Canada, ever. There was a bottle-neck [of talent] in Toronto, and musicians kept getting better and better."

In the '60s, while Americans and the British were accustomed to their own acts becoming international stars, in Canada, before its domestic music business emerged from its cottage-industry stage, this was practically unheard of. Still, Canadians kept expecting to make breakthroughs outside the country.

Says Tom Wilson, a booking agent and bassist with Little Caesar & the Consuls in the '60s, "A whole wave of us thought that we were ready to take on the world, and what was then called 'the Toronto sound' would take off."

In the mid-'60s, as thousands of teenagers left their suburban homes and flocked to the four or five blocks of Yorkville Village in midtown Toronto, the area became what Jennings describes as "the music mecca of Canada, the magnet that drew musicians from every corner of the country."

Yorkville began to emerge as Toronto's music center in 1959 following Werner Graeber opening Club 71, the area's first coffeehouse. With the provincial drinking age then being 21, and teenagers seeking outlets to hear music, more coffeehouses and clubs followed. This included the Clef Club, Gate of Cleve, Village Corner, Club 47, Mousehole, and the Riverboat.

The scene featured such Canadian folk acts as Gordon Lightfoot, Joni Mitchell, Bonnie Dobson (who wrote "Morning Dew"), Buffy Sainte-Marie, and 3's A Crowd (with Bruce Cockburn); rock groups like Jack London & the Sparrow (later renamed Steppenwolf), Luke & the Apostles, the Ugly Ducklings, and the Mynah Birds (with Rick James and Neil Young); the R&B-styled Jon & Lee & the Checkmates and Frank Shepherd & the Good Shep-

VOUNO.

herd; and noted American bluesman Lonnie Johnson, who lived here until his death in 1970.

"The mix of music there influenced the music at the time," says Jennings. David Clayton-Thomas, a Ray Charles-styled

R&B singer, told me he was inspired by that to start writing his own more thoughtful songs like 'Brainwashed' after hearing the songwriting of Joni Mitchell and Gordon Lightfoot."

Yorkville was also where such leading American folk acts as Tom Rush, Kris Kristofferson, Jackson Browne, Jerry Jeff Walker, Simon & Garfunkel, and Steve Goodman performed while in

At the same time Yorkville was having its heyday, Toronto was a hothouse of musical activity. On the Yonge Street strip downtown, where Arkansas rockabilly artist Ronnie Hawkins, backed by Levon & the Hawks (later renamed the Band), as the city's principal celebrity, reigned at Le Coq d'Or, such pivotal bands as the Five Rogues (renamed the Mandala), the Soul Searchers, and Shawne & Jay & the Majestics, and visiting U.S. artists like the Supremes and Stevie Wonder, performed at the city's premier R&B hot spot, the Club Bluenote. Also, local talent vied with international acts to play such venues as the Colonial Tavern, Friar's Tavern, and Steele's Tavern.

Roman recalls booking Clayton-Thomas & the Shays into the Friar's Tavern in '65, considered a prestigious date at the time for a local act. "I think we made \$500 for the week," he says.

Outside of a handful of biographies of the some of the major figures of that era—Hawkins, Young, Mitchell, Steppenwolf, the Band—and two eminent Canadian pop music histories, "Axes, Chops And Hot Licks" by Ritchie Yorke (1971) and "Heart Of Gold" by Martin Melhuish (1983), there isn't much literature on Canadian pop music.

Originally, Goddard and Crouse had intended to gather existing material for their book, but quickly realized that the research material available was sparse.

"We could not find out, for example, when Joni Mitchell was [in Toronto] exactly," says Goddard, "or if she was here at the same time as Neil Young. We did find they had lived on the same street near the same time."

Jennings says he was astounded to discover that in 1966, there were 1,400 pop acts playing in the Toronto area, 400 of which were in the Toronto's Musician's Union. "If there had been more record companies, if there had been more support at radio, Canada might have been the music center on the planet," he says. "As it was, in Yorkville we had a rival to Greenwich Village and Haight-Ashbury."

Yorkville flamed out in the early '70s. With the provincial drinking age lowered to 18 in 1971, downtown and suburban bars began to book more pop acts, and clubs and coffeehouses in Yorkville started closing. Today, Yorkville consists of blocks of renovated Victorian shops, interlaced with courtyards, terraces, and underground shopping complexes.

By 1970, many of the era's top musical figures had also left Toronto to achieve stardom in the U.S. Young joined Buffalo Springfield, Clayton-Thomas joined Blood, Sweat & Tears, Yanovsky became a member of the Lovin' Spoonful, Doherty co-founded the Mamas & the Papas, the Sparrow became Steppenwolf, the Band linked up with Bob Dylan, and Mitchell launched her recording career.

Canada would also make its mark internationally with recordings by such Toronto-based folk artists as Lightfoot and Cockburn, as well as Rush, Triumph, Edward Bear, the Stampeders, and Anne Murray.

#### PIRACY ALARM

(Continued from page 61)

the recent Day Trip to Tipp festival, and more than 3,500 cassettes Sept. 14 at the Glenties Harvest Fair in Donegal. In both cases, the police were assisted by IRMA personnel.

"We have stepped up our surveillance and detection activities in recent months, resulting in more frequent and significant seizures like these," said Doyle.

"Our level of anti-piracy activities will continue to gather momentum as we approach our industry's most important period, the Christmas season."

On Sept. 29, IRMA announced that pirated copies of Elton John's tribute to Diana, Princess of Wales, had been discovered in Ireland. Doyle said it proved there were no depths to which the pirates would not sink.

#### BMI/PRS SALUTES STING

(Continued from page 60)

Other writers recognized for songs achieving 2 million performances were Reg Presley for "Love Is All Around," published by PolyGram Music; Martin Gore of Depeche Mode for "Policy Of Truth," published by EMI Music; Van Morrison for "Have I Told You Lately," published by PolyGram Music; Graham Gouldman for the Hollies "Bus Stop," published by Hournew Music; and Elton John for "Blessed" (whose publisher was not cited by BMI).

Honored as the most-performed college radio song of the year was "Don't Look Back In Anger," written by Oasis' Noel Gallagher and published by Creation Songs/Sony/ATV Music.

The British contribution to American country music was cited with awards to "My Angel Is Here," written by Mark Cawley, Billy Lawrie, and Lulu, published by Sony/ATV Music and Windswept Pacific Music, and "She's Got A Mind Of Her Own," written by Billy Livsey and published by Rondor Music.

On the soundtrack front, BMI Film Awards were presented to David Arnold for his score to "Independence Day" and to Rachel Portman for her score to "Emma."

# Merchants Marketina

RETAILING • DISTRIBUTION • DIRECT SALES • HOME

## PolyGram Burns 'Candle' At Both Ends To Ship Single

NEW YORK-Besides being the fastest-selling and possibly best-selling single of all time, Elton John's rewritten "Candle In The Wind 1997" has the distinction of being the biggest challenge ever to its record company's manufacturing and distribution operations.

An unofficial 30 million CDs, cassettes, and vinyl units of the tribute recording to Diana, Princess of Wales, have been manufactured worldwide by PolyGram, the parent company of John's label, Rocket Records, since her death in late August. In the U.S. alone, 12 million units have been manufactured. Some say it may eventually out-

sell the best-selling single of all time, Bing Crosby's "White Christmas," which the "Guinness Book Of Records" lists at 30 million units sold.

"With all the coverage of the tragedy, it wasn't a surprise there would be tremendous interest. It being as big as it has been is what surprised us," says Jim Caparro, president of PolyGram Group Distribution (PGD) (U.S.). "To ship a single with 200,000 is challenging enough. To have to ship 12 million is truly outrageous.'

Associated

So great were the demands on Poly-Gram that it enlisted the help of other manufacturers, including competitors like Sony Music, to press the single in time to get it into stores.

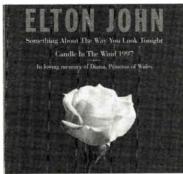
"There's no one company that carries capacity like that spare," says David Munns, senior VP of pop marketing for PolyGram International. "The single came along in September, when we were coming into the plants with a number of new releases. It became a real logistics exercise to keep all those records alive."

SoundScan shows that as of Oct. 12, 5.4 million units of the single had been sold at retail in the U.S.

But PolyGram says that figure vastly underrepresents sales of the single. SoundScan measures units bought in record stores and departments, but Caparro notes that the recording has also been sold by such nontraditional merchants as Bloomingdale's department stores, Avon cosmetics salespeople, and newsstand dealers. He says that rackiobber Anderson Merchandisers, which services 25,000 magazine stands, created customized racks for the single in those locations.

Richie Gallo, senior VP of sales and distribution for A&M Records, which markets the single in the U.S., believes that 10%-20% of its sales are unscanned. "A lot of people carry this who wouldn't normally carry records."

Munns adds that in markets outside the U.S., the single could be found in drug stores, greeting card stores, service stations, and in Harrod's depart-



ment store, whose owner is the father of Mohammed (Dodi) al Fayed, who died with Diana in the car crash in

Most of the U.S. singles, after being

manufactured in PolyGram's pressing plant in North Carolina and other facilities, were sent to the company's distribution center in Fishers, Ind., from which they were shipped via trucks and other means to accounts across the country. Singles not shipped to retail were sent to PolyGram's hits warehouses to meet further demand.

In Europe, most of the orders were filled by PolyGram's plants in France, England, and Germany. A two-track and a three-track maxi-CD were distributed in European markets. The single was released more than a week earlier in the U.K. (Sept. 13) than in the U.S. (Sept. 23) and is now selling in more than 40 countries.

In Asia. Munns notes, the cassette

market is especially strong, and manufacturing was sourced out to facilities that could meet that demand.

"It was 10 working days before we felt we were really on top of it," says

One challenge was determining how many singles to press. Why 12 million in the U.S.? "It was just a magic number," says Gallo. "It came up, and it was kind of a nice round number. We said, 'We can do it, manufacturingwise,' The company started out shipping 400,000-600,000 units a day. At first, he says, there was a "kind of feeding frenzy" at retail, where one account would order, say, 300,000 units, find out his competitor had ordered 500,000, and

(Continued on next page)

## NRG Is Fueled By A Mom's Boundless Drive

■ BY BILL HOLLAND

WASHINGTON, D.C.—NRG Records, which operates out of the little town of Alpharetta, Ga., moved exactly 27,517 records last year, all by the late great guitarist Danny Gatton. The company shipped them to distributors, mom-andpop stores around the country, and individual guitar-freak fans here and abroad.

Behind the trademark logo, NRG is Norma Gatton, Danny's 75-year-old mom. She operates the business "out of my garage and on the tables in my kitchen" in her small home in the Atlanta suburb where she moved 12 years ago from Maryland. She is the sole full-time employee.

Gatton's untimely death at 49 (Billboard, Oct. 15, 1994) was devastating to family, friends, and fans alike. But it wasn't long before Norma decided to keep going. The guitarist is also survived by his widow and teenage daugh-

With a little help from friends, Norma spends most of her day taking orders and shipping boxes of Gatton CDs. cassettes, 45s, a "Licks & Tricks" video, and even T-shirts and fan club

goodies.
"Well, I do the work," she says, "and my daughter comes by and puts it all on the computer for me for the taxman to look at.

The small, Gatton-only home business ships not only the eight albums the guitarist recorded on NRG and regional indie labels over the years, but also the only two major-label releases Gatton ever cut-on Elektra-as well as the well-received Blue Note all-star jazz



The late guitarist Danny Gatton is pictured with his mother. Norma Gatton, who sells her son's recordings and other merchandise out of her home.

compilation "New York Stories." on which Gatton appeared alongside such young lions as Joshua Redman and Roy Hargrove.

Norma also has a future release schedule of unissued Gatton studio and live material.

The first few times you call NRG you'll probably get a busy signal. "I've got one phone, one line," she says. "I'm busy, all right. It's hard work for an old woman and I'm not going to get rich, but at least I'll continue to get Danny's music to the people.'

"Yep, Norma Gatton is a homespun treasure," says Texas and D.C. roots rocker Evan Johns, who sang in Gatton's band over the years. "This job keeps her goin'-makes her tick and

Gatton, if you're new to the name, is an American guitar hero to several generations of electric pickers, including some of the best, such as James Burton, Jimmie Vaughan, and Vince Gill. Yet he never achieved stardom in the normal sense, because he was an anomaly in American music, a wunderkind who could play with conviction and blinding dexterity in a wide variety of genres, from blues to country, jazz to rockabil-

Not just any jazz either, but jazz played in the company of such young heavies as organist Tony DeFrancesco ("Relentless," Big Mo Records). Not just any Johnny-come-lately rockabilly either, but rockabilly played in the company of Robert Gordon or Johnny Seaton ("The Humbler" and "Reaction," respectively, both on NRG).

As for blues, well, Gatton learned a lot of stuff from another departed string-bending titan, Roy Buchanan, who also lived for years in the Maryland and Virginia suburbs of D.C.

In the pigeonholing record industry. Gatton's wide range hurt his career, but that huge playing field was one of his strengths. One of the territories to which he often returned, however, was what he called "redneck jazz," which was also the title he coined for a blistering album he cut with pedal steel guitar giant Buddy Emmons (also on

What's the 'R' in NRG stand for? Without missing a beat, Norma deadpans, "The R? Stands for 'rat' ... Nah, it's the 'R' in Norma. I wanted to make NRG sound like 'energy.' "

(Continued on next page)

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## **CMC** Puts Pedal To Metal For Priest Promo

### Label Hits Retail With 200,000 Samplers Of Jugulator' Set

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—In a time when interest in metal bands is less than heavy, it's somewhat surprising that CMC International Records, whose roster includes the likes of Styx and Lynyrd Skynyrd, is staging its biggest promotional campaign ever for none other than Judas Priest.

The label, which is half-owned by BMG Distribution, is blanketing retail accounts with 200,000 cassette samplers of Judas Priest's upcoming "Jugulator" album, which streets Oct. 28. The campaign, which started Sept. 30 to coincide with the radio debut of first



single "Bullet Train," began life with more modest expectations but spiraled to greater proportions as retailers' interest was piqued via word-of-mouth.

"This is the first time we've done a retail sampler campaign; we are usually chasing metal radio," says CMC president/CEO Tom Lipsky. "We are doing the opposite of everything we've ever done, but it seemed like the right thing to do."

It's the right thing to do, Lipsky says, at a time when the market is primed for a big metal comeback. "The market expected moves to be made by recent releases by Metallica and Motley Crue, but they didn't deliver real metal albums," he says. "Everyone's changed their hair style, changed direction in reaction to the market. Priest has done the opposite. They are trying to lead the market back to metal."



JUDAS PRIEST

Of course, even one of the stalwarts of the genre can use a hand in reinvigorating a market of music buyers that is no longer getting much of a chance to see and hear the hard-rock and metal sounds that reverberated through the late '80s and early '90s. With a backdrop of shrinking outlets for metal music-MTV pulled the plug on its "Headbangers Ball," and many radio stations have let their metal-leaning lapse in favor of the alternative rock sound-CMC also is facing the challenge of familiarizing Priest fans with new lead singer Tim "Ripper" Owens (Rob Halford is pursuing a solo career) and with the sound of the band's new album.

CMC and Judas Priest found themselves in a fortuitous situation courtesy of an unlikely ally, The New York Times, which ran a lengthy article in July about how Owens realized his American dream by getting the lead-singer slot with his favorite band.

Lipsky said he then decided to create a cassette sampler that would let the music speak for itself. "Initially we just went to metal shops and other independents," he says, "and then it grew to the point where every major chain, every one-stop wanted the album." He says Musicland has ordered 30,000 pieces and that Camelot Music initially wanted 3,000 units but has upped the ante to 10,000. "Soon we had requests for some 200,000 pieces, so we pressed them, and they are making their way to retail as we speak.

"With radio and video so limited, we didn't have as many options. But by now probably 2 million kids would have heard those cassettes by the time the album comes out," he adds. "It's like having listening stations in people's

homes, and it will build with word-of-

Helping CMC spread the word is hard rock/metal promoter Concrete Marketing, which operates Concrete Corner promotional havens in a variety of independent stores, small chains, and selected stores within large chain franchises. Concrete ordered close to 50,000 "Jugulator" samplers and turned them loose in its 325 Concrete Corners across the country. Concrete president Bob Chiappardi says more than 300 stores that house Concrete Corners are also planning to stage listening parties for the album and take advance orders to build anticipation for the release.

"We've been successful with promotions like this for bands like Metallica and Megadeth," Chiappardi says. "The thing about metal and hard rock fans is they really love to come out and be part of an album event." Still, he acknowledges that CMC's promotion blows everything he's seen out of the water. "We've done a lot of cassette samplers and albums, and we've never seen anything this big."

Chiappardi says that because the fans are eager purchasers, a retail campaign makes the most sense for "Jugulator" at this time. "Retail in general is always the best vehicle," he says. "And the thing about metal is that it always sells well. From the peak of the metal heyday, retail is still selling well, down by only about 20%. The fans are there, and they go to retail to buy whether there is a lot of other support or not."

Lipsky also credits the web of local BMG Distribution staffers with taking the promotion to heights he had not anticipated. "This has been the best cooperation between CMC and BMG in our year-plus relationship," he says. "The commitment and funding they are providing is what you would typically expect for a major release, not something from a small label. They are really acting like a part owner of the label and not just a distributor."

## newsline...

**K-TEL INTERNATIONAL**, a marketer of compilation albums, reports significantly improved results for the fiscal year that ended June 30, with a net profit of \$3.2 million on sales of \$75.5 million. The previous year, the Plymouth, Minn.-based company posted a net loss of \$745,000 on \$71.9 million in sales. K-tel attributes the positive news to "growing European operations, enhanced U.S. music sales, the settlement of an outstanding legal matter in our favor, and the exceptional sales growth of K-tel Direct Media & Marketing, which was formed just under a year ago."

MUSICLAND STORES says that sales from stores open at least a year rose 6.7% in September compared with the same month last year. Total sales for the five-week period ending Oct. 4 fell 1.1% to \$136 million because there were 104 fewer stores. For the company's mall division, which includes Sam Goody/Musicland and Suncoast Motion Picture Co., same-store sales were up 7.4%. For the superstores (Media Play and On Cue), same-store sales increased 5.3%. As of Sept. 30, the retailer operated 1,372 stores in 49 states, the U.K., Puerto Rico, and the Virgin Islands.

**RECOTON**, the manufacturer of consumer electronics accessories, has signed a letter of intent to acquire AAMP of Florida, a marketer of car audio accessories, for an undisclosed price. AAMP's sales last year were about \$17 million. Recoton says that it expects to maintain AAMP's operations and marketing structure and that president Micah Ansley will remain in charge. The acquired firm markets products under the Stinger brand.

THE RECORDING INDUSTRY ASSN. OF AMERICA and the National Assn. of Recording Merchandisers plans on a joint consumer research project, whose



findings will be released in early 1998. Peter D. Hart Research Associates, a Washington, D.C.-based firm whose clients include MTV, will conduct a nationwide telephone survey of more than 2,000 music consumers aged 15 to 54 and face-to-face interviews with 800 retail shoppers. The polling is expected to be completed before Thanksgiving.

THE INTERNATIONAL RECORDING MEDIA ASSN. (ITA) says that its program to stop the decline in sales of the cassette has met with success, citing figures from SoundScan showing that the unit sales decrease for audiotapes has slowed by nearly 35% from last year. "The full fruits of our labors won't show themselves until early 1998," says ITA executive VP Charles Van Horn. The group's campaign has included 16 weeks of trade advertising carrying the slogan "Where'd Ya Hide The Cassettes?"

BNA RECORDS says that Mindy McCready's new album, "If I Don't Stay The Night," will be the first enhanced CD in country music with multimedia material and America Online (AOL) software. The content includes audio tracks, music videos, interviews, biographical info, and a special section on McCready's and BNA's efforts for St. Jude Children's Research Hospital. There is also a free trial Internet connection through AOL to BMG's TwangThis! country music World Wide Web site (www.twang.this.com). The album is due Nov. 4.

#### POLYGRAM BURNS 'CANDLE' AT BOTH ENDS

(Continued from preceding page)

then boost his order by another 300,000. Gallo says that a major challenge was "taking care of everyone fairly and shipping in a timely fashion."

Millions of singles had to arrive in stores and warehouses in the U.S. before the street date but not so far ahead that there might be a temptation to sell them early. Caparro says that he believes only about 1,000 copies were sold before street date.

"It was a wild six-week ride," concludes Gallo.

While demand has begun to decline, PolyGram executives are still aggressively marketing the single, along with Elton John's new album, "The Big Picture," whose September release was planned before the tragedy occurred.

"In our mind we're now in phase two of selling the single," says Caparro. "How best to have consumers recognize the B-side ['Something About The Way You Look Tonight'] is actually Elton John's first single off the new project and how to bundle the sale of the single with the new Elton John album, so those occasional buyers can see the single and the album bundled there at a special price." (The album does not include the "Candle" track, rewritten by Bernie Taupin.) He says that PGD will focus on this in November and December.

In the U.S. and internationally, manufacturing of the single has been stopped because there are enough units in warehouses to meet anticipated demand. But should that change, the company says, it is ready. "We can be on the manufacturing machines in an hour," says Munns.

PolyGram says that after covering costs it will donate profits to the Princess' charities. John has said that his royalties will also go to charity.

"The sad part of all this," says Caparro, "what can't be overlooked, is it all stems from a tragedy—two young children without a mother."

#### NRG IS FUELED BY A MOM'S BOUNDLESS DRIVE

(Continued from preceding page)

Gatton, like her son, is quick-witted, down-to-earth, and self-deprecating. "I started out on this in 1977 when Danny and the boys wanted to be able to give clubs an example of what they were playing. I said, 'Oh, I'll help.' So I got a thousand 45s pressed up on NRG, took them around to little shops in the area saying, 'Pardon me, mister, you mind trying to sell this record my son made?' "

It wasn't very long before stores were calling back.

"I've never had to invest any more of my money other than that first one," she says proudly.

Today, Gatton works with two large independent distributors, Bayside and Distribution North America, to get Gatton albums to consumers. She also works with some specialist/deep catalog stores that sell Gatton records like hotsakes

Says Joe Lee, who runs Joe's Record Paradise in Wheaton, Md., "There almost isn't a day that goes by that I don't sell a handful of Danny Gatton albums—year in and year out. Sometimes in twos and threes—people buy 'em for their friends. I'd guess-I blow out 500

Gatton CDs, LPs, and cassettes a year."
Norma says she also sells a lot of albums over the phone. "I get a whole lot of calls and letters for albums from, you know, little stores in Minnesota and fans, too," she says.

Gatton began his album recording career late, in 1975. After years of gigging in local bars and roadhouses, he released an LP called "Danny And The Fat Boys," and although it was on a small indie label, it was one of the seminal records sounding the nationwide charge for the "roots" revival.

More than 10 albums followed, including the two on Elektra. Neither sold well by pop star standards. No matter. Both the small- and big-label albums got over-the-moon reviews, and both general and guitar-oriented music magazines profiled the "hidden secret" guitarist from Maryland with the astounding chops and the vast, crazy-quilt palette.

It would not be hyperbole to say that almost every well-known guitar player in this country knows the work of Danny Gatton. To some, he became an idol. Others found his inability to settle down with one style discomforting. All,

however, would admit to being awestruck by his virtuosity. Few in the history of the instrument ever bit off such a big chew.

"Things have been steadily building," Norma says. And just because she has only one phone line and no fax—"I don't like those technical things," she says—doesn't mean that NRG isn't wired for the 21st century.

"The son of a friend who used to play bass with Danny came down here and said, 'Norma, you've got to get on the Net. I'm going to put you up on the Net.' And he did." Fans can now visit the label's World Wide Web site at http://www.bandpages.com/gatton/. Nonsurfers can reach NRG at P.O. Box 100, Alpharetta, Ga. 30009 or at 1-888-4GATTON.

And how are the numbers so far this year?

"Well, everybody's paying me," she says. "Most folks are honest. Let me see here," she adds, rustling through her papers. "Well, looks like we've moved 10,000 copies of 'The Humbler' album alone in nine months. That's the one with Robert Gordon. I'd have to say it's looking pretty good."

## Lift Discplay Stations Let Kids Listen In At Retail

listening station designed specifically for children is available from Edgewater, N.J.-based Lift Discplay Inc. The manufacturer of audio accessories for home and retail, as well as of retail fixtures, is testing its initial model in half a dozen retail chains, as well as in several other locations.

Called Kids' Play-the Bear, the listening station's animal design and vivid primary colors appeal to children's sense of fun and aim to draw their attention, while its engineering details keep it accident-proof. Ted Cohen, marketing director for Lift Discplay, says the Bear is the first of a series of Kids' Play listening stabe available in early 1998, followed by a model of a king.

Cohen says Otto Schubert, president of Lift Discplay Worldwide and an engineer himself, designed the Kids' Play station after viewing other listening stations on the market which, Cohen says, "were really just adult listening stations shrunk down to kids' size. They were black boxes with 24 tiny pictures of album covers and used adult-sized headphones. They weren't exciting to kids, didn't attract them.'

Cohen says Lift conducted focus groups in learning centers in its worldwide headquarters in Vienna



by Moira McCormick

with children ages 4-10 before coming up with what Schubert considered the ideal listening station. Schubert, says Cohen, is "really into ergonomicshow things work and how people interact with them, how human-friendly machines can be.'

Kids' Play-the Bear is 51 inches high with a 20-by-20-inch base shaped like a four-leaf clover (thus making it

yellow, blue, and green. The bear's face houses the CD itself-in the center, acting as the bear's nose-which kids can watch as it spins. Four controls form the bear's mouth: One is for going forward, one for backward; one is to raise volume, and one to lower it. The arms are shelves, each capable of holding 15 pieces of product.

The unit is easy to operate, says Susanna Seirafi, managing director of Lift Discplay. "A light sensor under the kid-sized headphones starts the CD spinning when the headphones are picked up, so the first song is playing when the child puts them on," she says. "Even if a child increases the volume while listening, everything resets to previous levels when the headphones are replaced on the

"There are no sharp edges, and a



THE BEAR, FROM LIFT DISCPLAY

low center of gravity helps ensure that it won't get pulled over," says Cohen. "We installed one in my son's preschool five months ago, and it's never been knocked over.

The Kids' Play unit is designed to spotlight one title at a time, unlike current listening stations, which accommodate up to

two dozen titles. "We felt that kids" CDs need to be individually targeted,' (Continued on page 71)

Billboard.

**OCTOBER 25, 1997** 

## Top Kid Audio...

		_		
	THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by  ARTIST/SERIES  LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)
	1	1	3	** * No. 1 * * *  VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)  HALLOWEEN SONGS AND SOUNDS
	2	2	93	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)
ŀ	3	3	112	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)
	4	4	90	SING-ALONG ● WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)
	5	5	112	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)
	6	11	112	BARNEY A BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)
	7	6	14	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60909 (10.98/15.98)
ľ	8	10	20	READ-ALONG HERCULES WALT DISNEY 60287 (6.98 Cassette)
	9	8	5	SPACE GHOST SPACE GHOST'S MUSICAL BAR-B-QUE KID RHINO 72875/RHINO (9.98/15.98)
	10	7	48	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)
	11	12	58	VARIOUS ARTISTS ▲ <sup>2</sup> DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)
	12	9	8	KATHIE LEE GIFFORD POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE WALT DISNEY 60619 (6.98/13.98)
	13	13	90	VARIOUS ARTISTS ● WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)
	14	14	4	DANCE-ALONG WALT DISNEY 60941 (10.98 Cassette)  DISNEY'S DANCE-ALONG
	15	15	67	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)
	16	16	89	READ-ALONG ▲ <sup>2</sup> THE LION KING WALT DISNEY 60254 (6.98 Cassette)
	17	17	30	THE SIMPSONS SONGS IN THE KEY OF SPRINGFIELD RHINO 72723 (10.98/15.98)
	18	22	95	READ-ALONG ▲ TOY STORY WALT DISNEY 60265 (6.98 Cassette)
	19	19	15	READ-ALONG WINNIE THE POOH & TIGGER TOO WALT DISNEY 60231 (6.98 Cassette)
	20	24	78	CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 218 (3.98/6.98)
	21	21	15	READ-ALONG WINNIE THE POOH & THE HONEY TREE WALT DISNEY 60229 (6.98 Cassette)
	22	18	99	KENNY LOGGINS ▲ RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)
	23	20	79	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)
	24	25	66	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)  BIBLE SONGS
	25	23	57	CEDARMONT KIDS CLASSICS TODDLER TUNES

BENSON 056 (3.98/6.98) Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ♣ RIAA certification for sales of 1 million units, with multimilion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates viny! 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. ● 1997, Billboard/BPI Communications, and Soundscan, Inc.



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## **Deal Brings Wiz A Crucial \$25 Million**

WIZARDLY HAPPENINGS: Nobody Beats the Wiz has announced that it has reached an agreement, which, when completed, will bring a muchneeded \$25 million cash infusion into the company. The deal is slated to close before the end of October.

The funds are coming from a small consortium of financial firms. Two of

them are based in Newton, Mass.: the Ozer Group LLC, which specializes in retail consulting and retail audit management and valuation, and Paragon Capital LLC, which supplies working-capital financing to retail companies, according to a letter sent to suppliers by the Ozer Group. The letter didn't disclose the name of the third investor.

Nobody Beats the Wiz, based in Carteret, N.J., has had a rocky year, suffering intermittent cash-flow problems, most recently in September, when it failed to pay most major music suppliers (Billboard, Oct. 8). In July, it said that it was getting an extension of its \$200 million line of credit through 2000, but that deal was never closed.

In the latest financing deal, the money being supplied to the Wiz, which runs 49 stores in the New York area, will come in the form of debt slated to

be paid back in February 1998, sources say.

sources say.
At least twothirds of the \$25
million is said to
be earmarked to
pay past-due bills;
the management
apparently hopes

the payments will result in suppliers resuming normal trading terms with the chain. As part of the negotiations, which may be even more encompassing than the vendor letter suggests, sources say that discussions have involved the **Jemal** brothers, owners of the Wiz, giving up equity in the chain to the investment consortium.

by Ed Christman

N OTHER financial news, Spec's Music, based in Miami, announced that it has obtained an extension of its \$15 million revolving credit facility until Aug. 1, 1998. That facility, which is an asset-based loan, is supplied by General Electric (GE) Capital Corp.

As part of the agreement, according to a press release, GE Capital will make available an additional \$1 million to the company. Also, GE agrees to waive any defaults, which had previously arisen from violations of the loan's financial covenants. Moreover, the covenants have

been renegotiated for the remainder of the agreement.

Spec's, which has seen its stock rise from about 62.5 cents to its current level of \$1.375, announced that **Richard Lampen** has joined the company's board of directors. He is the executive VP of New Valley Corp., a financial firm that provides investment banking and brokerage services and owns and manages real estate.

RETAIL TRACK has spent the past

eight weeks patrolling the perimeters of mosh pits at New York hardcore shows (see story, page 10). Along the way, I spoke with Bill Wilson, who, with some part-

ners, has begun a boutique distributor specializing in punk, alternative rock, hardcore, ska, and related roots music.

Dubbed Ground Zero Distribution, the company recently set up shop in a 20,000-square-foot warehouse in Yonkers, N.Y.

Wilson, who owns punk label Blackout Records, says that the distribution company had been working out of his basement. But as business became more successful, his neighbors in the residential area began to get annoyed by the 18-wheelers pulling up to his house to make deliveries.

The distribution company began as an outgrowth of Blackout Records, which released the first H2O album and titles from Kill Your Idols, Powerhouse, and Kowalski (formerly known as Killer Kowalski). As that label became successful, other small labels turned to Wilson for distribution.





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## Griffin, Under Chapter 11, Purchased By Tango; Ealey's Texas Blues On Black Top

GRIFFIN CHANGES HANDS: Griffin Records, which filed for Chapter 11 bankruptey protection in January, has a new owner. The company filed after its sister company and exclusive distributor, Feedback Inc. Music Distribution, also lodged a Chapter 11 petition (Billboard, Feb. 8).

Griffin's assets, including its inventory, have been purchased outright from bankruptcy trustees by the English company Tango Music LLC, which will now operate the label as a U.S. division. Terms of the purchase were not disclosed.

Feedback, which listed debts of \$7 million in its bankruptcy filing, closed its doors in August. The company, which began life in 1990 as an importer, was best known as a distributor of American indie-rock labels.

According to outgoing Griffin president Neil Parker, the label will remain based in the Chicago suburb of Glendale Heights, Ill., though it will relocate to another site in the city and will initially operate, under the Tango Music rubric, with a staff of three people. Parker says, "It will mostly be a marketing and promotion office here."

Parker says that Tango Music is a U.K.-based telecommunications firm that "was looking to get a foothold in the American market. They're looking to develop music online and through the phone."

He says that Griffin/Tango will remain an indie presence: "They're going to establish their distribution channels through the independent distributors."

According to Parker, Griffin, which formerly offered a broad line of reissue product, will probably widen its offerings under Tango. "They're looking to continue the Griffin retro-range product, as well as developing the alternative side of things... They're moving into some new signings and possibly developing some new catalog as well."

Feedback proved to be not so fortunate in the end. The company owed millions to its secured creditor, American National Bank of Chicago, and owed sizable sums to such indie distributors and labels as Mordam, SST, Projekt, and ROIR.

Following the bankruptcy filing, Parker says, the distributor's receiv-



by Chris Morris

ables shrank to nothing as the firm was buried in returns. Feedback's doors were kept open with debtor-in-possession (DIP) financing through August, but, Parker notes, "after five or six months, the bank said, 'This is obviously not going to be an ongoing situation.' The DIP flow was cut off, and Feedback finally shuttered Aug. 14.

For Parker, the purchase of Griffin marks "the end of an era for myself." He says that now that the transition to the new ownership is complete, he will be exiting the company at the end of October and is looking for other opportunities in the business. He may be contacted at 630-916-0674.

NTRODUCING MSH MUSIC: The diversified entertainment company MSH Entertainment has announced the establishment of a new L.A.-based music division, MSH Music. The company's releases under three imprints will be distributed by New Hope, Minn.-based Navarre Corp.

Executive staffing has also been firmed: Music attorney Richard Schulenberg will serve as president, ex-Capitol Nashville promotion exec Ray Ruff has been named VP of promotion, and former Columbia and MCA A&R man Denny Diante has taken the A&R VP reins.

MSH's first release, set for November, will be a new album by longtime country star T.G. Sheppard. It will appear on the company's country imprint, MSH/Outwest.

Since MSH Entertainment is active in the animation business (it developed an animation software management system), it comes as no surprise that one of its label's first releases will be a soundtrack for the syndicated cartoon series "Vam-Pires," which debuted in September. The album will land in early 1998 and will include performances by

series co-music supervisor John Entwistle, Billy Squier, and Leslie West and a hitherto-unreleased performance by Entwistle's late comrade in the Who, Keith Moon.

The company has also nailed down exclusive rights to 106 masters by **Ike** & **Tina Turner** and plans to exploit them for film and TV use.

FLAG WAVING: Like such blues contemporaries as B.B. King (72 years old) and John Lee Hooker (77), 71-year-old singer Robert Ealey is well past retirement age.

But don't suggest to Ealey, who just released his second Black Top album, "I Like Music When I Party," that maybe he ought to just go fishin'.

(Continued on next page)





### **PIGEONHED**

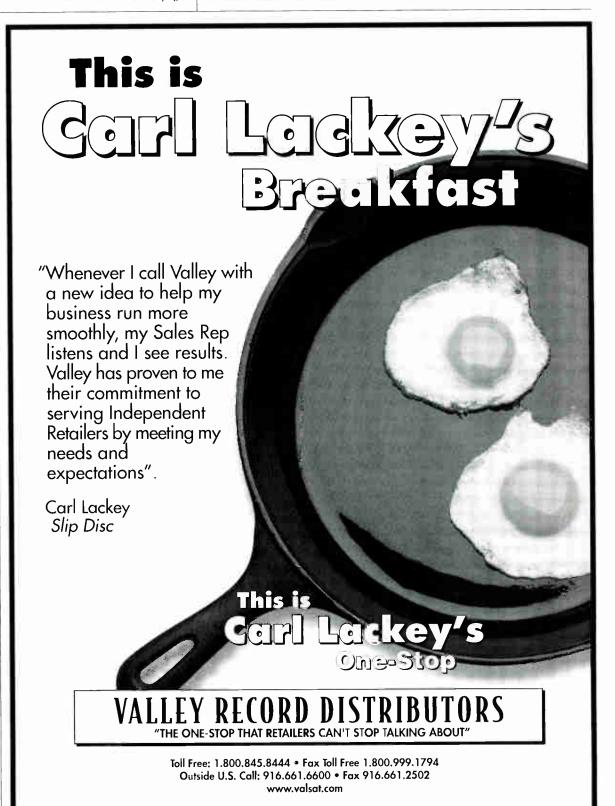
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#### **DECLARATIONS OF INDEPENDENTS**

(Continued from preceding page)

"I don't want to fish," Ealey says. "Last time I went fishin', my head started hurting... I tried to bait the hook, and I said, 'I can't get this thing to stay still.' I thought I had a fish, and I didn't have nothin'. When I did eatch one, it was a little bitty thing. I couldn't take it off the hook."

Clearly, Ealey's time is best spent not with a rod and reel, but on a stage with a microphone in his hand—the way he's been passing his days since the 1950s.

A contemporary of such Texas

blues legends as Lightnin' Hopkins, Li'l Son Jackson, and Frankie Lee Sims, Ealey got his start more than 40 years ago in such Dallas/Fort Worth blues units as Boogie Chillun, the Five Careless Lovers, and the Juke Jumpers. He gained his greatest notoriety for nearly two decades of performances at Fort Worth's Blue Bird Club; "I Like Music When I Party" begins with a 1980 tape of singer Lou Ann Barton calling Ealey up to the Blue Bird stage.

Ealey actually owned the Blue Bird

for seven years before shuttering the club in 1989.

"I did go back there about three years later and tried to open it up," he says, but he adds that he wound up folding it for good only a couple of weeks later after a huge ruckus broke out in the club while he was out of town.

"They broke two police's noses and two of 'em's arms," he says.

Ealey's colorful past can be felt in every full-blooded note of "I Like Music When I Party." Tone Sommer, a bruising guitarist in the great Texas tradition, is co-billed with Ealey on the set; other top sidemen include saxophonist Johnny Reno, Anson Funderburgh's drummer Danny Cochran, and Doyle Bramhall's bassist Jim Milan.

For his part, Ealey performs at full cry throughout; he's equally at home with the full-on funk of "Shake Your Butt," the balladry of "Don't I Love You," and even the demi-reggae of "Cristena." In all, Ealey's as distinguished a rediscovery as such previous Black Top finds as Thunderbird Davis and Robert Ward.

Ealey, who appeared extensively in Europe behind his 1995 debut, "Turn Out The Lights," says he's hopeful that Black Top and its distributor, Alligator, will help mount another overseas jaunt.

"I feel good," he says. "I go up and put on a hell of a show."

As for the development of his fortunes with his newfound fame outside of his Texas stomping grounds, Ealey says, "I should been a millionaire now, but I'm not. I didn't know it was gonna take that long."

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#### RETAIL TRACK

(Continued from page 68)

Ground Zero distributes about 30 labels—including, on an exclusive basis, Creep Records, Striving for Togetherness, and Motherbox—and has about 2,000 titles in its catalog, Wilson says.

"We sell to about 200 [independent] stores, and we are beginning to open up to chains, but we want to be careful," he says. He acknowledges that a lot of the company's product is niche-oriented and so might not have the broad appeal that the chain stores tend to look for:

He says that the company is looking for someone to sell to chains, but he wants to be selective about what titles are offered, because if it is not done right, it will only mean returns, which is not good for the retailer, the distribution company, or its labels.

In addition to its retail account base, Ground Zero functions as a mail-order house, with a mailing list of "35,000 kids," says Wilson. On Oct. 19, the company expected to have ready its online retail store, which can be accessed via http://www.ground-zero-online.com.

Wilson says that the company would like to add more labels, but he hopes to be choosy, picking prolific labels that are savvy about their business.

In addition to Wilson, who previously worked at Earache, Caroline Distribution, and RED, the company consists so far of Wilson's partners, Bobby Heller and Richie Vetter, founders and principals in the gypsy label; salesmen Vinny Segarra and Joey Intervalla; and two administrative personnel.

Wilson says that Ground Zero's goal is to "become the Mordem of the East Coast," referring to the West Coastbased boutique distributor.





## Merchants & Marketing

#### CHILD'S PLAY

(Continued from page 67)

says Seirafi, noting that "most of the stores using it feature a single title for a month."

"This is an endcap listening station," says Cohen, "highlighting a particular title the retailer's trying to drive home . . . The stores testing it say it's attracting a lot of attention." Cohen notes that its compact size gives it ease of placement in many retail situations. The unit cost to retail is \$1,399.

Cohen and Seirafi say Lift Discplay is also working on creating some custom models for record labels, as well as for "a large corporate entity."

UDDS & SODS: Child's Play was delighted to catch up with bardic storyteller Odds Bodkin the first week of October. Bodkin, a modern-day Orpheus who relates myths, legends, and fairy tales while accompanying himself on harp and acoustic guitar, was in Chicago to perform a series of concerts at the Art Institute in conjunction with its current exhibit of Indian art. Bodkin performed "Tales Of India" for a dozen audiences, kids and grown-ups alike, enthralling all with the exploits of Vishnu, Brahma, Shiva, and other characters of ancient Indian lore.

Bodkin is well acquainted with mythology from all corners of the world; he releases collections on his Bradford, N.H.-based label, Rivertree Productions. His chosen profession, he told Child's Play, grew (interestingly enough) out of a previous occupation as a river guide. Bodkin's fireside stories so enchanted his clients that they could even shrug off extreme climactic discomforts, he told us with a grin.

Bodkin has been recording for Rivertree for more than a decade, and his latest release is a treasure. "The Hidden Grail: Sir Percival And The Fisher King" is a beautifully wrought, spellbinding retelling of one of the most famous and symbolic Arthurian legends. Bodkin follows the tale faithfully, adding atmospheric touches of his own, and the results are magical.

RANKEL-LY SPEAKING: Chicago-based children's artist Joel Frankel, whose first two albums "I Can't Sit Still" and "Don't Sit On A Cactus" are among Child's Play's alltime favorites, are now available on CD. Both discs have been released on Chicago's Crunchy Records, and both packages include lyric booklets. Frankel's highly original songs are truly out-there flights of fancy-who else would construct a tune around an anthropomorphized eating utensil ("Charlie Is A Spoon" from "Don't Sit On A Cactus")? An instructor at Chicago's Old Town School of Folk Music, Frankel has performed on television and in film and landed one of his songs in Tom Hanks' hit movie "Big." His two-album ocurre is a is a worthy addition to any children's music col-

#### Billboard

#### **OCTOBER 25, 1997**

## Top Pop. Catalog Albums.

THIS	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★  ELTON JOHN ▲ 13  GREATEST HITS	
1	l	ROCKET 512532/A&M (7.98/11.98) 5 weeks at No. 1  FLEETWOOD MAC ▲⁴ GREATEST HITS	395_
2	2	WARNER BROS. 25801 (9.98/16.98)  METALLICA METALLICA	270
3	4	ELEKTRA 61113*/EEG (10.98/16.98)  FLEETWOOD MAC   RUMOURS	322
4	6	WARNER BROS. 3010 (7.98/15.98)           PINK FLOYD ▲ 13         DARK SIDE OF THE MOON	145
5	5	CAPITOL 46001* (9.98/15.98)  ELTON JOHN ▲° GOODBYE YELLOW BRICK ROAD	1073
6	3	ROCKET 528159/A&M (10.98/17.98)  NO DOUBT ▲ TRAGIC KINGDOM	107
7	7	TRAUMA 92580*/INTERSCOPE (10.98/16.98)  BOB MARLEY AND THE WAILERS ▲ LEGEND	93
8	8	TUFT GONG 846210*/ISLAND (10.98/17.98)  SOUNDTRACK ▲ * GREASE	435
9	9	POLYDOR 825095/A&M (10.98/17.98)  VARIOUS ARTISTS ▲ JOCK JAMS VOL. 1	223
10	10	TOMMY BOY 1137 (10.98/15.98)  BOB SEGER & THE SILVER BULLET BAND ▲³ GREATEST HITS	116
11	12	CAPITOL 30334* (10.98 15.98)  ALANIS MORISSETTE ▲ JAGGED LITTLE PILL	155
12	14	MAYERICK 45901/WARNER BROS. (10.98/16.98)   JAMES TAYLOR ▲ 10 GREATEST HITS	122
13	11	WARNER BROS. 3113* (7.98/11.98)	364
14	13	SUBLIME  GASQLINE ALLEY 11474,MCA (7.98/12.98)  BEASTIE BOYS  LICENSED TO ILL	50
15	15	DEF JAM S 251 M CURY (7.98 EQ/11.98)  SARAH MCLACHLAN A FUMBLING TOWARDS ECSTASY	319
16	16	NETTWERK 1 AMSTA (10.98/15.98) IS  JIMI HENDRIX THE ULTIMATE EXPERIENCE	161
17	17	MCA 10829 (10.98/17.98)	200
18	18	MIRCURY 522886 (10.98 LQ/16.98)  METALLICAAND JUSTICE FOR ALL	137
19	21	ELEKTRA 60812 EEG (10.98 16.98)	395
20	24	HOLLY 1913 (4.98.7.98)	2
21	19	JIMMY BUFFETT A SONGS YOU KNOW BY HEART MCA 5633* (7 98'11.98)	350
22	23	EAGLES ▲ HELL FREEZES OVER GEFFEN 24725 (12.98/17.98)	153
23	25	BONE THUGS-N-HARMONY & E. 1999 ETERNAL RUTHLESS 5539 'RELATIVITY' (10.98/15.98)	116
24	20	THE ROLLING STONES ▲ HOT ROCKS ABKCO 6667 (15.98 32.98)	266
25	22	2PAC ▲ ME AGAINST THE WORLD INTERSCOPE 50609*/PRIORITY (10.98/16.98)	95
26	26	TOM PETTY AND THE HEARTBREAKERS ▲ GREATEST HITS MCA 10813 (10.98/17.98)  GREATEST HITS	195
27	33	GUNS N' ROSES ▲ APPETITE FOR DESTRUCTION GUFFEN 24148 (7.98/12.98)	338
28	30	JOURNEY'S GREATEST HITS COLUMBIA 44493 (9.98 EQ/15.98)	423
29	37	METALLICA ▲ MASTER OF PUPPETS ELEKTRA 60439/EEG (10.98/16.98)	366
30	35	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> CHRONICLE VOL. 1 FANTASY 2* (12.98/17.98)	240
31	29	VAN MORRISON THE BEST OF VAN MORRISON POLYDOR 841970/A&M (10.98/17.98)	358
32	31	BUSH ▲ SIXTEEN STONE TRAUMA 92531/INTERSCOPE (10.98/16.98) ■	144
33	28	GARTH BROOKS ▲ THE HITS CAPITOL NASHVILLE 29389 (10.98/15.98)	148
34	39	METALLICA ▲ RIDE THE LIGHTNING MEGAFORCE 60396/EEG (10.98 16.98)	349
35		STEVE MILLER BAND A  CAPITOL 46(10) 17/9811.98)  GREATEST HITS 1974-78	326
36	34	AEROSMITH A* BIG ONES GEFER 24716 (12.98/17.98)	69
37	41	DAVE MATTHEWS BAND A UNDER THE TABLE AND DREAMING	157
		RCA 66449 (10.98/15.98)  ENIGMA	329
38_	32	CHARISMA 86224/VIRGIN (10.98/16.98)  VARIOUS ARTISTS A <sup>3</sup> DISNEY CHILDREN'S FAVORITES VOLUME 1	44
39	38_	WALT DISNEY 60605 (5.98/9.98)  QUEEN ▲ GREATEST HITS	
40	45	HOLLYWOOD 161265 (10.98/17.98)  SOUNDTRACK ▲ 8 FOOTLOOSE	250
41	27	COLUMBIA 39242 (5.98 EQ/9.98)  RAGE AGAINST THE MACHINE ▲ RAGE AGAINST THE MACHINE	95
42	50	EPIC 52959* (10.98 EQ/16.98) (IS)  ENYA 4 WATERMARK	160
43	48	REPRISE 26774 WARNER BROS. (10.98/15.98)  CELINE DION A THE COLOUR OF MY LOVE	336
44	-	550 MUSIC 57555 EPIC (10.98 EQ/16.98)  AC/DC ▲ 12 BACK IN BLACK	187
45	46	ATLANTIC 92418/AG (10.98/16.98)  WU-TANG CLAN   ENTER THE WU-TANG (36 CHAMBERS)	195
46	44	LOUD 66336*/RCA (10.98)16.98)  SOUNDTRACK A DIRTY DANCING	64
47	_	RCA 6408* (10.98/16.98)	107
48	42	GARTH BROOKS A NO FENCES CAPITOL NASHVILLE 93866 (9.98/13.98)  RECT OF SADE	232
49	49	SADE ▲³  EPIC 66686* (10.98 EQ/17.98)  BEST OF SADE	113
50		BEE GEES ▲ BEE GEES GREATEST POLYDOR 80007 L/A&M (13.98 22.98)	51

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices. for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equiva-lent prices, which are projected from wholesale prices. (S) indicates past or present Heatseeker title. c 1997. Billboard/BPI Communications, and SoundScan, Inc

#### **ESSENTIAL REFERENCE GUIDES**

- 1. International Buyer's Guide: The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$129
- 2. International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$155
- 4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. \$60
- 5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- 6. The Power Book: The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron
- 7. International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace. \$70

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The winner will be

chosen in a random

drawing from correct

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## łome Vide

## **Studios Add Pizazz To Vid Packages**

#### Eye-Grabbing Designs Leap From Store Shelves

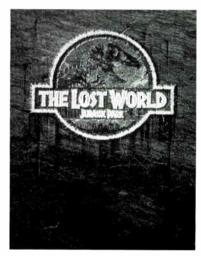
■ BY EILEEN FITZPATRICK

LOS ANGELES—If you see something jumping out at you from a video store shelf, don't be alarmed. It's probably just a new-fangled video box meant to grab your attention.

In an attempt to break through the clutter, suppliers are increasingly using lenticular package designs to attract attention. Lenticular construction, using a mix of plastic and optics, allows the box cover to look like a moving image when viewed from different angles.

"In all of our surveys, retailers tell us the most important marketing element is the packaging," says New Line Home Video VP of marketing Sarah Olson-Graves, "and it's the No. 1 reason consumers make a purchase.'

New Line used lenticular imaging for the 1996 fourth-quarter release "The Adventures Of Pinocchio," a liveaction version of the Disney classic, starring Martin Landau and Jonathan Taylor Thomas. The elaborate cover



The hard-charging T. Rex in Universal Studios Home Video's "The Lost World" seems to leap off the box when consumers view it from a certain angle.

design showed Pinocchio transformed

into the boy.
"With 'Pinocchio,' we wanted to emphasize the story of the puppet turning into a boy," says Olson-Graves, "and this was the best way to leave an impression with the consumer.

New Line was among the first suppliers to take such drastic measures to distinguish its product from the competition. It was quickly followed by 20th Century Fox Home Entertainment, which used a similar design for "Independence Day." For that title, the lenticular box cover showed the White House blown to smithereens by an alien space armada.

Now Universal Studios Home Video has joined the trend. This fall, consumers will be treated to "3-D dinomotion" on boxes of Universal's "The Lost World," the blockbuster sequel to "Jurassic Park."

At first glance, the consumer sees just the title of the movie. But viewed from a different angle, a ferocious T-Rex comes crashing through the words, seemingly headed toward the

Universal executive VP Andrew Kairey says the packaging for "The Lost World" presented a number of challenges. Topping the list was concern that, without something distinctive, the new title would be mistaken for "Jurassic Park." The look of the theatrical campaign for "The Lost World," which comes to video Nov. 4, was nearly identical to the original.

"When you put both products side by side, there was a confusion issue." says Kairey. "We needed to make it stand out." Universal also wanted to add consumer value and maintain the title's "integrity."

In addition, consumer research indicated lenticular packaging would boost intent to purchase. It was "a significant reason to pick up and purchase the video," says Kairey. "Rebates don't serve the instant gratification factor for consumers. Lenticular packaging

Suppliers agree that a good package often entices a consumer to buy and encourages retailers to display the video in a prominent area of the store. Sometimes, the look doesn't need an imaging gimmick if the more conventional will do.

Fox has scored big with its "Star Wars Trilogy: Special Edition," which is packaged in a slip-case featuring Darth Vader's helmet. It arrived at retail in August. "The new 'Star Wars' package has been incredibly well received by retail," says Fox VP of

(Continued on next page)



Body Language. New York retailer Champagne Video was graced recently with the presence of Playmate of the Year Victoria Silvstedt, who helped GM Marc Oringer, right, celebrate the four-store chain's 14th anniversary. She posed for pictures with everyone who bought a Playboy title. Oringer, a Video Software Dealers Assn. 1997 retailer of the year, had more than 75 releases in stock. Playboy also gave away sterling silver key chains with the bunny logo.

## **Home Video Finds A Lower Spot On Media Food Chain; ITA On Optical**

DOMINO EFFECT: Everything's connected, the home video trade is discovering. Or rather rediscovering.

Prerecorded cassettes got their start 20 years ago as a Hollywood afterthought. The studios reluctantly allowed their movies to be sold on tape largely because they didn't have much choice—the bootleggers were ready to clean up otherwise. But home video, considered the runt of a multimedia litter that included theatrical, cable, pay TV, and broadcast, had to respect its place in the order of things. It was not first among equals.

That's ancient history, of course: Movies on tape are a colossus bigger than the rest combined, and home video practitioners have come to expect treatment commensurate with their importance. Now they're

learning otherwise. What retail in particular has forgotten is that, for Hollywood, the cycles are immutable and that the question is always, What have you done for me late-

ly? To which the industry must respond, Not much. Rentals are down, retailers don't buy the way they used to, the shares of publicly owned chains have tanked, etc. Sellthrough is only just holding up its end in a market increasingly skewed toward big hits (Picture This, Billboard, Oct. 18). One distributor in the business 15 years says he's never been so disheartened.

After the glory days of pipeline fill, a fall/winter of discontent could be expected. Distributors love to grumble; it should take just a couple of robust rental releases (like Disney's "Conair" and Paramount's "Face/Off") to turn things

around. But Hollywood isn't waiting.

The studios are shortening the windows between each release medium in an effort to "cream" the sector before under-performing titles go stale. Interest payments on \$80 million productions are onerous; they also have to be met. One home video executive we know, a Steven Seagal fan, marvels at how fast Seagal's "Fire Down Below" went from the big screen, where he'd seen it, to a screener on his desk. The quick video release is more and more the norm as new movies trip over themselves in multiplexes.

Hollywood is making too many features, and knows it, but seems incapable of turning off the spigot. Video rental revenues, factored into production budgets finalized two years ago in better times, are underweight. So it's no surprise that the studios have also shrunk the window between home video and pay-per-view. Try as it might, the Video Software Dealers Assn. (VSDA) won't alter the quest for quick returns; VSDA's campaign for windows of 90 days or longer is a non-starter until members jack up purchases. Blockbuster, meanwhile, is economizing by cutting its budget. Not incidentally, the mega-chain's trying to convince

Diminishing rentals drive more titles directly to sellthrough. Now that the stigma of an R-rated movie has been removed, any feature can qualify for \$24.95 suggested list. One observer predicts 20th Century Fox Home Entertainment will take "Soul Food" that route, and he anticipates "even more" from a theatrical roster of what would have been rental shoo-ins previously. (A family drama with an all-black cast, "Soul Food" appears to have the same crossover appeal as "Waiting To Exhale," a Fox title that proved to have significant sell-through chops.) Paramount's
"In & Out" is also on his

list.



by Seth Goldstein

Paramount, in fact, is a good example of how the economics of the business have flip-flopped this decade. The studio was criticized for releasing "Wayne's World" directly to sell-through and bypassing rental. Critics were right, and the studio was wrong: Sales lagged,

returns soared. These days, however, it's rental that disappoints. Paramount would have no choice but to repeat its original decision.

Casting an envious eye at rental shipments of 500,000 or so cassettes, our source doubts that "we can ever do that again." Exceptions aside, we think he's on the money.

 ${f N}_{
m O}$  MYOPIA: The International Recording Media Assn. (ITA) in Princeton, N.J., trying to give its members a clearer view of optical technologies, wants to launch a marketresearch study similar to its annual analysis of the VHS and 8 mm tape business. Available since 1993, the report is unique. The cost of subscribing to the "Worldwide Optical Media Market Intelligence Service" is \$9,500 to association members and \$12,500 to non-members.

The Stamford, Conn.-based Cambridge Associates, which does the tape survey, will conduct this one as well, drawing on information from the 63 ITA members now in the business. Cambridge president Richard Kelly says he got the idea while attending the Replitech trade show in San Jose, Calif., where many exhibitors displayed enthusiasm but little knowledge of the optical market.

DVD, including video, audio, and computer applications, is the dominant format, accounting for five of the 10 that ITA expects to cover. The final report is due in January.

PARTY TIME: The Vision Fund of America holds its third annual wine-tasting Nov. 5 at the Union League Club in New York. Proceeds from ticket sales, a raffle, and an auction will support activities of the Lighthouse, which helps the blind and vision-impaired. For more information, contact the Lighthouse's Kelly Clark at 212-821-9428.

## For New England's All Star, **Sell-Thru Is Still Paramount**

■ BY EARL PAIGE

LOS ANGELES-When All Star Video talks, rival New England retailers pay attention to the fast-moving chain, based in Franklin, Mass. These days, All Star is talking a lot about sellthrough and its importance to survival.

"We're more aggressive than most," says president Robert Glazier, pointing to his newest stores stocked with 1,000 titles priced between \$9.98 and \$19.98. Taking into account All Star's discounts, "our low end is like \$8.98." he adds. Budget titles generate 50% of his volume, four or five times the level of video chains still weighted heavily toward rental.

Glazier, moreover, takes care to tailor sell-through to the demographics and habits of the neighborhood. A case in point is All Star's expansion onto vacation areas like Cape Cod and Martha's Vineyard, where seasonal residents ordinarily would rather rent and return instead of buy and take

The trick, says Glazier, is to make purchase so attractive that even shorttimers will be tempted. His latest Cape Cod addition houses cassettes in 12,000 square feet, to Glazier's knowledge the largest video store anywhere in the

"You have to be at [minimum advertised price]," he notes. "New England is very competitive and [wholesale club] BJ's is all over, so it's a very exciting situation. We put a special day-glo sell-through sticker on everything, and we feature everything at 10% off." If it works on what Glazier calls the "Cape and islands," he figures it will work throughout the chain.

All Star has a store count of 12, (Continued on page 77)

## **Top Music Videos**...

_		<u></u>				
NEEK	AST WEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL ST REPORTS COLLECTED, COMPILED, AND PROVIDED B	ORE AND RACK SALES Y SoundScan®		sted
THIS WEEK	LAST	WKS.	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	7	Warner Reprise Video 3-38486  I'M BOUT IT ▲²	Fleetwood Mac	LF	19.98
2	3	19	No Limit Video Priority Video 53423  HOMECOMING: THIS IS MY STORY	Master P	LF	19.98
3	2	3	Chordant Dist. Group 4960  DOWNHILL FROM HERE	Various Artists	LF	29.95
4	NE	NÞ	Monterey Home Video 31989	Grateful Dead	LF	29.95
5	27	2	SPECIAL HOMECOMING MOMENTS Chordant Dist. Group 4970	Various Artists Mary-Kate &	LF	29.95
6	4	4	OUR MUSIC VIDEO  Dualstar Video WarnerVision Entertainment 53357	Ashley Olsen	LF	12.95
7	8	17	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist, Group 24504	dc Talk	LF	19.98
8	5	۷	THE GREATEST HITS VIDEO COLLECTION Arista Records Inc. BMG Video 18859-3	Brooks & Ounn	LF	19.98
9	6	54	VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
10	7	28	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
11	13	102	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
12	12	30	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
13	10	7	LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.98
14	15	19	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
15	9	14	GATLIN BROTHERS COME HOME Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95
16	18	122	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
17	16	21	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
18	14	15	JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476	Alanis Morissette	LF	19.98
19	17	49	ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253	311	LF	19.9
20	19	47	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
21	22	198	LIVE SHIT: BINGE & PURGE ▲ 10 Elektra Entertainment 5194	Metallica	LF	89.9
22	24	155	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
23	25	197	OUR FIRST VIDEO   Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.9
24	21	90	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.9
25	26	188	LIVE AT THE ACROPOLIS ▲5 Private Music BMG Video 82163	Yanni	LF	19.9
26	37	49	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.9
27	28	33	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.9
28	20	24	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.9
29	29	47	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/OC	LF	19.9
30	RE-	ENTRY	PEMOTELY CONTROLLED .	Mark Lowry	LF	21.9
31	RE-	ENTRY	R.I.O.TPARTS 1 & 2	Carman	LF	34.9
32	+	177	\$19.98 HOME VID CLIFF'EM ALL! ▲	Metatlica	LF	19.9
33	-	ENTRY	LIVE AT THE EL MOCAMBO	Stevie Ray Vaughan	LF	19.9
34	+-	91	UNPLUGGED ▲	Eric Clapton	LF	24.9
35	+	ENTRY	Warner Reprise Video 3-38311THERE AND THEN	Oasis	LF	19.9
36	+-	1	VIDEO HITS: VOLUME 1 ●	Van Halen	LF	19.9
37	+-	1	Warner Reprise Video 3-38428  LIVE IN LONDON	Hezekiah Walker & The Love	-	19.5
-	+	ENTR	Verity BMG Video 43023	Fellowship Crusade Choir  Jimi Hendrix	LF	14.9
38	+	ENTR	Rhino Home Video 2354		-	+
39	+	ENTRY	Red Ant Video 17000  VIDEO GREATEST HITS-HISTORY A <sup>2</sup>	Ozzy Osbourne	LF	19.9
40	38	113	Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19,9

O RIAA gold cert. for sales of 25,000 units for video singles;  $\blacksquare$  RIAA gold cert. for sales of 50,000 units for SF or LF videos;  $\triangle$  RIAA platinum cert. for sales of 50,000 units for video singles;  $\blacktriangle$  RIAA platinum cert. for sales of 100,000 units for SF or LF videos;  $\Diamond$  RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991;  $\spadesuit$  RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. @1997, Billboard/BPI Communications.

#### STUDIOS ADD PIZAZZ

(Continued from preceding page)

marketing Deborah Mitchell. "They want to display this, and it's helped us merchandise the collection well."

Many retailers used the gift sets to create dramatic displays, she continues. The massed effect prompts consumers to "feel they're getting something very special," she says. Several chains have already declared "Star Wars Trilogy: Special Edition" the definitive holiday gift this season.

"We were looking for shelf-space impact, and from what we found out in our consumer research, this package generated the most purchase intent," Mitchell adds.

However, lenticular packaging does offer a bonus that conventional box art can't match. The add-on image can be removed, enabling suppliers to tout the double image as a free collectible, enhancing the value of the cassette.

Suppliers do experiment with special packaging features to carry the "event" nature of a blockbuster movie to the video release. For example, while Columbia TriStar Home Video



New Line Home Video used lenticular imaging to enhance the package of "The Adventures Of Pinocchio," which was released to sell-through last year.

isn't using a lenticular image for "Men In Black," it is wrapping the box in a slick foil cover.

Columbia VP of marketing Nancy Harris says that the title needs a high profile even though it was the No. 1 box-office hit of the summer. Timing is a key factor: "Men In Black" arrives in stores Nov. 25, the height of the fourth-quarter selling season.

"When someone is walking into a Wal-Mart, buying a video is usually not on their list," says Harris. "They have to be triggered to buy. In reality, creating a specialty box addresses the 'look at me' factor."

New Line's "Spawn" will certainly promote a come-hither look. Olson-Graves says the December rental box will feature "sculptured embossing," which includes the use of a special coating that gives the eye of the title character a bright green glow. Different images are being employed for the two versions, R-rated and PG-13.

When the title is released at sell-through, Olson-Graves adds, the package will be revamped. One possibility is the addition of a collectible on-pack premium. "We'll definitely do a different box for sell-though," she predicts. "With any sell-through title it should look special, because when the consumer buys it, they live with it."

According to Columbia's Harris, not all releases require special handling. The studio thus won't be doing anything different for "My Best Friend's Wedding," due in stores Dec. 9. "Not everything needs the bells and whistles," Harris notes. "We only made a slight change to the key art."

## Top Video Rentals

HIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
	-1	2	1274118881	* No. 1 ★ ★ ★	renomiers	
1	21	2	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey	
2	1	3	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	
3	5	3	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche	
4	26	2	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche	
5	2	9	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt	
6	3	12	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton	
7	4	12	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Oepp	
8	7	8	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton	
9	6	4	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal	
10	8	10	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Oiane Lane	
11	11	2	SELENA (PG)	Warner Home Video 14909	Jennifer Lopez	
-	NE\	-	B.A.P.S. (PG-13)	New Line Home Video	Halle Berry	
13	9	13	ABSOLUTE POWER (R)	Warner Home Video N4413 Warner Home Video 2508	Martin Landau Clint Eastwood	
14	10	9		New Line Home Video	Gene Hackman Holly Hunter	
15	14	6	CRASH (NC-17)	Warner Home Video N4565	James Spader Joaquin Phoenix	
_			INVENTING THE ABBOTTS (R)	FoxVideo 6081  Oimension Home Video	Liv Tyler Neve Campbell	
16	12	15	SCREAM (R)	Buena Vista Home Video 10499	Orew Barrymore  Jon Voight	
17	13	6	ROSEWOOD (R)	Warner Home Video 14536  Miramax Home Entertainment	Ving Rhames Woody Allen	
18	16	8	EVERYONE SAYS I LOVE YOU (R)	Buena Vista Home Video 10488	Goldie Hawn Albert Brooks	
19	20	8	MOTHER (PG-13)	Paramount Home Video 332473	Oebbie Reynolds Howard Stern	
20	18	12	PRIVATE PARTS (R)	Paramount Home Video 33251	Robin Quivers	
21	17	6	LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Nia Long	
22	22	12	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Mille Tom Sizemore	
23	NE	wÞ	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube	
24	29	9	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Oavidson	
25	23	7	THE BEAUTICIAN AND THE BEAST (PG)	Paramount Home Video 334003	Fran Orescher Timothy Oalton	
26	19	20	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn	
27	27	10	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas	
28	24	7	KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew	
29	15	4	MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold Oavid Alan Grier	
30	25	8	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette	
31	28	13	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy	
32	39	11	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne	
33	31	2	THE DAYTRIPPERS (R)	Columbia TriStar Home Video 70373	Stanley Tucci Parker Posey	
34	33	10	JUNGLE 2 JUNGLE (PG)	Walt Oisney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short	
35	NE	W►	SKELETONS (R)	FM Entertainment 3000	Ron Silver James Coburn	
36	34	13	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video	Matthew Perry Salma Hayek	
37	40	4	KOLYA (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10645	Zdenek Sverak Andrej Chalimon	
38	30	2	COMMANDMENTS (R)	Universal Studios Home Video	Andrej Chalimon Aidan Quinn Courtney Cox	
39	-	w▶	DRUNKS (R)	RMC Video 80266.3 Richar		
	11				Faye Ounaway	

♦ 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. © 1997, Billboard/BPI Communications.



Widescreen

JACKIE

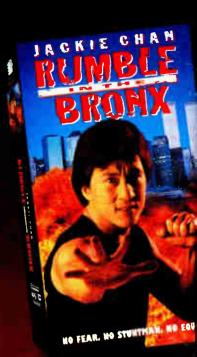
MAN, NO FEAR.

Jackie Chan's

## STRI

n awesome thrill ride featuring the world's most explosive action star fighting for America for the first time. In the air, on the ground and under water. the stunts are real! Mastered in high definition to bring you the ultimate video and audio quality! Chan's authentic action and hilarious heroics make Jackie Chan's First Strike one of the most exciting, fun and unique film experiences you'll ever have. Rated PG-13, VHS #N4556V. Spanish #N4557V, Widescreen #N4601V \$19.98 "Jackie Chan's the world's top action star."

- Roger Ebert, Chicago Sun-Times



"There is no greater Dave Kehr, NY Daily I



A must-have collector's set containing some of the most awesome martial arts films ever made including: The Street Fighter Collector's Edition-#N4301V

- Return Of The Street Fighter-#N4300E
  - The Street Fighter's Last Revenge-#N4384E
    - Sister Street Fighter-#N4302E



Stars SOHNY CH

COLLECTOR'S EDITION Sonny Chiba explodes on the screen as the meanest karate master ever to rule the streets, and the greatest martial arts sensation since Bruce Lee! Exactly as seen in theaters, plus three original theatrical trailers! Rated R VHS #N4431E, Full frame \$9.98 Unrated #N4383E Widescreen #N4301V \$19.98 🖳



### 7 7 88

Sonny Chiba is back, meaner, badder and tougher. He's hired to silence a squealer, but finds himself as the target and he proves he is "The ultimate movie bad ass!" -Chris Miller, N.Y. Post Full frame, Rated R #N4300E, \$9.98 Widescreen #N4482V \$19.98



Abused, but always invincible, Chiba returns...and that means trouble. He's been beaten once...now, Sonny Chiba is determined to not only get even, but get revenge, the last revenge! VHS #N4384E. Rated R \$9.98

**ALL FOR** S.R.P.

## FIRST STRIKE IS CHANTAS

THINGS ARE ROUGH IN NEW YORK TOO...

Sell-Through

o stand-ins and no stunt doubles. Just non-stop action. When Jackie fights, when Jackie jumps from rooftop to rooftop, when Jackie gets dragged by a hovercraft...Jackie does it for real! Re-mastered in high definition. Rated R, VHS #N4410V, Spanish #N4428V, Widescreen #N4494V \$19.98 R

he carnage never stops in Escape From The Bronx as a group of hardened individuals battle a ruthless corporation for the future of the city. VHS #N4605V, Spanish #N4428V, Rated R Approx. 81 mins. \$14.98 \approx





A hard hitting action blast. The making of a martial arts duo, with the master, Sonny Chiba. Sexy, but vicious, Tina is determined to deliver justice...and this time, t's personal.

"Bloody, Brutal and Baaaad!"

 Bob Salmaggi. Swank Magazine VHS #N4302E, Rated R \$9.98 4



 Over 4 million impressions in at least six comic books including: The X-Files,

in December!

Jurassic Park, Xena, Jackie Chan, Mars Attacks, Zorro, plus others!

STREET DATE: 12/2/97



\*Title not available in Carada. \*\*Title available in English speaking Carada only. Titles available through Alliance in Canada and French speaking Canada. Spanish titles not available with closed caption. All prices are suggested retail price in the United States and may vary in Canada.

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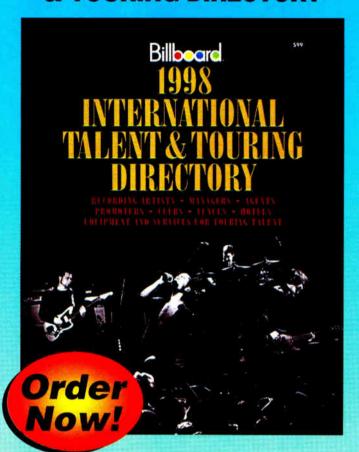


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## Top Video Sales.

1 2 3 4 5 5 6	13 LAST WEEK	∼ WKS. ON CHARI	TITLE	Label	Principal	Year of Release	Rating	
2 3 4 5	1	2		Distributing Label, Catalog Number	Performers	% e ~	Rat	
2 3 4 5	1	2		*** No. 1 ***				Ī
3 4 5		_	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	
5	2	137	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	Ī
5		82	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	Ī
+	NE	N Þ	OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 60428	Oprah Winfrey	1997	NR	T
6	5	9	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	Ť
	4	9	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	T
7	3	6	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	t
8	7	6	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	1
9	NE\	N <b>&gt;</b>	THE X-FILES BOX SET: VOL. 5	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	
10	6	4	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg	1997	G	t
11	12	3	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Lori Loughlin  Various Artists	1997	NR	+
12	9	9	POOH'S GRAND ADVENTURE	Walt Disney Home Video	Animated	1997	G	+
_	NE\	N D	JENNY MCCARTHY: THE PLAYBOY	Buena Vista Home Video 16030 Playboy Home Video		1997	NR	+
14	11	3	YEARS THE SIMPSONS: TRIPLE PACK	Universal Music Video Dist. PBV0822	Jenny McCarthy	-		+
15	8		WILLIAM SHAKESPEARE'S ROMEO	FoxVideo 4102951	Animated  Leonardo Dicaprio	1997	NR	+
+		8	& JULIET	FoxVideo 8737	Claire Danes Soundgarden	1996	PG-13	+
16	17	3	HYPE!	Republic Pictures Home Video 36700  Walt Disney Home Video	Nirvana  Julie Andrews	1996	NR	+
17	10	157	MARY POPPINS ◆	Buena Vista Home Video 9871 MGM/UA Home Video	Dick Van Dyke	1964	G	1
18	21	2	WARRIORS OF VIRTUE	Warner Home Video M546284	Ryan Jeffers	1997	PG	-
19	15	125	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	-
20	NEV	<b>V</b>	DIANA: LEGACY OF A PRINCESS	MPI Home Video MP7275	Various Artists	1997	NR	
21	14	19	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	
22	22	6	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	
23	NEV	<b>v &gt;</b>	FROM DUSK TILL DAWN	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino	1996	R	
24	16	10	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	
25	NEV	<b>V &gt;</b>	THE MIRROR HAS TWO FACES	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges	1996	PG-13	T
26	NEV	<b>V &gt;</b>	THE X-FILES: THE BLESSING WAY/PAPER CLIP	FoxVideo 4100	David Duchovny Gillian Anderson	1997	NR	T
27	NEV	<b>v &gt;</b>	PENTHOUSE: 1997 PET OF THE YEAR PLAY-OFF	Penthouse Video WarnerVision Entertainment 57022-3	Various Artists	1997	NR	İ
28	25	19	I'M BOUT IT ▲²	No Limit Video Priority Video 53423	Master P	1997	R	
29	28	68	JURASSIC PARK ♦	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	
10	NEV	<b>/</b>	BIG NIGHT	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci	1996	R	l
1 1	NEV	<b>V</b>	THE X-FILES: NI SEI/731	FoxVideo 4104	David Duchovny	1997	NR	
32	19	89	GREASE ▲・	Paramount Home Video 1108	Gillian Anderson  John Travolta	1978	PG	
3	24	4	ASTEROID	Live Home Video 60512	Olivia Newton-John Michael Biehn	1996	NR .	
-	NEV	-	THE X-FILES: CLYDE BRUCKMAN/	FoxVideo 6091	Annabella Sciorra  David Duchovny	1996	NR NR	
_	34	4	WAR OF THE COPROHAGES MICROCOSMOS	Walt Disney Home Video	Gillian Anderson	+		-
+	NEV	-	FREEBIRDTHE MOVIE	Buena Vista Home Video 10480	Not Listed	1997	NR DO	
+		-		Cabin Fever Entertainment CF918	Lynyrd Skynyrd  Elizabeth Berkeley	1977	PG	
	NEW	+	ARMITAGE III ALL THE KING'S MEN: THE	Pioneer Entertainment 1370	Kiefer Sutherland	1997	NR	1
_	18	9	SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	1
19	35	84	PRETTY WOMAN	Touchstone Home Video 1027  Walt Disney Home Video	Richard Gere Julia Roberts Glenn Close	1990	R	1

● 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. ◎ 1997, Billboard/BPI Communications.

## **Soft '97 Sales May Bring Return Of 'Little Mermaid'**

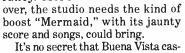
by Eileen Fitzpatrick

MISSING MERMAID: One title conspicuously absent from Buena Vista Home Video's first-quarter lineup is "The Little Mermaid."

The movie, which pretty much rejuvenated Disney's animation business 10 years ago, will be rereleased theatrically in November, which usually means the video reissue isn't far behind. But Buena Vista VP of marketing Bob Kopeck says there are no plans for "Mermaid" next year.

While Disney will move millions of copies of its first-quarter lead reissue, "Peter Pan," consumers are

clamoring most for "Mermaid." Sales were close to 7 million units when the title debuted in 1989 during sellthrough's infancy. More-



sette sales aren't as strong as they used to be, in part because theatrical response to high-profile releases like "Hercules" has tailed off. Significantly, Buena Vista hasn't touted shipment and sell-off figures for a single title, new or reissue, this year. In 1996, the studio couldn't wait to fax press releases crowing about first-week results.

Observers suggest that retailers will likely swallow a strong dose of "Mermaid" units, instead of choking on the current crop of rereleased Disney titles and box-office disappointments. The temptation will probably be too much for Buena Vista, so expect to see "Mermaid" on the summer or early fall schedule.

Meanwhile, the company has announced its first eight DVD titles, led by the Dec. 2 release of "George Of The Jungle." The DVD will debut day-and-date with the cassette. The other titles are "Scream," "Ransom,"
"The Rock," "Tombstone," "Phenomenon," "Tim Burton's The Nightmare Before Christmas," and "Homeward Bound: The Incredible Journey.'

DVD titles will be priced at \$29.99, about \$5 more than others in the format. One added feature: the movie's original theatrical trailer.

VIRTUAL VIDEO PET: Bandai Digital Entertainment hopes to translate the success of its virtual pet, "Tamagotchi," into a home video

The Cypress, Calif.-based game manufacturer has developed a 30minute animated video featuring the "Tamagotchi" characters, to be released later this year or the first quarter of 1998. The CD-ROM version shipped Sept. 30.

Bandai's video was produced by 7th Level, the company's development partner. The price point is expected to be \$14.98. However, before the company enters into the marketplace, it needs to find a distribution

partner. Director of software business John McGanty says that Bandai is "working" on a deal, but it's unclear whether the tape will be released in December.

"We're just starting to talk to distribution partners now," says McGanty, "and it may make sense to hold off the release until January since there is so much competition in the fourth quarter." He hinted that Bandai may only want to reach video specialists, since it already has direct distribution to toy stores and mass merchants.

The "Tamagotchi" virtual pet is the company's biggest seller to date. In Japan, the toy has sold 14 million units following its release in

November 1996. As for the States, Bandai has delivered more than 3.5 million units of the toy since its May launch, McGanty adds.

He says that Bandai anticipates future cassette titles based on its games, but that nothing further is planned for now.

CARLIN CLASSICS: Ventura Marketing has picked up distribution rights to three George Carlin titles, including "George's Best Stuff," George Carlin Back In Town," and "Carlin On Campus."

"Best Stuff" is a compilation of Carlin's best-known routines from his 40 years in show business, among them "Seven Dirty Words You Can Never Say On TV." Carlin, who continues to perform more than 100 concert dates a year, recently wrote the

book "Brain Droppings."
The 90-minute "Best Stuff" will retail for \$14.98 suggested list, \$5 above the other two titles at \$9.98. All arrive in stores Oct. 14. For Ventura, the sell-through titles mark a new direction. The vendor mainly distributes "B" rental titles and foreign movies from Meridian Video and Connoisseur Video.

LYING HIGH: Another hit Columbia movie is headed directly to sellthrough with the Feb. 10, 1998, release of "Air Force One."

The movie, which has earned more than \$175 million at the box office, will carry a minimum advertised price (MAP) of \$14.95, but no suggested list. Retailers who dip below MAP risk losing co-op advertising contributions from the studio.

Like most of Columbia TriStar Home Video's sell-through releases, "Air Force One" will be devoid of any tie-in partners or consumer rebate offers. Columbia will rely on heavy TV advertising on all the major networks and cable broadcasters to drive sales.

The campaign is expected to generate more than 900 million consumer impressions and reach 96% of all households an average of nine times.

#### FOR NEW ENGLAND'S ALL STAR, SELL-THRU IS STILL PARAMOUNT

(Continued from page 72)

according to the newest Video Software Dealers Assn. (VSDA) directory. In fact, the chain is expanding rapidly and now has 20 locations, averaging 5,600 square feet. Five stores have opened in the last 13 months on Cape Cod.

"We've always had a store on Martha's Vineyard, but now we're the largest retailer in the Cape and islands," he adds.

All Star features 180-200 categories, organized where possible with tongue firmly in cheek. Some 200 movies with revenge plots are found under the "Get

Mostly a suburban operation, All Star has not felt the full force of competitive expansion into New England except in Cranston, R.I., where Hollywood Entertainment "has moved in there pretty close," says Glazier. "But we're not too worried because with \$500,000 stores, Hollywood needs a serious population base-I have heard 50,000 people within three miles.'

One factor Glazier is watching with interest is supermarket chain Stop & Shop's decision to discontinue rental. Stop & Shop had been a dominant player for years, catapulting former video head Mark Fisher to the national board of the VSDA.

"The fact that most of the grocery operations in New England have not expanded into rental as they have across the country may have more to do with video stores per capita up here," Glazier suggests. "We have always had a great concentration."

Stop & Shop isn't pulling out of the business. Instead, like All Star, it has shifted its focus to sales. Fisher, meanwhile, has moved on to West Coast Entertainment, another chain trying to balance rental and sell-through. Video specialists have to do the same to remain competitive, Glazier believes.



True to its corporate strategy, All Star Video has stocked plenty of self-through titles in a new, 12,000-square-foot store in Hyannis, Mass., on Cape Cod.

Billboard.

**OCTOBER 25, 1997** 

## Top Special Interest Video Sales...

AGO WKS. TITLE Program Supplier, Catalog Number

AG0 TITLE Program Supplier, Catalog Number

stores sales reports.

#### RECREATIONAL SPORTS...

		'	* * NO. 1 * *	
1	1	75	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	2 17		TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
3	4	47	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
4	7	17	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
5	3	11	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
6	5	39	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
7	9	225	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
8	6	91	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
9	13 3		NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643	19.95
10	RE-E	NTRY	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
11	14	75	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
12	NE	wÞ	JACK NICKLAUS, GOLF MY WAY: PLAYING THE GAME Republic Pictures Home Video 2055	24.98
13	16	57	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
14	8	19	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95
15	10	394	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
16	17	43	SUPER SLUGGERS Orion Home Video 96001	14.98
17	18	3	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95
18	19	45	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
19	11	29	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
20	RE-E	ENTRY	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98

#### HEALTH AND EITNESS

		П	EALTH AND FIINESS			
1	6	25	★ ★ NO. 1 ★ ★ THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98		
2	2	111	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98		
3	12	27	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98		
4	3	93	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98		
5	10	25	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98		
6	NE	wÞ	OPRAH: MAKE THE CONNECTION Buena Vista Home Video 60428	22.99		
7	9	51	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.9		
8	1	37	THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	12.9		
9	NE	wÞ	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.9		
10	4 51		4 51		THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
11	14	47	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98		
12	NE	wÞ	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.9		
13	5	51	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.9		
14	20	85	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.9		
15	13	27	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.9		
16	18	167	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95		
17	11	83	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.9		
18	7	89	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.9		
19	15	139	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.9		
20	8	157	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.9		

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ●1997, Billboard/BPI Communications.

# Reviews Previews



#### POP

#### GREEN DAY

Nimrod

PRODUCERS: Rob Cavallo, Green Day

Reprise 46794

Bay Area rock band Green Day became a standard-bearer of the punk revival after its huge commercial breakthrough in 1994, the nine-times platinum "Dook ie." Since then, the group has struggled to regain its footing. Its follow-up, "Insomniac," was perceived by critics and fans to be a weaker album and accordingly was a commercial "disappointment" at double-platinum. Unfortunately, Green Day's latest effort is not likely to re-establish the trio as the hitmaker it once was. Excepting the surfy instrumental "Last Ride In," the album lacks the melodic punch of "Dookie," and the punk attitude is lost in the mix. Nevertheless, a large installed fan base and the band's high visibility bode well for brisk sales, at least out of the box.

#### RAP

#### **►** COMMON

One Day It'll All Make Sense

PRODUCERS: vario

Eclipsing the clichéd efforts of newjack hacks and other members of the wack pack, Chicago MC treats rap like jazz and uses it as the text for his own life. On this, his third album, one can hear naked emotion, spirituality, and deep thought. His music is at once mind-massaging and foot-stomping. And as he demonstrates that he's master of metaphors and slick lyrical flow, he also shows that he can be a rap ambassador able to bridge the gulf between youth and experience, Guests on the album include Erykah Badu on the bluesy "All Night Long"; Chantay Savage on jumpy first single "Remind-ing Me (Of Sef)"; Lauryn Hill on "Ret-rospect For Life," about the performer's thoughts on abortion; De La Soul on the free-styled "Gettin' Down At The Amphitheater"; and Cannibus, who gets together with Common to advocate for hip-hop reform with stinging battle rhymes.

#### COUNTRY

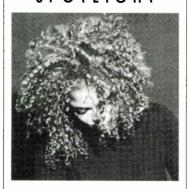
#### ► VARIOUS ARTISTS

Amazing Grace 2: A Country Salute To Gospel

Sparrow 1583

Some of country's finest singers take on some of gospel's most revered songs with rewarding results. John Berry's lilting tenor and a keening steel guitar are perfect foils for "The Old Rugged Cross." Similarly, Trace Adkins' rich baritone and a lone fiddle imbue "Way-faring Stranger" with a winsome folk/gospel feel. Lari White reworks "There Is Power In The Blood" into a gospel torch song. Other standouts include Kim Richey's pure and simple treatment of "A Beautiful Life" and Béla Fleck's understated caressing of

#### SPOTLIGHT



#### JANET The Velvet Rope

PROOUCERS: Ji my Jam, Terry Lewis & Janet Jackson Virgin 44762

On her first new album in four years Miss J. shows a greater mastery of the pop, R&B, hip-hop, dance, and AC idioms than she did on her last two records, "janet." and "Janet Jackson's Rhythm Nation 1814." Furthermore, she is increasingly unafraid to assert herself musically and venture into less sanitized lyrical areas. Cuts like the title track, "You," "What About," "Rope Burn," and a remake of the Rod Stewart hit "Tonight's The Night," in particular, deal with such adult topics as spousal abuse, homosexuality, and phone sex. Elsewhere, Janet makes bold musical statements by inventively borrowing from such varied sources as Mike Oldfield's "Tubular Bells," Joni Mitchell's "Big Yellow Taxi," and Ashford & Simpson's "You're All I Need To Get By." A colorful album that will make a deep impact on Janet's fan base and cement her reputation as one of the industry's most adventurous and most marketable artists.

the overdone "Amazing Grace." Other arrangements are similarly satisfying, with artists including Bryan White, Marty Raybon, Gary Chapman, Charlie Daniels, Billy Ray Cyrus, the Cox Family and Ricky Van Shelton.

#### SPOTLIGHT



#### CORNERSHOP When I Was Born For The 7th Time PRODUCER: Tjinder Singh

Luaka Bop/Warner Bros. 46576

With the world focused on British mainstream alternative rock exports like Oasis, Blur, and Radiohead, Cornershop is the latest in a series of U.K acts that are breaking creative ground but escaping the radar of the mass market—Moloko, Belle & Sebastian, Space, and Manbreak are others that come to mind. Featuring the singing, writing, and producing talents of group mastermind Tjinder Singh, Corner-shop is an eclectic rock/pop/dance outfit that makes use of its Indian roots without falling through a psychedelic trapdoor. The band excels at dance-oriented, melodic pop spiced with exotic instrumental flavors. Highlights include "Sleep On The Left Side," the irresistibly catchy "Brimful Of Asha, "We're In Yr Corner," "Good To Be On The Road Back Home," and a reverent cover of the Beatles' "Norwegian Wood (This Bird Has Flown)." Another gem from David Byrne's rich Luaka Bop imprint.

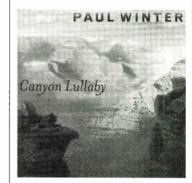
#### JAZZ

#### **★** HANK JONES

Favors

PRODUCER: Junji Takahashi Verve 537 316 Those looking for proof of Hank Jones' modern jazz piano mastery should be directed to this live trio date, where he is

#### SPOTLIGHT



#### PAUL WINTER Canyon Lullaby

PRODUCERS: Paul Winter, Sam West, & Les Kahr Living Music 0033

Musical journeyman Paul Winter delivers his first solo album after a 35year career fronting the Paul Winter Consort and other worldly musical groups. Recorded live on a solar-powered mobile unit in a remote section of the Grand Canvon, the album is a true solo effort, with Winter playing his fluid soprano saxophone against a backdrop of nature sounds—birds, bats, crickets, wind, rain, thunder, and the resonance of the sax itself against the sandstone. Ever the inventive melodist, Winter manages to keep the program captivating despite the self-imposed limitation of a single, monophonic instrument. Highlights include the jazzy "Dream Of The Basketmaker," the folkish "Lizard Lounge," the plaintive "Hummingbird's Ballad," and "Canyon Chaconne," one of two tracks that feature a light organ overdub. A spiritually uplifting album for audiences attuned to new age, world music, folk, and jazz.

sometimes accompanied by Japan's Winds Jazz Orchestra from the Osaka College of Music. As a guest professor, scholar/synco-pator Jones remains fresh, funky, and

#### amplifies the dramatic dynamics of Wayne Shorter's updated blues "Armageddon." WORLD MUSIC

Green Dolphin Street" and "How High The Moon," evokes subtler colorations for

"I Got It Bad (And That Ain't Good)," and

inventive, spurred on by George Mraz and

Dennis Mackrel. Highlights of a strong, mostly standards set are a vibrant "Speak

Low" and a richly resonating "Love For Sale." (Great Jones originals include the

splendidly edgy "Passing Time" and the harmonically elastic "Interface.") The Winds Jazz Orchestra blasts splashy, Oliver Nelson-like interpretations of "On

Carnel Road

PRODUCERS: Fathy Salama, Urs-Albert CrossCurrents Music 50014

Egyptian ensemble Sharkiat creates a thoughtful, skillful world/jazz/pop crossover, performed mostly on indigenous instruments. Standout tracks in a many-textured set include the hypnotic, gorgeously crowded choral harmonies of "Al Kabil," the poignantly cascading melody of "Sultany," and the subtle funk underpinnings of more traditional-sounding tracks "Nahawand" and "A Night In Cairo." Clearer jazz intent is apparent on the bracing, Grappelli-in-Gaza melody of 'Amm" and the wiry funk-drone groove of "Fire Dance." Contact: 610-825-4213.

#### CLASSICAL

► LEILA JOSEFOWICZ

Violin For Anne Rice

PRODUCERS: various

Philips 462 032

Novelist Anne Rice says that as she wrote her latest tome, "Violin," she was inspired by the recordings of violinist Leila Josefowicz. So with "Violin For Anne Rice," we have a collection designed to maximize that connection. Not quite 20 years old, the talented Josefowicz has recorded the Tchaikovsky and Sibelius concertos for Philips, as well as a disc of solo pieces by Bartók, Paganini, and Ysäye. And earlier this year, the label issued a set of hoary showpieces dubbed "Bohemian Rhapsodies." This compilation draws from those albums and adds an atmospheric arrangement of Sting's "Moon Over Bourbon Street" (itself inspired by Rice's "Interview With A Vampire"). In all, the disc has the ability to charm, if you can disregard Rice's hyperbolic (and barely literate) liner notes and the heavy-handed 'corporate synergies" at work.

#### VITAL REISSUES®

#### FRANK ZAPPA

PRODUCER: Frank Zappa

Rykodisc 10513/14 Of Frank Zappa's more than 60 albums, his 1971 soundtrack to "200 Motels" was the only one whose masters he failed to acquire for CD rerelease. The long outof-print album—FZ fans' most sought-after title—is now smartly reissued among the first of Ryko's Metro-Goldwyn-Mayer soundtracks line. More than just a "lost" artifact, "200 Motels" offers a crystallized view of Zappa's many facets: full-tilt rockers like "Mystery Roach" and "Magic Fingers" sit beside dazzling, progressive orchestral themes like "Dance Of The Just Plain Folks" and "Lucy's Seduction Of A Bored Violinist & Postlude," which rub shoulders with exquisite R&B/pop tunes "Daddy, Daddy, Daddy" and "What Will This Evening Bring Me This Morning." This surrealistic rock opera was Zappa's satirical por-trait of American life—and life on the road-featuring lead singers Mark Vol-

man and Howard Kaylan, the Royal Philharmonic Orchestra, and the Top Score Singers. In addition to the original album art, poster, and extensive new liners, this two-CD package includes a sin-gle-mixed "Magic Fingers," four radio ads for the film, and an enhanced track containing its theatrical trailer (which gives a fair idea of the movie's anarchic

#### **MERLE HAGGARD & THE STRANGERS** The Land Of Many Churches

PRODUCERS: Ken Nelson & George Richey Razor & Tie 2158

Of all of Merle Haggard's quirky projects, this is the quirkiest—and one of the most satisfying. The concept: to take his band, along with Bonnie Owens and the Carter Family, to church and record some gospel standards there live during a regular church service. They ended up recording at the Big Creek Baptist Church in Millington, Tenn., San Quentin State Prison's Garden Chapel, the Assembly of God Tabernacle in

Keyes, Calif., and the Nashville Union Rescue Mission. The result—some 70 minutes of prayers and exquisite gospel singing-is unlike any gospel record you've heard before and well worth a spot in any country or gospel collection.

#### **SONNY JAMES**

The Classic Hits Of Sonny James
COMPILATION PRODUCER: Mike Ragogna Razor & Tie 2150

Sonny James is perhaps best remembered for his 1956 teen pop hit "Young Love," but he went on to make a name for himself in country music, primarily by covering pop and R&B hits. He successfully redid such hits as Roy Orbison's "Only The Lonely," Johnny Preston's "Running Bear," the Seekers
"I'll Never Find Another You," the Chordettes' "Born To Be With You," Ivory Joe Hunter's "Empty Arms," and Jimmy Reed's "Bright Lights, Big Those songs and 15 others are included here, along with liner notes and photographs.

#### GOSPEL

**► WILLIAM BECTON & FRIENDS** Heart Of A Love Song

PRODUCER: William Bector

CGI 51416 1318

William Becton follows his meteoric debut, "Broken," and its hit single/ anthem, "Be Encouraged," with an often edgy, utterly engaging look at the intersection of romantic and divine love. "Workin' Out," the first single, is a slamming funk fest, and "Let Me Show You (I Love You Jesus)" has an insinuating groove and a hook that just won't quit. Worthy Is The Lamb" could be a modern-day hymn, and "Show Me How to Love Again" places Becton in the surpris-ing—but totally effective—context of an orchestra and solo acoustic guitar. Becton ably proves that his early success was no fluke and that he's a player who intends on sticking around.

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

### **Reviews & Previews**



#### POP

#### ► MEREDITH BROOKS What Would Happen

PRODUCER: David Ricketts WRITER: M. Brooks PUBLISHER: not listed Capitol 12095 (cassette single) If you're expecting a duplication of Brooks' breakthrough hit, "Bitch," you will initially be disappointed by this far-more subtle rocker. Taken from the album "Blurring The Edges," "What Would Happen" lulls the listener with its mild shuffling beat and restrained guitar work. Brooks should finally shrug off a few of those Alanis Morissette comparisons with a performance that is low on histrionics and high on gritty emotion. Don't let the quiet nature of this track throw you. Rather, open your mind and let the song's slow-

#### AQUA Lollipop (Candyman) (2:54)

ly insinuating hook seep in. Once it

does, you won't soon forget it.

WRITERS: S. Rasted, C. Niereen, L. Nystrom, R. Dif. Hartmann, Langhoff, J. Pederson, K. Delgado

PUBLISHER: not listed
MCA 4080 (c/o Uni) (cassette single)

Can Aqua do it again? The purveyors of the deliciously over-the-top novelty smash "Barbie Girl" try to strike gold a second time with a similar-sounding Euro-NRG ditty. Although "Lollipop" does not have such an immediate, media-friendly punch, it's ultimately just as fun and goofy as its predecessor. Sure, this is pop music at its most frivolous and disposable. But who says every record needs to make a profound statement? Sometimes a fleeting record that inspires a grin or two is just as necessary as music of supreme relevance.

#### LISA LOEB | Do (3:41)

PRODUCER: Juan Patino WRITER: L. Loeb

PUBLISHERS: Furious Rose/Music Corp. of America,

Geffen 1136 (c/o Uni) (cassette single) Loeb steps away from Nine Stories for a single that shows her widening the scope of the sound that made "Stay (I Missed You)" so huge. "I Do" manages to rock with credible authority, but it also sports a melody and chorus that are nothing short of pure pop bliss. Loeb is in excellent voice, undercutting her clever lyrics with palpable emotion and girlish charm. Although nothing can top the pleasure to be derived from the album mix, the single offers an acoustic version that will make triple-A programmers happy. From the forthcoming album "Firecracker."

#### ► DIANA KING L-L-Lies (no timing listed) PRDDUCER: Andy Marvel

WRITERS: D. King, A. Marvel, A. Roman PUBLISHERS: Dekopa, BMI; World of Andy/ Romanesque/Annotation/WB, ASCAP REMIXERS: Handel Tucker, Love To Infinity Work 2966 (c-o Sony) (cassette single) King follows the successful "I Say A Little Prayer" with an original tune that is more in keeping with her reggae/soul roots. She takes full advantage of the opportunity to float a bit of fluid toasting amid the full-bodied diva belting that fuels this track. Producer Andy Marvel successfully straddles a thin line between reggae credibility and pop accessibility, surrounding King with the kind of sweet strings and rugged shuffle beats that top 40 and

R&B programmers readily embrace.

For those hankering for a disco vibe à

la "I Say A Little Prayer," Love To Infinity has been enlisted to restructure the track into a vibrant uptempo

#### ★ 10,000 MANIACS Rainy Day (3:58)

PRODUCER: Fred Maher WRITERS: 10,000 Maniacs PUBLISHERS: Giddy Swells/BMG Songs, ASCAP Geffen 1143 (c/o Uni) (cassette single)
"More Than This" was a fine if not

overly safe way of introducing the new lineup of this venerable band. "Rainy Day" presents the band in full musical strength, with its crafty blend of funk beats and folk-spiced rock guitars. In this setting, Mary Ramsey proves her-self as a formidable front woman, weaving the song's wistful words with a creamy alto and considerable confidence. Don't be surprised if this shining moment from the notable new album "Love Among The Ruins" becomes the sleeper smash of the fall.

#### BOYZONE Picture Of You (3:29)

PRDDUCERS: Absolute PUBLISHERS: 19/BMG/Sony/ATV Tunes/PolyGram,

Polydor 00541 (cassette single)

This videogenic boy group continues in its quest to win the hearts of stateside teens with a cute confection that borrows heavily from the vintage Motown sound of the Temptations and the Four Tops. Unfortunately, their vocals are not nearly as soulful, even though their harmonies are note-perfect. Still, there should certainly be more than a handful of kiddie-driven top 40 stations that will find this track useful. Also, Polydor would be wise to court the mature ears of AC radio listeners, who will get a nostalgic charge out of this "Picture."

#### MIRANDA Who's Got The Power (4:10)

PRDDUCER: Walter "Kandor" Kahn WRITERS: Miranda, T. Tracy, W. Kahn PUBLISHER: Scully, ASCAP Sunshine 835 (cassette single) Dance siren Miranda broadens her creative horizons with a jaunty pop/hiphop chugger. Her chirpy voice has developed a raspy edge that keeps her from being overpowered by the track's busy arrangement of heavy beats and strumming guitars. In fact, she's impressively aggressive. For a softer side of Miranda's personality, check out the additional cut, "Please Stay," an equally airplay-worthy tune that comes in ballad and hip-hop versions. Con-

#### R & B

#### ► IMMATURE Give Up The Ghost (4:12)

PRDDUCERS: Chris Stokes, Mike Dean WRITERS: C. Stokes, M. Dean, B. McCan-PUBLISHER: not listed MCA 11668 (c/o Uni) (cassette single)

tact: 818-769-5050.

This group's moniker seems completely obsolete given the assertive, manly tone of this first slice of its new album, "The Journey." Under jeep-savvy producers Chris Stokes and Mike Dean, the act delivers cool, staccato harmonies and an appropriately muscular bit of lead vamping. R&B tastemakers should snarf this up lickety-split, with pop programmers following close

#### DANCE

#### ► BYRON STINGILY Sing A Song (8:10)

PRODUCER: Mousse T.
WRITERS: Mousse T., B. Stingily, R. Carroll PUBLISHERS: Misam/Mergmusic/Rondor, ASCAP;

REMIXERS: Mousse T., Matthias Heilbronn, Joey Negro, Paul Chambers

Nervous 20283 (12-inch single As clubland gets increasingly itchy for Stingily's full-length solo debut, "The Purist" (due in January), Nervous delivers another smokin' anthem from the set. This time, the legendary housemusic vocalist teams up with red-hot producer Mousse T. for a track that is splashed with commercially viable Euro-disco flavors. Stingily, of course, belts like few others can, soaring over a pile of well-crafted remixes that is designed to please just about every spinner out there. In fact, if you say that you can't play this record, you simply aren't trying. House music just doesn't get better than this. Contact: 212-730-7160

#### DATURA Voo-Doo Believe? (7:20)

PRDDUCERS: Datura WRITERS: Losito, Massavillani, Pagano, Raggi PUBLISHER: Sym, ASCAP REMIXERS: Ralphi Rosario, Tony B!, DJ Drlando Interhit/Priority 04014 (CD single) The wordplay on this Italo-disco twirler is clever, while the chorus has the kind of sing-along quality that crossover hits are made of. Of the nine versions offered, Chicago club mainstay Ralphi Rosario scores the most points in concocting a bassline tough enough to get over on dancefloors, while unfurling several bright key-board lines that will tickle the fancy of mainstream pop punters. One of many standout moments on the "DMA Dance Volume 3: Eurodance" compila-

#### AC

► BILLY JOEL Hey Girl (3:55) PRDDUCERS: Peter Asher, Don DeVito WRITERS: C. King, G. Goffin PUBLISHERS: Screen Gems/EMI, BMI
Columbia 3414 (c/o Sony) (cassette single) What a treat it is to hear Joel wrap his well-worn voice around this classic Carole King/Gerry Goffin composition, which is among the new recordings on his recent greatest-hits collection. He sounds like he's having an absolute blast, belting with romantic urgency amid a rush of smooth strings. Meanwhile. Everette Harp floats a sweet sax solo throughout the track, giving it a warm, retro feel that will delight Joel lovalists-not to mention listeners at AC, triple-A, and top 40 formats.

#### CHUBBY CHECKER Doin' The Zombie (3:11)

PRDDUCER: Flemuel Brown III WRITERS: Davis, Steacher, Wallace PUBLISHERS: Richard Lee Steacher/Chubby Check-

er/Ernest Evans, ASCAP
Bare Bones 4035 (c/o K-tel) (cassette single) Mr. Twist is back and he's ready to teach the world a brand-new dance. With its light funk beats, "Doin' The Zombie" is designed to get Halloween partygoers jumping around with some simple and fun steps. It's a cute ditty that is certainly worth attention. For

added sales incentive, the original recording is featured on the single's flip side

#### STYX Dear John (3:03)

PRODUCER: not listed

PUBLISHERS: Tranquility Base/Warner-Chappell.

CMC International 87238 (c/o BMG) (cassette sin

Here's one to tug at the emotions of longtime Styx fans. Tommy Shaw has penned a loving tribute to late bandmate John Panozzo, replete with delicate acoustic guitars, swelling strings, and melancholy harmonies. Once upon a time, this would have been an instant rock radio smash. Now, it seems far more fitting for AC and triple-A formats. The flip side offers a live version of the classic "Rockin' The Paradise." Both cuts can be found on the new "Return To Paradise" opus.

#### ROCK TRACKS

#### ► MARILYN MANSON Long Hard Road Out

Of Hell (no timing listed)

PRODUCERS: Marilyn Manson, Sean Beaven

PUBLISHERS: Songs of Golgath/Blood Heavy/Dinger

Immortal/Epic/Sony Soundtrax 3379 (c/o Sony)

(cassette single)
The ever-controversial Marilyn Manson is exactly what the soundtrack to "Spawn" needs to draw widespread attention. Besides the band's neverending prominence in the media, the actual track is quite potent. It's awash in noisy, feedback-riddled guitars and ominous gothic rants. Modern rock radio airplay is a given. The only question is, Will this be the Marilyn Manson single to cross into the pop arena? The band has certainly never had a better

#### ▶ PRIMAL SCREAM Burning Wheel (3:51)

PRDDUCERS: Brendan Lynch, Primal ScreawRITERS: Gillespie, Innes, Young, Duffy PUBLISHERS: EMI/EMI-Blackwood/Complete/Incom plete Services/Lip Service, BMI REMIXERS: The Chemical Brothers Reprise 8993 (c/o Warner Bros.) (cassette single)
"Burning Wheel" shows Primal Scream at its tripped-out best, fusing elements

of goth rock with hip-hop and electronica. Love the way the act melts skittling guitars into slick, futuristic keyboards. For the trendy at heart, there's a reconstruction of the song by the Chemical Brothers, who up the ante with a more urgent, rumbling beat. However, they don't enhance the song so much as they obscure it. Stick with the album mix.

#### ★ GENESIS The Dividing Line (5:39)

PRODUCERS: Nick Davis, Tony Banks, Mike Ruther-

WRITERS: T. Banks, M. Rutherford PUBLISHERS: Anthony Banks Ltd./Michael Ruther-

#### Atlantic 8342 (CD promo)

The group's new incarnation rolls along with another melodramatic gem from the "Calling All Stations" collection. Mainstream rock radio listeners who miss the days of prog rock will delight in the expansive, often cinematic quality of "The Dividing Line." The edited version is actually a cheat. You really need to dive into the seven-minute-plus album version to get the full effect of the song, which is propelled by jungle drums and tightly sewn layers of guitars and keyboards. Look for the band on its late fall/early winter concert trek across the U.S. Speaking of live performances, added sales and radio incentive for picking this single is provided by the inclusion of the classic "Turn It On," as recently played at the Kennedy Space Center.

#### ► RAKIM Guess Who's Back (4:09)

PRDDUCERS: Dino Devaille, DJ Clark Kent WR!TER: Rakim

PUBLISHER: not listed
Universal 1225 (c/o Uni) (cassette single) "Incredible" is the only way to describe the second single from Rakim's long-awaited album "The 18th Letter/Book Of Life." So fierce is Rakim's ability and desire to rock a mike and a crowd that "Guess Who's Back" is totally overwhelming to the ear and heart. Could it be that hip-hop is actually exciting again? DJ Clark Kent's production makes for a lethal combination, with the track holding listeners in submission as Rakim delivers lyrical head shots to the dome. No one, even those not old enough to remember "My Melody" or "Microphone Fiend," can safely sleep on Ra's star-power capabilities

#### **▶ DIAMOND FEATURING CRU** The Hiatus

PRDDUCER: Diamond WRITER: Diamond PUBLISHER: not fisted

REMIXER: Diamond Mercury 342 (c/o PolyGram) (cassette single)

Diamond has seen fit to change the remix of "The Hiatus" so substantially that it is a totally different track from the original, which is a plus. Both versions have their own charm—the original being street gritty, and the remix, which features Cru, having an orchestral, saga-styled production. Flipping a lyrical comeback on each version, Diamond guarantees on-air and club spins as each interpretation answers the distinct musical needs of various crowds.

#### ► FUNKDOOBIEST FEATURING DAZ & COBRA RED Papi Chuli (3:58)

PRDDUCER: DJ Rectangle

WRITERS: T. Maxwell, J. Vasquez, DJ Rectangle, D. Dillinger, N. Lares, Cobra Red, A.L. Miller PUBLISHERS: Hot but Sweet/Strept Throat/Funkdoo biest/BMG Songs/DJ Rectangle/Diffinger/Lamar Lares/Tighttacular/A Note a Song/Divine Songs,

RCA 64955 (c/o BMG) (cassette single

A straight-ahead, Latino-flavored track, "Papi Chuli" makes you want to salsa in favor of the knee-jerk, headbobbing reaction usually associated with a hip-hop song. The true wonders of the single are Daz Dillinger's abili-ty to rock his usual flow to the ethnically rich track without coming off silly and Cobra Red's hot-to-death lyrical flow and mike presence, which make her a Latino equivalent of Cheryl "Salt" James. Expect "Papi" to get major play on stations that cater to a Latino, hip-hop-loving demo and in the clubs.

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#### NEW & NOTEWORTHY

JAI | Believe (no timing listed) PRODUCER: Joel Bogen WRITERS: Rowe, Bogen, Bemand

PUBLISHER: BMG, ASCAP
RCA 67514 (c/o BMG) (cassette single) Are you ready for the return of the mods? Charming U.K. newcomer Jai aims to resurrect the '60s-era music/fashion movement with a hit-bound tune that's riddled with loving nods to countless classic pop and R&B artists. Although it's solidly structured and infectious as can be, the real selling point of "I Believe" is Jai's gorgeous tenor voice, which scales to a lilting falsetto with soulful ease. Many are already tripping over themselves to draw comparisons with George Michael, which are mildly accurate. However, by the time Jai whips into the second chorus, there's little doubt that he's got the goods to eventually establish his own distincproof, dig into his full-length debut,

#### THE SUN CLUB Fiesta (5:38)

PRODUCERS: Jaydee, Typar, Adb WRITERS: Jaydee, Typar, Adbe, T. Moran, A.

PUBLISHERS: Next Mission/Nanada/Impression First/Mr. Tan Man/Andy Panda, ASCAP REMIXERS: Tony Moran, Jaydee, Space Frog Epidrome/Epic 2799 (c/o Sony) (12-inch single) If you're an import hound with a nose for edgy club fare, then you probably already know and love this anthem, which bares the unmistakable stamp of high-profile group member Jaydee. If not, then prepare for a groove journey rife with contagious percussion breaks and a hook that you won't soon forget. "Fiesta" gains its crossover radio potential by way of Tony Moran's pop-smart remix, which actually reconstructs the track to the point of making it a brand-new jam. Talk about getting more bang for your buck!

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

tive sound and style. For further

### **Reviews & Previews**



#### RICHARD SCARRY'S THE FIRST HALLOWEEN **EVER**

25 minutes, \$9.95

This first Halloween tape ever from the folks at Busytown provides a sort of plausible tale of the genesis of the modern American Halloween. Many years ago in a time of deep superstition, a husband and wife find themselves lost in the forest as darkness approaches. Rather than give into the fear that spooks are lurking nearby, they decide to turn the tables and decorate themselves in mud. leaves, and sticks in an effort to scare the ghosts away. The animated tape also includes two additional segments-in one, "Who's Too Scared To Masquerade," members of Mrs. Murphy's class discuss some of the more frightening aspects of Halloween and determine that it's more fun to trick or treat as a group. The other new segment is "The New Neighbors.'

#### YOUR CHILD CAN BE IN T.V. COMMERCIALS

Christie & Kornfeld Proc 50 minutes, \$29.95

A Hollywood veteran and acting teacher talks parents through the basics of breaking their kids into show biz. Talk ing directly into the camera for the majority of the tape, she runs through the basics, including how to select a head shot, getting an agent, and how to behave when you're on the set. There's also a welcome segment regarding safety issues. Interviews with a children's casting director and talent agent provide additional insights. The tape also provides several money- and time-saving tips. For example, experts in the field suggest that parents don't need expensive photos to send out in initial mailings. A well-taken casual snapshot works just as well. While the tape begins with the cautionary note that the children, and not the parents, must want to pursue an acting career themselves, the program was clearly created for parents who are enthusiastic about the possibilities. Contact: 707-773-0213.

#### THE BEST OF BRITISH FILM COMEOY

90 minutes, \$29.95

Fans of the distinctly British brand of comedy will want to make some popcorn

and curl up on the couch to take in this two-tape boxed set. The pride and joy of U.K. comedy from the '20s through the 70s, including Marty Feldman, Margaret Rutherford, Peter Sellers, and Benny Hill, are all represented in a montage of film clips that shine by themselves and are sinfully hilarious as a whole. Other featured comics include Eric Idle, Ronnie Barker, Alec Guinness, and Tony Hancock. Viewers will have a blast reminiscing and looking for their favorite characters in this barrage of verbal, physical, and situation comedy.

#### THE ART OF MODELING

50 minutes, \$29.95

Hosted by 10-year model Kristen Jensen, this business-minded tape leaves diet and exercise to other tapes and focuses on how to turn the whole glamour package into a career. Stellar production values, including lots of quick cuts and onscreen attention grabbers, breaks down the whirlwind world of modeling into bitesized segments that are easily digestible. Interviews with models, agents, and others who make their living in the limelight detail the rigors of the starting out.

Areas covered include getting an agent, building a portfolio, and even dealing with job-related stress. Of course, every thing seems a bit too easy, but the tape is a good one for those who are considering a serious move into modeling. Contact: 888-ART-1011.

#### TV NATION

Columbia TriStar Home Video

90 minutes, \$14.95
Fans of Michael Moore's ill-fated hourlong NBC series will welcome the show's debut on video. The filmmaker and social commentator uses his camera and mike to expose the foibles of the world, employing much of the same sardonic wit that tempered his examination of General Motors in the acclaimed documentary "Roger & Me." In this series, Moore delves into a variety a political hot potatoes. Segments include enlisting a real estate agent to help him house-hunt in chemically polluted Love Canal, paying a visit to a factory just across the Mexican border to discuss the NAFTA treaty with various executives, and discussing

the best U.S. targets for a deadly missile attack with Russian military experts. Although some of the "TV Nation" stunts are best left to Letterman-such as measuring the time it takes for an African-American man (in this case "Homicide" star Yaphet Kotto) vs. a white man (who happens to be a convicted criminal) to hail a cab-Moore's sardonic insights are always welcome. Columbia TriStar is releasing two tapes with two episodes each.

#### FOREVER FAMILY: HOW TO CARE FOR AGING PARENTS AND YOU

Family Concerns LLC 30 minutes each, \$29.95 for three-tape set This three-part series was created for those facing life-altering decisions regarding care for an elderly parent or loved one. Although it is comprehensive, the presentation is a little dry. Considering that the 85-plus demographic is the fastest-growing segment of the U.S. population, the potential market for the program is vast. Recent statistics also show that providing care at home is the choice of more than 80% of families, with a scant 5% of elderly people receiving care in nursing homes. The series explains that preparation is the key to making these adjustments. A question-andanswer format delves into such topics as how to honestly assess a situation, how important it is to include the older person in the decisions that will affect his or her life, and how to use community resources to ease the load. Other titles in the series that explore these topics in more detail are "How To Provide Care At Home" and "How To Access Community Resources," Contact: 800-556-5954.

#### ENTER \* ACTIVE

NHL FACE OFF '98

The latest in the "Face Off" series bodychecks its competition. The series has always been a leader in intricate and

realistic gameplay, but the look and feel of this year's version is sharper and glossier. The credit goes to developer Killer Game, which has developed a new capture movement and pays closer attention to audio and video details, as well as adding a few new player tricks. Those who have warmed up with previous editions will take to this new title immediately. Those getting a console for Christmas may need time to acclimate themselves to this intricate, advanced

#### THE LOST WORLD

Sega/Appaloosa Sega Saturn

Though most games based on blockbuster movies have fallen far short in both content and sales, "The Lost World" is a promising fourth-quarter contender, thanks to its gripping environments and novel spin on the usual film-based story line. Here, in addition to acting as human characters, players get a chance to wreak havoc as dinosaurs. Players can make mincemeat of humans and other dinosaurs as the formidable T-Rex or tear through lush forests and caves as the less impressive compy. Both dinosaurs are detailed, highly animated figures. The only drawback is that mastering each level of gameplay for the first time can become

#### A U D I O B O O K S BY TRUDI MILLER ROSENBLUM

ACHIEVING EMOTIONAL LITERACY By Claude Steiner, Ph.D. Read by the author Simon & Schuster Audio

1.5 hours (abridged), \$12 ISBN 0-671-57747-6

The concept of emotional intelligence has gotten a lot of attention since the publication of Daniel Goleman's best seller of the same name. Here, psychologist Claude Steiner suggests ways to get in touch with one's emotions and get along better with others. His tips are practical and useful. For example, instead of nagging and accusing loved ones, Steiner advises phrasing complaints in "action/ emotion" form: "When you do x, it makes me feel y." This nonjudgmental approach helps increase understanding without putting others on the defensive. He also offers suggestions for improving relationships with spouses, children, and co-

SCARY STORIES FOR SLEEP-OVERS Based on the stories of R.C. Welch Read by Boyd Gaines **EVEN MORE SCARY STORIES FOR SLEEP-**

Based on the stories of Q.L. Pearce Read by Boyd Gaines Each 1 hour, \$6.95 ISBN 1-56511-222-9

These collections of stories leave something to be desired for their target audience: kids at sleepovers. The stories themselves are good, and the endings all pack a surprise punch. The problem is that the tales start off slowly, and kids listening at a sleepover may grow impatient. In addition, Boyd Gaines reads in a calm, matter-of-fact voice that does not evoke tension, and the lack of music and sound effects also hampers this audio. The one exception is the excellent story that opens the second tape, in which a boy buys a white flute, not realizing that it was carved from the bone of a dead man. Each time he plays the flute, the corpse awakens and comes closer, wanting to regain its missing bones.
Unlike the low-key style of the other stories, this one has all the scary details kids want. Gaines reads the passages about the corpse in a thin, sinister voice with a trace of British accent, and the result is chilling. If he had used that kind of voice on the other stories, they would have been much more effective.

#### IN PRINT

**EL SID: SAINT VICIOUS** By David Dalton St. Martin's Press 223 pages, \$21.95

#### KISS THIS: PUNK IN THE PRESENT TENSE By Gina Arnold

207 pages, \$11.95

Most biographers remain faithful to their subjects. Whether setting them up as noble or tearing them down as evil, they struggle to push them to the front of their time and place.

Fortunately, David Dalton refrains from giving Sid Vicious more credit (or blame) than the title "El Sid: Saint. Vicious," suggests. Instead, Dalton uses Sid for his own design to analyze the story of the Sex Pistols and the dawn of punk.

Rather than drawing out Sid's pre-Pistol boyhood or rehashing the old Sid-and-Nancy routine, the book concentrates on Sid's extremely short punk years-from dull-witted, masochistic street kid to his unavoidable self-annihilation. It's clear why Dalton chooses him to burrow into punk's past, because aside from being moronic and violent, Sid Vicious embodied what punk was and what it has become.

For Malcolm McLaren, the Pistols' manager, the group was the

DAVID DALTON

ultimate art installation of postmodern publicity stunts. The stunts were something he could manipulate and take credit for.

On the other hand, lead singer Johnny Rotten used the group as a pulpit from which he dispatched his irony and sarcasm. Fellow bandmembers Paul Cook and Steve Jones just liked being in a rock'n'roll band. But the Sex Pistols were Sid's life, and he was the band's most ardent fan.

When the Pistols fired original bass player Glen Matlock, Sid fueled himself on amphetamines, put on a Ramones LP, and taught himself the instrument in one long night. Punk was do-it-yourself for Sid, but it was also about community and belonging, disrupting the stagnating rock oligarchy, energy and aggression, and believing.

Dalton goes to great length analyzing this, as well as the other forces that drove the scene. Using sharp, well-written prose, his depictions often come off the page as animated sequences and distorted little dramas. But his entries from the imaginary "Sid's Diaries" offer less to the reader than Dalton probably intended.

Moving on to what punk has become, Gina Arnold's "Kiss This: Punk In The Present Tense" is a studied, straightforward search for punk around the planet.

She starts her quest in the most obvious place—a Sex Pistols' Filthy Lucre reunion tour stop at an outdoor music festival in Finland, where punk had seemingly met its end. But Arnold picks up a new trail and finds that punk continues to exist.

Her chapters on Green Day and Rancid show how core punk fans systematically turn away from any act that finds success outside their own guarded community.

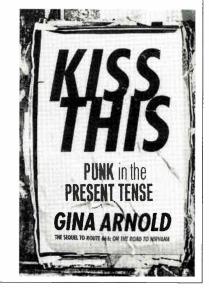
She also details the work of 924 Gilman Street, a co-op punk club in Berkeley, Calif., as it tries to prevent a yuppie-attracting brew-pub from opening across the street. The Gilman volunteers who run the club come off sounding like the establishment when they use the argument

that the brew-pub will attract an unfavorable element to the neighborhood. It was the same one levied against them when their club opened.

Elsewhere, punk isn't as conflicted. Arnold travels to Eastern Europe to hear the stories of punk bands that have operated secretly for years, filing themselves under the state-approved jazz category to avoid controversy. They play weddings where no one actually gets married and change their names after each

Currently, under Eastern Europe's democratic conditions, these bands are just learning how to develop their own punkness . . . well, at least those who aren't trying to sound like Nirvana. Also, the punk subculture is finding new energy in the growing "queercore" movement, in which "out" bands rock hard and sell records that appeal to gay and straight kids alike.

Because much of what appears in the book is culled from articles written for various publications, some of the information is redundant. Also, its 'present tense" seems limited to 1996. That aside, the book's value is in Arnold's thoughtful consideration of the subject and her ability to supply a lot of information without weighing it down. PORTER HALL



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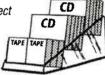
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## MTV's Schuon Keeps Radio Roots As Network Diversifies

Editor's note: If you were in Orlando, Fla., for the Billboard/Airplay Monitor Radio Seminar and Awards Oct. 16-18, you heard MTV executive VP of programming Andy Schuon deliver the keynote address the morning of Oct. 17. Here are his views on the state of radio, the launch of M2, and not being able to take his KROQ Los Angeles morning show out for breakfast. The story was prepared by Top 40 Airplay Monitor managing editor Kevin Carter.

"I don't listen to the radio as often as I would like," Schuon says. "I live in New York City and have a very short commute to work. But I still love radio-where else could you be in Anytown, U.S.A., and still be in show busi-

"I was always fascinated with radio and also wanted to be a stand-up comeair shift, I quickly changed my career goal to programmer. Sure it was cool doing a show, but I wanted to be the guy who writes these liner cards; I wanted to have some control over what happened. Hell, I held an air-check session with myself before I'd let the PD hear it.'

Once he hits the office, Schuon, gainfully employed in a visual medium, heads right for the TV. "I've got picture-in-picture that splits four ways he says. His channels of choice? He mentions MTV, VH1, and CNN, along with a fourth, rotating wild-card pick.

"I do have a stereo in my office, with most of the New York stations preset. like [WXRK] K-Rock or [WHTZ] Z100," he says. However, in his capacity of overseeing the music, talent, production, and program-scheduling departments, and with close to 100 employees, Schuon is rarely found in his office. He's usually spotted running through the several floors of MTV or in nonstop meetings. However, he says, "I remain fascinated by radio, I find myself spending most of my weekend listening in the car, because I miss it.'



drive, what with Howard Stern and Mark and Brian. We figured we could take a backdoor approach and build listenership in other

"Unlike radio, we're not in the perception business," Schuon says. "In radio, I could say, 'You're listening to 40

minutes of nonstop KROQ,' and even if

they only listened for 15 minutes, we

could get credit for 40," he says. In TV,

vou can't fake it-I'm in a metered

business, thanks to Mr. [A.C.] Nielsen.'

programming? Schuon set the stage for

that trend back at KROQ, when people

thought he was crazy to dump music

programming for a relationship talk

show. "We decided to launch 'Lovelines'

during the week of Valentine's Day, just to mask it," he recalls. "We figured, if

it doesn't work, we'll just pull it, but if

it works, let's never

take it off. Needless

to say, it's been on

were having a diffi-

cult time being com-

petitive in morning

Another reason

ever since."

What, if any, lessons can radio learn from MTV's evolution into longform

dayparts." He later assembled the current KROQ morning team of Kevin and Bean. "The station already had a unique musical identity—we needed a handle to pull more mainstream listeners in the door," Schuon recalls. Those early Kevin and Bean days were a crap-shoot, to say the least. "Here I was, a 25-year-old PD given the shot of my career, and I'm sitting with Kevin and Bean at the IHOP in Burbank after their show, saying, 'Well, we got through another one. What do ya

To add insult to injury, Schuon says, the station refused to reimburse him for breakfast, even after he called it a morning-show meeting.

After his experiences with growing talent on the radio side, Schuon helped MTV become famous for creating Jenny McCarthy, now an NBC sitcom star, as well as "Remote Control" vet Colin Quinn, now a regular on "Saturday Night Live." Schuon cites other MTV staffers who are headed for mass-appeal acceptance: Kennedy, who will be doing commentary during next year's Olympics; Toby Aimes, who joined from MTV Europe for the live afternoon show; Ananda Lewis, who worked on BET's "Teen Summit"; and Carson Daily, another KROQ import. Another radio vet, Matt Pinfield, continues to host "120 Minutes" while picking up a new show called "Mattrock," available in both a daily and weekly edition.

#### **TWO LOVES**

Some people who make the transithemselves somehow higher on the college and wanted to stay there foreyer," he says. "I've had some great radio jobs and wouldn't trade any of those experiences for anything."

Based on the success that Schuon and television.

stations like KISS San Antonio, Texas, KAZY Denver, and, of course, KROQ,' he adds. "Marketing, promotion, and branding-that's what MTV is about."

To help move that L.A. spirit to the sister network M2.

Upon Schuon's arrival, MTV was very much a radio station with pictures. Today, he's working on achieving a balance between videos and longform programming. "MTV is now on its third or fourth cycle of viewers, and we must stay true to its personality," says Schuon. "Yes, the music industry gets frustrated, but longform programming acts like a magnet to get viewers through the door. Someone may tune in and see a promo for 'Babyface Unplugged,' the MTV Awards, or a promo for the Buzzclip of the week.

#### **M2 THE GROOVE**

Growing up in Reno, Nev., Schuon listened to legendary top 40 KFRC San Francisco and its heritage rock rival, KSAN, via cable. "I was inspired by how perfectly executed KFRC was and was equally inspired by the free form and creativity of KSAN, and I took that spirit with me when we created M2," he says. "Everything in life is so formatted today, even walking down a grocery aisle.

Every single song on M2 is handselected by the trained artisans of MTV programming," Schuon says with a grin. "The idea is that every video relates to the one before it in some way. either by the director or musical style, but there will be threads of commonality. We don't just hit 'return' and spit

(Continued on next page)

tion from radio to TV forever perceive show-biz food chain. Schuon doesn't give off that vibe. "When I was in radio. it was comfortable, like when you're in

enjoyed when he programmed modern rock pioneer KROQ Los Angeles, MTV came calling in 1992. "You do on the radio what we want to do on TV," he recalls MTV saying. "I thought it was a great thing to have a chance to mess around with my two main loves, music

"I fueled my career at well-branded

New York base of MTV, Schuon initially recruited KROQ veterans Lewis Largent and former intern-turned-VJ Kennedy. Later, Darcy Fulmer joined VH1 and is now concentrating on new

**Kids Around For Charity** 

Following in the footsteps of, hmm, no one before him, KHKS Dallas morning show host Kidd Kraddick has pub-

lished a romance par-ody novel, "Rude Awakenings."

The dime-store novelette—featuring groaner similes in the vein of "The doors opened from the center, like Moses parting the Red Sea, except that was a much bigger deal than an elevator door

opening"-found its way into print as a fund-raiser for "Kidd's Kids." the DJ's charity organization that sends chronically and terminally ill children and their families on a trip to Walt Disnev World in Florida each year. All initial expenses to publish the book were

With Novel, KHKS' Kraddick

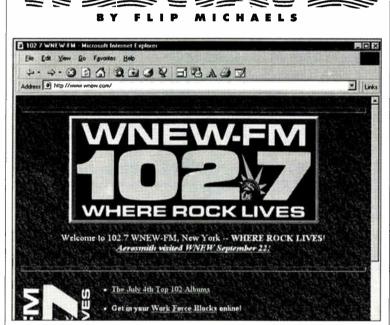
Following is a typical passage from

"She stared at him intently Chase always thought her eyes were like two brown circles with big black dots in the center. Knowing that he didn't have to lie, he felt the floodgates open, as if gates holding back lots of water had given way and the water was rushing over the gates. He rushed to her. She rushed to him.

"They raced across the crowded hotel lobby toward each other like two freight trains, one having left Trenton at 6:36 p.m. traveling at 55 mph, the other from Erie at 4:19 p.m. at a speed of 35 mph.

"Finally they embraced. In his arms, Rebecca was home again, even though she was in a hotel several miles from her house.

CHUCK TAYLOR



Along with such landmarks as Ellis Island, the Statue of Liberty, and the Empire State Building is another New York must-see site: WNEW.com, "where rock lives."

Here, CBS' classic rock outlet pushes entertainment to the edge with what is believed to be the first-ever virtual-reality station tour.

"Back in 1996, Apple wanted to promote their new technology, including their [World Wide] Web designing like the BMW Z3 page. I saw the QTVR [QuickTime Virtual Reality] of the Z3 Roadster that they put together and suggested that we could do the same with our studios," says Web designer Scott Colombo.

'Simply put, the QTVR is created by having a photographer take 360 degrees' worth of film, digitizing it [scanning it into a Mac], and having Apple's QuickTime VR software connect the pictures."

WNEW.com interacts with listeners, meanwhile, giving them online opportunities to contact air staff and station personnel, as well as to test their knowledge of music with "Name That Tune" and "Rewind At Nine."

"Our listeners have lots of fun," says WNEW GM Kevin Smith. "From concerts and contests to the latest

news on breaking albums, the site gets the information out to our listen-

WNEW also keeps browsers at bay with "Work Force Block" requests, a downloadable WNEW/Microsoft Internet Explorer 3.02 for Windows 95/ Windows 3.1, and a "Wall Of Fame," complete with (.jpg) pictures of artists like Billy Joel, Keith Richards, the Smithereens, and Andy Summers of the Police.

But it's not all fun and games. The WNEW Web site has also become a vehicle of charitable gains. "Last year we joined forces with Microsoft's Bill Gates to promote the not-for-profit organization World Hunger," Smith says. "For every user who downloaded the new Netscape browser through our page, Bill Gates would donate \$1 to the cause. We raised over \$5,000,"

WNEW's latest effort, "The Home Run Club," groups Yankee center fielder Bernie Williams with morning man Dave Herman. Through the support of Yankee fans, "The Home Run Club" has raised more than \$350,000.

"There's definitely money to be made on the Internet," adds Smith. "It's an added value to our clients.

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### OCTOBER 25, 1997

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11	110	8	CURB 73022	♦ SMASH MOON
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(13)	5   19	7	INTERSCORE	◆ THE VERVE PIPE
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14	-	26	THE FRESHWEN	◆ CHUMBAWAMBA
15	14 13	20	TUBTHUMPING TUBTHUMPING	♦ DAVE MATTHEWS BAND
(16)	23 2	3	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL CRASH INTO ME	♦ AMY GRANT
(10)	-	6 35	RCA ALBUM CUT	AMILE
17	16	0	TAKES A LITTLE TIME	THE MIGHTY MIGHTY BOSSTUNES
(18)	20	20 9	A&M ALBUM COT	◆ THE MIGHTY MIGHTY BOSSTONES  ◆ FIONA APPLE
-	10	18 1		20014
19	19	-		◆ SHERYL CROW
20	21	21	- CHANGE WOULD	♦ THE WALLFLOWERS
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21	111		23 A&M ALBUM OUT  15 THE DIFFERENCE INTERSCOPE ALBUM CUT  INTERSCOPE ALBUM CUT  INTERSCOPE ALBUM COMES (W	TH MY HEART) + BACKSTREET BOYS
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## Radio

## PROGRAMMING **SUMMER '97 ARBITRONS**

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron. ormat 3.2 2.6 1.4 1.2 3.2 1.4

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## MTV'S SCHUON KEEPS RADIO ROOTS

(Continued from preceding page)

out music." Schuon notes that there have been preliminary talks about launching another channel in the

MTV also recently unveiled new, multimillion-dollar studios overlooking New York's Times Square, featuring blocklong, two-story-high windows, and with that, the announcement of live programming. "Again, as a radio guy, I missed the experience of walking into the control room and smelling the cigarette smoke from the jock before me, Schuon says. It is that sense of immediacy, borrowed from radio, that now powers MTV programming. In most eases, Schuon says, any pre-taping will be done the same day, "plus live breaks with a lot of interaction with the news department," he says.

### GETTING ON THE WEB

MTV was early in its involvement with America Online and the subsequent birth of MTV Online. What is the value in extending the product line to an arena that some say competes with radio and TV? "Sure it's competition for us, let's face it, we're all fighting for eyeballs," Schuon says. "In the Internet arena, we figured we would plant our stake in the ground now and deal with it in the future. Besides, it's good for our image and a great extension of our product to our audience."

To that end, MTV uses the expertise of another radio vet: Matt Farber.

KSHE Schuon admits to surfing the World WALC Wide Web and spotting some bad radio station Web sites: "You look at an outof-focus picture of some night jammer somewhere and you think, 'They should have kept the mystique alive.

### RIVAL IN THE BATHROOM

From his current vantage point, KATZ-FM **WCBW** Schuon is amazed at the rapid changes KFNS in his former radio landscape. "I still WEW have friends in radio," he says, "and I wonder from afar how they can possibly still get people to push the envelope creatively when one owner has five stations in the same market. I loved the competitive aspect of radio. In Denver, I was locked in a five-way rock battle, and we just loved nailing the competition. Today, that guy is using the same bathroom as you; I imagine that would cause some tension.

Schuon also imagines the collective fun come budget time: "One PD wondering, Hey, how come he got money for an outdoor campaign and I didn't?"

"I'm now working harder than I ever have, but this position is very rewarding, creative, interesting, and inspiring, reative, "Being here at MTV has ing," he says. taken me to places, both physically and creatively, that I never would have had a chance to go to in radio."

- 34	Su 196	.Fa ¹96	W '96		Su 97
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WXKS-FM

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200W

WCRB

WBMX

WKLB

WEEL

WZLX

WBOS

WEGQ

WFNX

WILD

KFMB-FM

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KLOU

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1.1 & 1.3
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#### N/T BALTIMORE-8.2

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WOLB

## **New Acts Find A Friend In** 'Rockaway'; 'Face On MTV This week's column was prepared

by guest columnist Sharon Stein-

AT THE BEACH: Record store owner John Ficarrotta, who opened his Point Pleasant Beach, N.J.-based alternative music retail outlet Rockaway Beach four years ago, is seeing local music video exposure increase album sales of obscure, underground, and up-and-

Tying together his retail interest with video exposure, this past Memorial Day Ficarrotta launched "Rockaway Beach," a

self-produced half-hour local music video show, airing 8:30-9 p.m. Tuesdays, Wednesdays, and Thursdays on leased access via Comcast Cable in Ocean County (penetrating 38,000-250,000 households—depending on the season over five New Jersey towns). Since the show began, Ficarrotta says, the show/retail tie-in is a logical two-way process: His customers'

musical tastes influence the show's content, while its effect on buying patterns is clear. During each episode, viewers

see as many as seven videos, depending on the length of interspersed artist interviews, live performance segments and electronic press kits. Ficarrotta understands his buyers' musical leanings and programs "Rockaway Beach" with that in mind. He stays away from mainstream clips, like Mariah Carey or Hootie & the Blowfish, opting for ska, punk, alternative, and even swing, which are his store's specialty. If his customers favor Prodigy or the Chemical Brothers, that's the type of video he'll add.

Conversely, after giving TV exposure to a swing band like Cherry Poppin' Daddies, "Every time we play it, someone comes in Ito the store | and asks for it," say Ficarrotta. "We're finding that with a lot of unknown independent bands, for example, Link 80 on Asian Man Records. We are a source for these bands. Everything on the show can be purchased at the store. New customers who are fans of the show come to the store. Every day someone comes in that

LOS ANGELES Cosmic Slop Shop and director Six

browsed Billboard Live for shots for the

Director Piper Ferguson lensed and

produced "Drop The Break" for techno

Ferguson also shot "Come On

Everybody" by Czech singer Extaza.

**NEW YORK** 

doesn't fit my target market, such as a 50-year-old man like the train conductor. Because it's local, it adds to the attraction."

Boosting "Rockaway Beach's" local appeal, store regulars go on-air to introduce clips and close the show. "What 17-year-old doesn't want to be on television?" says Ficarrotta. "It makes them popular."

He notes that independent labels have been particularly responsive, servicing videos and arranging interviews, but when it comes to the majors, it hasn't been easy. "The major labels make me work for it,

which I don't under-stand," he says. "To get an interview is difficult. There's all this red tape."

If Ficarrotta's plan to syndicate the show by the new year solidifies, those difficulties might decrease. But currently, for lesser-known acts that don't get exposure on the national video channels, "Rockaway Beach" is making a difference.

GRAMMY-WINNING producer/performer Kenneth "Babyface" Edmonds was joined by what he calls the musical "dream team" of Eric Clapton, Stevie Wonder, K-Ci & JoJo (of Jodeci), and vocalists Beverly Crowder and Shanice Wilson during "Babyface & Friends Unplugged (Club Style)." The concert, which was taped Sept. 25 at the Hammerstein Ballroom in New York, is premiering on MTV Nov. 21 at 10 p.m. EST/PST.

The performance weaves the Epic recording artist's solo performances with accompaniment from guests whom he calls "an honor to be with."

The rest of the musical "dream team" includes bassist Nate East, drummer Ricky Lawson, percussionist Sheila E., guitarist Michael Thompson, keyboardists Wayne Linsey, Tim Carmon and Bo Watson, and Reggie Griffin handling guitar, keyboards, and sax, while along with Crowder and Wilson, other vocalists are Babyface siblings Kevon and Melvin Edmonds, Mark Nelson, and Lynne Linsey.

ON THE MOVE: Stanley Greene, president of the Box Worldwide U.S.A. division, is leaving the company following the Box's recent merger with TCI. PRODUCTION NOTES

the video for "Disco T-I-C" by DJ

Michael Lucero directed his second

Honda featuring Camplo and 4 Kast.

clip for the Luniz, "Jus Me & U,"pro-

duced for What U See Is What U Get.

NASHVILLE The Delevantes called on director

River Road drove the long haul with

director Michael Merriman for its

"Nickajack" video.

Martin Kahan for "I'm Your Man."

## FOR WEEK ENDING OCTOBER 12, 1997

ideo Monitor THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS



14 hours daily 1899 9th Stree NE, Washington, D.C. 20018

1 LL Cool J, Phenomenon

1 LL Cool J, Phenomenon
2 Busta Rhymes, Private Hands Where My Eyes...
3 Usher, You Make Me Wanna
4 Missy "Misdemeanor" Elliott, Sock It 2 Me
5 Sait-N-Pepa, R U Ready
6 Queen Pen, Man Behind The Music
7 Will Smith. Just Cruisin'

6 Queen Pen, Man Behind The Music 7 Will Smith, Just Cruisin' 8 Boyz II Men, 4 Seasons Of Loneliness 9 Janet Jakson, Got 'Tii It's Gone 10 Total, What About Us 11 Next, Butta Love 12 Lost Boyz, Me And My Crazy World 13 K-Ci & Jolo, Last Night's Letter 14 Somethin' For The People, My Love Is The Shihl 15 Milestone, I Care 'Bout You 16 Mariah Carey, Honey

15 Milestone, I Care 'Bout You 16 Mariah Carey, Honey 17 L SG, My Body 18 Allure Feat. 112, All Cried Out 19 Wyclef Jean, Guantanamera 20 Vanessa Williams, Happiness 21 Dru Hill, 5 Steps 22 Brian McKnight, You Should Be Mine 23 Chico Postage, Iggin' Me 24 En Vogue, Too Gone, Too Long 25 Master P. I Miss My Homies 26 Nas, Foxy Brown, Az, Firm Biz 27 Mary J. Blige, Everything 28 Puff Daddy, It's All About The Benjamins 29 Bobby Brown, Feelin' Inside

29 Bobby Brown, Feelin' Inside 30 Playa, Don't Stop The Music

#### \* \* NEW ONS \* \*

Erykah Badu, Tyrone

Erykah Badu, Tyrone
Jay-Z, Sunshine
Mase, Feel So Good
Devox, Every
Changing Faces, All Of My Days
Phajja, So Long
Joni Braxton, How Could An Angel Break My Heart
Veronica, Rise
Destiny's Child, No, No, No
Uncle Sam, I Don't Ever Want To...



2806 Opryland De Nashville, TN 37214

1 Diamond Rio, How Your Love Makes Me Feel Diamond Rio, How Your Love Makes Me Feel
 Brooks & Dunn, Honky Tonk Truth
 Travis Tritt Feat. Lari White, Helping...
 Sawyer Brown, This Night Won't Last Forever
 Tim McGraw, Everywhere
 Lorrie Morgan, Go Away 8 Vince Gill, You And You Alone 9 Mark Chesnutt, Thank God For Believers

7 Chely Wright, Shut Up And Drive
8 Vince Gill, You And You Alone
9 Mark Chesnutt, Thank God For Believers
10 The Kinleys, Please
11 Bryan White, Love Is The Right Place
12 Paul Brandt, A Little In Love
13 Tisha Ysarwood & Garh Brooks, In Another's Eyes
14 Reba McEntire, What If it's You
15 Lee Ann Womack, The Fool
16 Kris Tyler, What A Woman Knows
17 Delbert McClinton, Sending Me Angels †
18 Shania Twain, Love Gets Me Kerery Time
19 Neal McCoy, If You Can't Be Good
20 LeAnn Rimes, How Do I Live †
21 Trace Adkins, The Rest Of Mine †
22 Martina McBride, A Broken Wing †
23 The Lynns, Nights Like These †
24 Clint Black, Something That We Do †
25 Sherrie Austin, One Solitary Tear †
26 John Anderson, Small Town †
27 Wynonna, When Love Starts Talkin' †
28 Ty Herndon, I Have To Surrender †
30 Patly Loveless, You Don't Seem To Miss Me †
31 River Road, Nickajack
32 Matt King. A Woman Like You
33 John Michael Montgomery, How Was To Know
34 Big House, Love Ain't Easy
35 Alison Krauss & Union Station, Looking In...
36 John Fogerty, Southern Streamline
37 Ranch, Walkin' The Country
38 Ricochet, Blink Of An Eye
39 Blackhawk, Hole In My Heart
40 Michael Peterson, From Here To Eternity
41 David Lee Murphy, All Lit Up In Love
42 Jason Sellers, "I'm Your Man
43 Matraca Berg. That Train Don't Run
44 Lonestar, You Walked In
46 Tracy Bryd, Good Of' Fashioned Love
47 Bill Engvall, Warning Signs
48 LeAnn Rimes, You Light Up My Life
49 Ruby Lovett, Look What Love Can Do
50 Hank Thompson Wilvinio Brown, Gotta' Sell...
51 Butfalo Club, Heart Hold On
52 Clav Walker. Watch This

† Indicates Hot Shots

#### \* \* NEW ONS \* \*

Blackhawk, Postmarked Birmingham Dixie Chicks, I Can Love You Better John Michael Montgomery, Angel In My Eyes Michael Jehnson w/Alison Krauss, Winerever I Call You Friend Sampur Morshay Loug Of No. 13 No. 13 Michael Johnson W.Alison Krauss, Whenever I Call Sammy Kershaw, Love Of My Life



49 Ruby Lovett, Look What Love Can Do 50 Hank Thompson W/Junior Brown, Gotta\* Sell... 51 Buffalo Club, Heart Hold On 52 Clay Walker, Watch This 53 George Strait, Carrying Your Love With Me 54 Sons Of The Desert, Hand Of Fate 55 James Bonamy, Naked To The Pain



1515 Broadway, NY, NY 10036

3 Oasis, Don't Go Away \*\*
4 Boyz II Men, 4 Seasons Of Loneliness 5 Rolling Stones, Anybody Seen My Baby 6 Chumbawamba, Tiubthumping 7 Busta Rhymes, Put Your Hands Where My Eyes.
8 Usher, You Make Me Wanna 9 Foo Fighters, Everlong
10 Will Smith, Just Cruisin'
11 Mariah Carey, Butterfly, 12 Radiohead, Karma Police
13 Sarah McLachlan, Building A Mystery 14 Green Day, Hitchin' A Ride
15 Janet Jackson, Got 'Til It's Gone
16 Imani Coppola, Legend Of A Cowgirl 17 Mighty Mighty 8 osstones, The Rascal King 18 Robert Bradley, Once Upon A Time 19 Puff Daddy, It's All About The Benjamins 19 Puff Daddy, It's All About The Benjamins 21 Missy 'Misdemeanor' Elliott, Sock It 2 Me 23 The Wallflowers, Three Marlenas

22 J11, Prisoner 23 The Wallflowers, Three Marlenas 24 Mariah Carey, Honey 25 Master P, I Miss My Homies

25 Master P, I Miss My Homies
26 Sublime, Doin' Time
27 Salt-N-Pepa, R U Ready
28 Bene Thigs-N-Hamony, II Could Teach The World
29 Jamiroquai, Alright
30 Wyclef Jean, Guantanamera
31 Mary J. Blige, Everything
33 Blink-182, Dammit
34 Sundays, Summertime
35 Aaliyah, The One I Gave My Heart To
36 U2, Please
37 Robyn, Show Me Love
38 Forest For The Trees, Dream

38 Forest For The Trees, Dream 39 Eiton John, Something About The Way. 40 Coolio, Ooh La La 41 Jewel, Foolish Games

41 Jewel, Foolish Games
42 Matchbox 20, Push
43 Blues Traveler, Most Precarious
44 The Offspring, I Choose
45 Third Eye Blind, Semi-Charmed Life
46 Jimmie's Chicken Shack, High
47 Sugar Ray, Fly
48 Wu-Tang Clan, It's Yourz
49 Dave Matthews Band, Crash Into Me
50 Fiona Apple, Criminal
51 Jamiroquai, Virtual Insanity

51 Jamiroquai, Virtual Insanity 52 Mxpx, Chick Magnet

53 Prodigy, Breathe 54 Our Lady Peace, Superman's Dead

\*\* Indicates MTV Exclusive

\* \* NEW ONS \* \*

Mase, Feel So Good Bush, Mouth Everclear, Everything To Everyone Goldfinger, This Lonely Place Marilyn Manson, Long Hard Road Out Of Hell Matchbox 20, 3 AM

Continuous programming 1515 Broadway, NY, NY 10036

1 Jewel, Foolish Games

1 Jewel, Foolish Games
2 Third Eye Blind, Semi-Charmed Life
3 Sarah McLachlan, Building A Mystery
4 Fleetwood Mac, Silver Springs
5 Matchbox 20, Push
6 Paula Cole, I Don't Want To Wait
7 Rolling Stones, Anybody Seen My Baby
8 LeAnn Rimes, How Do I Live
9 Fiona Apple, Criminal
10 Mariah Carey, Honey
11 Spice Girls, 2 Become 1
12 Sister Hazel, All For You
13 En Vogue, Too Gone, Too Long
14 Elton John, Something About The Way...
15 Sheryl Crow, Home
16 Jamiroquai, Alright
7 Sugar Ray, Fly

16 Jamiroquai, Alright
17 Sugar Ray, Fly
18 Mariah Carey, Butterfly
19 Duncan Sheik, Barely Breathing
20 The Verve Pipe, The Freshmen
21 Sheryl Crow, Everyday Is A Winding Road
22 Smash Mouth, Walkin On The Sun
23 The Wallflowers, One Headlight
24 Savage Garden, I Want You
25 No Doubt, Don't Speak
26 Shawn Colvin, Sunny Carne Home

25 No Doubt, Don't Speak
26 Shawn Colvin, Sunny Came Home
27 Shawn Colvin, You And The Mona Lisa
28 The Wallflowers, Three Marlenas
29 Spice Girls, Say You'll Be There
30 The Cardigans, Lovefool
31 Paula Cole, Where Have All The Cowboys Gone?
32 Hanson, Ammboo
33 Boyz II Men, 4 Seasons Of Loneliness
34 Jewel, You Were Meant For Me
35 Blues Traveler, Most Precarious

\* \* NEW ONS \* \* Michael Bolton, The Best Of Love Toni Braxton, How Could An Angel Break My Heart Daryl Hall John Oates, Promise Ain't Enough

No videoclips were detected during the tracking week on TNN.

## Smash Mouth, Walkin' On The Sun THE CLIP



Continuous programming ami Beach, FL 33139

AMERICA'S NO. 1 VIDEO Aqua, Barbie Girl

#### **BOX TOPS**

Bone Thugs-N-Harmony, If I Could Teac. Backstreet Boys, As Long As You Love Me Master P. I Miss My Homies Next, Butta Love Coolio, Ooh La La Janet, Got Till It's Gone Twista, Get It Wet E-A-Ski, Showdown E.A.S. Set. Wet

E.A.S. Si. Showdown
Mack 10, Backyard Boogie
Mariah Carey, Honey (Remix)
Master P, How You Do Dat
Aaliyah, The One I Gave My Heart To
The Jim. Firm Biz
Total, What About Us
H-Town, They Like It Slow
Naughty By Nature, Mourn You Till I Join You
Refugee Camp. Avenues Usher, You Make Me Wanna Refugee Camp, Avenues Chico Debarge, Iggin' Me Brian McKnight, You Should Be En Vogue, Too Gone, Too Long God's Property, You Are The Onl Witchdoctor, Holiday Hanson, I Will Come To You

#### NEW

Alexia, Number One Alexia, Number One
Ali, Love Letters
Big Punisher, I'm Not A Player
DJ Taz, Move Your Rump
DuStar, Sars
Jay-Z, Sunshine
LSG, My Body
MJG, That Girl
Poetic Hustlaz, Trials & Tribulations
The Cure, Wrong Number
The Offspring, I Choose The Wannadies, Might Be Stars Toenut, Test Anxiety



lew York, NY 10036

Goldfinger, This Lonely Place Everclear, Everything To Everyone
The Mr. T Experience, And I Will Be With You



Continuous programming 299 Queen St West Toronto, Ontario M5V2Z5

Toronto, Ontario MSV2Z5

Sneaker Pimps, Spin Spin Sugar (new)
Chris Rock, Champagne (new)
Econolline Crush, All That You Are (new)
Jars Of Clay, Crazy Times (new)
Oasis, Don't Go Away (new)
Will Smith, Just Cruisn' (new)
Portishead, All Mine (new)
Imani Coppola, Legend Of A Cowgirl (new)
Boyz II Men, 4 Seasons Of Loneliness
Our Lady Peace, Automatic Flowers
Aqua, Barbie Girl
Sugar Ray, Fly
Oasis, D'You Know What I Mean?
Mariah Carey, Honey
Smash Mouth, Walkin' On The Sun
Backstreet Boys, Everybody...
Bran Van 3000, Drinking In L.A.
Rolling Stones, Anybody Seen My Baby

Miami Beach, FL 33139

Ana Torroja, A Contratiempo Julieta Venegas, De Mis Pasos Meredith Brooks, Bitch Blur. On Volk On Bitch Trio, Da Da Da Sugar Ray, Fly Chumbann

1/2-hour show weekly Signal Hill Dr Wall, PA 15148



Molotov, Voto Latino
Smash Mouth, Walkin' On The Sun
Rolling Stones, Anybody Seen My Baby
Oasis, D'You Know What I Mean?
Jon Bon Jovi, Queen Of New Orleans
Olive, You're Not Alone
Luis Miguel, Por Debajo De La Mesa
10, 000 Maniacs, More Than This
Puff Daddy & Faith Evans (Feat 112), "Il Be Missing You
Hanson, Where's The Love
Apollo 440, Ain't Talkin' 'bout Dub
Prodigy, Breathe
Ana Torroja, A Contratiempo
Julieta Venegas, De Mis Pasos

Chumbawamba, Tubthumping Paula Cole, I Don't Want To Wait

## LIGHTMUSIC

O.C. Supertones, Adonai
Mylon & Broken Heart, Love God, Hate Sin
Randy Stonehill, God's Of Men
Big Tent Revival, Somethin' Bout Jesus
Mylon & Broken Heart, Trains
Out of Eden, More Than You Know
Say So, Mercy Me
Chuckie Perez, Rhythm Of Tomorrow
Kirk Frankin & The Family, Melodies From Heaven
Al Denson, Do You Know
SC Chapman, My Turn Now



Five hours weekly 223-225 Washington St Newark, NJ 07102

Rolling Stones, Anybody Seen My Baby U2, Please (LIVE)
Boyz II Men, 4 Seasons Of Loneliness
Devlins, Heaven's Wall
Cakelike, Wendy
Cornorshop, Brimful Of Asha
Aaliyah, The One I Gave...
Oasis, D'You Know What I Mean?
The Dambuilders, Burn This Bridge
Absolute, Never Gonna Let You Go
Duran Duran, Electric Barbarella
The Wallflowers, Three Marlenas
Will Smith, Just Cruisin'
Aaron Neville, Say What's In Your Heart
Coolio, Ooh La La
Salt-N-Pepa, R U Ready
Rule 62, Drown
Marillon, Man Of A Thousand...
Robyn, Show Me Love
Total, What About Us Rolling Stones, Anybody Seen My Baby U2, Please (LIVE)

#### CALIFORNIA MUSIC CHANNEL

Oakland, CA 94603

Usher, You Make Me Wanna Janet, Got 'Til It's Gone Total, What About Us Busa Rhymes, Put Your Hands Where My Eyes Could See Wycled Jean/Refugee All Stars, The Guantanamara Aaliyah, Hot Like Fire Jon B, Don't Say Allrue Feat. 112, All Cried Out Mariah Carey, Honey (Remix) Coolio, Ooh La La

Director Anibal Suarez completed 88

#### A SHORT-LIST OF THE CITY'S UNSIGNED ACTS

(Continued from page 1)

same small clubs you're trying to get into. You don't have that in small towns."

But as Sinatra sang, "If you can make it here, you can make it anywhere." Here, in alphabetical order, Billboard presents its roundup of the Big Apple's unsigned artists judged most ready to make the move to the big time.

#### BI 00

One of the most exciting live bands to start playing around New York over the past year is Long Island, N.Y.'s Bloo. And if reaction from the impressive crowds it has been drawing to recent gigs at the Westbeth Theater and Wetlands is any indication, it won't be long until this group is the talk of the town.

Bloo's eclectic blend of folk, funk, jazz, and blues rock evokes the flowing



BLO

jams of the Grateful Dead, the Allman Brothers, or Phish; the jazz quirkiness and irreverence of Frank Zappa; and the folk/funk hoedown of Dave Matthews Band. Add to that mix soft, four-part harmonies, the electrifying fiddle solos of violinist Earl Maneein, and drummer Dave Ferrara's imaginative percussion playing.

Earlier this year, Bloo won the \$25,000 grand prize in the Mastercard American Collegiate Talent Search held in Philadelphia and beat out 70 local bands in the Guinness Fleadh Band Search for the chance to appear with Sinéad O'Connor, Soul Asylum, and Van Morrison, among others, at the Fleadh Festival on Randalls Island this summer. The band clearly struck a chord with its Fleadh appearance: Its album, "The Geology Of Planet Weird," outsold all but two other acts' releases at HMV's on-site store at the festival.

Together just two years, the quintet possesses the chemistry of a seasoned unit. Part of that comes from the fact that three of the members have played together since junior high school. The other factor is that Ferrara and Maneein are classically trained musicians who met while attending the Aaron Copland School of Musicthough that hasn't kept Maneein from plugging his violin into a wah-wah pedal. Live shows see the string-playing members of Bloo routinely trading guitars with one another, which bass guitarist/lead singer Pat Hurley says was an outgrowth of the songwriting process in which they would "go in a circle and switch around and feel out what each of us liked most."

Singer/front man Brendan Lynch emphasizes the democratic process, saying that each song starts from "any one of us bringing in a little piece or a riff," with the remaining members all contributing to the the final result.

Perhaps the band's collective effort is best exemplified by the communal spirit in which its members live and rehearse. The Bloo house—complete with dog Meathead, family, and friends streaming in and out, and the Bloo bus parked in the driveway (in requisite color, of course)—is "a pretty positive thing," says the band's elder, 23-year-old Ferrara. "It's kind of like a nice foundation for the future." Contact Tom Ferrara at 516-666-7681.

#### **CARDINAL WOOLSEY**

It's the gray areas of life that inform the songs of Cardinal Woolsey, where sarcasm is tempered by sincerity and every bad memory is colored by a little bliss—and vice versa. The band issued its aptly titled debut album, "Paralyzed With Happiness," via the Brooklyn, N.Y., boutique label Puddle Records last year, and the bittersweet allure of such standout tracks as "Hey Tell Me" and "I Get A Rush" show why the quartet has become a favorite on the downtown classic pop scene.

Bandleader Kris Woolsey channels the enduring verities of Brill Building- and British Invasion-era rock'n'pop into his songwriting while twisting the truths around his way with an even hand. "I hope even my crabbiest songs have a strain of hope," Woolsey says. "Like with a lot of New York pop bands around now, there's an upbeat attitude to what Cardinal Woolsey does."

Cardinal Woolsey makes the downtown rounds among Arlene Grocery, Luna Lounge, Mercury Lounge, Brownies, and CBGB, with Woolsey's tobacco-colored voice and edgy lead guitar abetted by the sly, sinewy interplay of rhythm guitarist Robert LaRoche, bassist Elissa Moser, and drummer Eddy Zweiback.

Woolsey also moonlights in the Kustard Kings, the house band for the Loser's Lounge, an ongoing series of homages to such tunesmiths as Burt Bacharach and Elton John held at the Fez and other downtown clubs.

At a packed Irving Plaza show this summer, Cardinal Woolsey opened for fellow Manhattan power popsters Fountains Of Wayne, and the two bands' connection continued this fall as Woolsey filled in for an indisposed lead



CARDINAL WOOLSEY

guitarist on the TAG/Atlantic act's European tour. Fountains Of Wayne's Adam Schlesinger has become a Cardinal Woolsey fan. "Kris is a great songwriter," he says. "I mean, 'I Get A Rush' is an immediate, totally gratifying pop song. The first time I heard it, the tune stuck in my head for a week, which is a pretty good litmus test."

Contact Jennifer Singleton at Street Cat Productions at 212-255-1789 or via E-mail at SCPNY@aol.com.

#### THE CHURCHILLS

Always the bridesmaid, the members of the Churchills are ready to be the bride. First the band (formerly known as the Burrs) was cut out of its scene in "The First Wives Club"; next, it came in second to Bloo in the Guinness Fleadh Band Search this year.

Now, this purveyor of pop is poised to break through on the strength of its May debut, "Magnifique 400," a sparkling collection of tracks that recalls such bands as Jellyfish and XTC.

Bassist/vocalist Bart Schoudel and vocalist/guitarist Ron Haney formed the nucleus of the act 3½ years ago (they have since been joined by guitarist/vocalist Kim Henry and drummer Christian Cassan).

All four members trade off on lead vocals, giving the group an amazing versatility while still remaining stylistically cohesive. "There's a reason we couldn't all be singing at once on the



THE CHURCHILLS

CD," says Haney. "One of us had to be running the board. We're much more aggressive live, and we don't skimp on the harmonies... We're a song-oriented band that is making music that will hopefully be around for a long time."

Although no fad group, the Churchills' frequent live shows reflect their love for pop music and '70s culture. "We have bubble machines, we have a tip of the hat to the Partridge Family and the Carpenters," says Haney. "There's a tip of the hat to kitsch culture. We're not afraid to rock, but we're also not afraid to have fun. We're like a sophisticated Hanson."

Live shows have garnered instant results. "It seems like after every gig, we sell out at Tower Records and on the spot at our shows. We're seeing that a lot," says Haney.

The band is also seeing airplay at a limited number of Northeast stations, including WHTG Asbury Park, N.J., where one of the act's past offerings was nominated for song of the year, and WBAB Long Island.

Regulars at Arlene Grocery, Luna Lounge, and other downtown clubs, the Churchills will be at Coney Island High Nov. 13. Contact Schoudel at 917-506-

#### **DEMONSPEED**

Demonspeed, a four-piece band formed in 1994, has one of the most unique but easily identifiable sounds on the New York scene.

Some pundits have called the group an unlikely cross between Slayer and Glenn Miller, while others have suggested that a more appropriate description would be a marriage between Glenn Danzig and Brian Setzer's Big Band. Bassist Sal Villanueva, who also assumes many of the band's management responsibilities, throws yet another description into the mix. He says someone once called the act the Slay Cats.

Whatever you call Demonspeed's sound, one thing is sure: It's loud, it's hard, and it swings. That sound is prominently displayed on the band's



DEMONSPEED

first record, a seven-song EP titled "Swing Is Hell," released earlier this year on South Hackensack, N.J.-based Black Pumpkin Records.

Like many bands working the heavier elements of metal, Demonspeed's lyrics, as suggested by the EP's title, explore the dark side, albeit taking a demented—some would say sick—tongue-in-cheek approach.

In addition to Villanueva, the band (Continued on next page)

## NYC's Smug Enjoys Growing Readership, Ad Revenue

■ BY CHUCK TAYLOR

NEW YORK—Shirley Halperin is a 15-year-old boy trapped in the body of a 25-year-old woman.

As editor/publisher of Smug, New York's highest profile all music-based indierock fanzine, it is her mission to see life through the eyes of her target audience, predomi-



HALPERIN

nantly teenage, skateboarding, clubhanging, computer-tapping, clothes-savvy males.

"They want to be rock'n'roll stars. They're mostly hip indie rock little kids, and we love them," Halperin says.

The kids aren't the only ones who are copping a 'tude about Smug's PG-13 irreverence, high-quality photo spreads, snappy album and concert reviews, and rocker profiles of artists like Cake, Beth Orton, Radiohead, David Byrne, and many lesserknown up-and-comers.

A year ago, the publication was profiled in an eight-page story in Inc. magazine; it has received kudos from Columbia Journalism Review and, perhaps most notably, it has become a hot vehicle for record labels looking to gain notice for their developing artists, via both coverage and ads. And, as of the spring, Smug is even making itself a little money.

The magazine was founded by Halperin in 1995 at Rutgers University in New Jersey as a means to offer a music-only fan rag covering local action and burgeoning talent in the region. With her move to New York a year later, Halperin refocused its aim and distribution across the city and its boroughs.

"New York is where everything happens," she says. "It's the center of the publishing world and the center of the music world. I really get off on being in the middle of that. On any given night, I can meet with contacts and business associates and get something in the works."

Today, with a circulation of 30,000, 30% of which comes from national distribution, Smug clears an average of \$20,000-\$25,000 per issue in ad revenue. In addition to herself, Halperin has three full-time employees—a managing editor and two salesmen—amid appropriately hip digs in New York's trendy Lower East Side. Smug also "employs" approximately 25 freelance writers and a dozen photographers, most of whom are paid with tickets to shows they're covering.

Even Halperin remains thrifty to the bone. To make ends meet, she operates her own freelance graphic design operation from Smug quarters. "I spend three weeks of the month on my clients, then one intensive week with Smug," she says. Well, kind of.

"OK, an average day, if there were such a thing: I get in a little on the late side, say 10 or 10:30—I love that about the job—I deal with bills and money in the morning, then I return phone calls and set up stories, then work on graphic design and working with photographers, then I do my side work, where I lay out other magazines."

Her day traditionally ends around

8, which, a year ago, meant a show, a meet-and-greet—some sort of industry function—every night. "I've cut down now to three or four nights a week," Halperin says. "Now I'm more often just feeling out the scene."

A good part of that scoping comes from Smug's plan to redesign and refocus itself, as its target has shifted over the last 18 months. While its median began in the 21- to 22-year-old range, its greatest appeal is now with a 15- to 18- or 19-year-old audience.

The fanzine went glossy in February as a battle cry to advertisers and to show its growing commitment to rock photography. That issue began Smug's foray into profit, a proud



moment for the Halperin family—since Shirley's dad is her primary investor.

Supporters include record labels of all sizes, from Atlantic, Elektra, Island, and Reprise to smaller labels like Victory, TVT, and Royalty. A few record stores in the region also advertise, as well as organizations hyping alternative music seminars.

"Smug reaches a pretty active consumer, somebody interested in a lot of different kinds of music," says John Hammond, director of sales/media for Victory Records. "We'll use them for bands like KMFDM, which is obviously one of the great forerunners in industrial music, as well as the lesser-known Royal Fingerbowl, which appeals to more of a triple-A audience. It illustrates their range."

The magazine co-sponsors with LIFEbeat an annual rock-photo exhibit and auction in New York, showcasing 20 of the best genre photographers. "The whole point is to expose these photographers and their work to the industry, while we raise money," Halperin says.

But most of all, it's still about exposing the music of New York and its surrounding urban areas in a way that can't be done by mainstream press like Spin or Rolling Stone, the editor contends. Says Halperin, "The great thing about fanzines is that we have a voice, a certain attitude coming off the pages. You get more opinions than you get from the mass media. There's just more of an edge."

As for Halperin, her interest in staying Smug is as sharp as ever. "I want to keep this magazine going a long, long time. I want distribution at every supermarket and pharmacy," she says. "I want to target the whole country and inject my indie ethos to all of these kids, from L.A. to New York"

#### A SHORT-LIST OF THE CITY'S UNSIGNED ACTS

(Continued from preceding page)

consists of singer/guitarist/songwriter Matt Payne, guitarist Chris Shannon, and drummer Jim King.

Sharing bills around town with a variety of local metal, hardcore, swing, and ska bands, the members of Demonspeed hit the stage in dark suits or, at the very least, sports jackets and ties. Villanueva says that the group's look "is part of the fun and enhances the band's presentation. When you see the band, you get to go on a journey—a New York set lasts 35 minutes—that takes you to a different place. The suits, the music, and the lyrics create the vehicle for the journey. And then when we leave the stage, you are back in Brownies."

Demonspeed's newer songs are even more "swing oriented" than those on the EP, says Villanueva. "We said, 'What if we brought out the swing melodies more, say play horn-like melodies on guitar,' and that's where a lot of it is going now. Our sound is more obvious; you don't have to stretch to hear the swing element."

Both elements of the band's sound will be on display over the next three weeks as Demonspeed hits the road, traveling through the Northeast to play local clubs. Contact: 212-673-5075.

#### **MARY ANN FARLEY**

A self-described "anti-folk" singer/ songwriter, Newark, N.J., native Mary Ann Farley found her calling when she switched from keyboards to guitar as her writing and performing instrument and started playing the Monday-night "anti-hoots" at the Sidewalk Café in the East Village.

Farley's discovery of the power of the guitar colors her debut solo album, "Daddy's Little Girl," self-released through the Tenafly, N.J.-based Deko label.

Although Farley credits Kate Bush, the Police, and Sinéad O'Connor as her chief influences, her sound bears a clos-



MARY ANN FARLEY

er resemblance to the edgy, acousticoriented rock of Shawn Colvin, Suzanne Vega, and Abra Moore.

An album of reflective, deeply personal songs performed in a variety of arrangements—from standard rockband formats to acoustic ensembles—"Daddy's Little Girl" was critically embraced by Billboard, the "All Music Guide To Rock," New York Press, and other regional and national publications.

The press attention spawned interest at retail and among booking agents and clubs, according to Farley. Following a Critic's Choice review in the Jan. 18 issue of Billboard, "Daddy's Little Girl" was ordered by Sam Goody, HMV, Tower, J&R Music World, CD World, Virgin, Nobody Beats the Wiz, the Wall, Gallery of Sound, Newbury Comics, and other retailers.

Farley has built on her base by touring the Northeast in a 1985 Buick, performing mostly solo acoustic sets but occasionally fronting small combos that feature violin or percussion. In her New York home base, she has performed at the Sidewalk, CBGB, Tramps, and the now-defunct Siné, among other venues.

A staunchly independent artist à la Ani DiFranco, Farley is intent on maintaining a high level of autonomy in her career. "I love being an independent," she says. "I love the feeling of making it happen for myself. There's little that can compete with that, so I'm not actively courting major labels. I love the feeling of being in the trenches and that each success is my own."

Farley has written enough material for a second album and plans to enter the studio in the next few months with her producer, Alan Douches. She describes her new material as "more about the present" than "Daddy's Little Girl."

Contact Farley at 201-798-8263.

#### **ANN KLEIN**

The vigorousness of guitarist/singer/songwriter Ann Klein's rock is matched only by her career developments. Her album "Driving You Insane," released last September on her p prod music label, has gone into a second pressing and has been picked up by Ladyslipper Distribution. In addition, the former guitar sub for Joan Osborne has signed with a new publicist and a booking agent (Billboard, Nov. 16, 1996).

New York dates at such venues as Meow Mix are a regular occurrence, and Klein plans to be even more active in the entire Northeast region, as well as expanding her calendar of dates across the country. Now that her career is heating up in the U.S., Klein is generating a following in Europe, too. A recent three-week European tour included shows in Austria, Germany, and Italy.

With a sound that deftly blends '70s blues rock and '90s alternative rock, Klein has received radio play on stations across the country, including Poughkeepsie, N.Y., alt rock station WDST and public radio's syndicated show "The World Cafe." Most recently, Klein began working blues stations with a 7-inch single featuring "Driving You Insane" tracks "(I Wanna) Do Ya"

and "Piece."

In keeping with Klein's versatility, she will be the guitarist for a ballet production of Maurice Sendak's renowned book "Where The Wild Things Are," which begins its run in February 1998. This kind of gig is ideal for an artist of Klein's calibre, who thrives on an array of opportunities.

Toward that end, though she did not get the job, she says she enjoyed auditioning to be guitarist with the "Saturday Night Live" band. And of her stint with Osborne, she says, "I learned more from that experience than from [all] the others I've had in the music business combined."

About her own music, Klein says, "You have to be different, but you have to be palatable, and it's really hard to find that equilibrium within pop's limitations, but that's what I strive for." Contact Klein at 212-807-7359.

#### **IVY MARKAITY**

Ivy Markaity's press kit includes flattering, over-the-top blurbs about her new album from some of the top names in the entertainment business: David Letterman, Quentin Tarantino, even Beavis of "Beavis & Butt-head" fame. Of course, the quotes are fabricated, but it's only a matter of time before Markaity's press kit contains the real deal.

Her most recent disc, "World's Not Big Enough," spins emotional tales wrapped in alternative, provocative melodies. From the stripped-down title track to the full-band tilt of "Hat Full Of Rain," the album resonates with a sense of truth. "I wanted the album to be vocally emotional and dynamic. That's what I look for in vocalists," says Markaity.

That raw delivery made Markaity the perfect choice to have her music featured in MTV's real-life drama series, "The Real World," which emanated from Boston last season. "I'd heard my stuff on the radio, but it was the first time I'd heard it coming out of the TV," she recalls. "I rewound the [tape of the] episode about five times! And I heard from a lot of people who had the album who heard me on the show." Her most recent TV exposure is the promo for the new CBS news program "Eye On People," in which Markaity sings Robert Palmer's "Every Kind Of People."

Markaity began writing songs when she was 7. "The first song was called 'Oh Abel.' It was a crazy song about a guy who goes to prison for four years," she says. "And that was an up song. The next few were really depressing."

While training to be an actress—a goal she ultimately abandoned—Markaity continued to write music and perform. She was in a number of bands, including Raining Violet and Crave, but ultimately decided the solo route was the way for her. A solo album released in Japan on the Polystar label even led to a Japanese tour. "My last band was a rock band and I just didn't think that the rock thing really suited my voice. Besides, keeping a rock band together is so difficult."

She turned to a number of musical friends, including "Saturday Night Live" bandleader Leon Pendarvis and



IVY MARKAITY

"SNL" drummer Sean Pelton when it came time to record "World's Not Big Enough." The album, which is available at Tower's downtown store, has received play on a number of stations across the country, according to Markaity, including KBCO Boulder, Colo., and KEFT Champaign, Ill.

Markaity's day job is booking local nightclub Hotel Galvez. "Every musician should book a club," she says, adding what a tremendous reality check it is. "I'll just be blunt—everyone thinks the world revolves around them. 'Why didn't you listen to my tape?' They have no idea how much you get. I've got 50 tapes on my floor. It's really overwhelming on the other side."

Markaity will appear at CBGB's Gallery on Friday (24) and Arlene Grocery on Oct. 30.

Contact Ed Aquilino at 212-698-4351.

#### LARRY LOFTIN

Though most may not recognize Larry Loftin on sight yet, they may recognize his songs. The young singer/ songwriter, who is signed to BMG Music Publishing and managed by Winston Simone (Curtis Stigers, Desmond Child), has had songs cut by a number of artists, including jazz star Nancy Wilson and contemporary gospel group Anointed. That latter track, "Adore You," was nominated for a Dove Award (Continental Drift, Billboard, March 8).

Now, a song he co-wrote (with Mattias Gustaffson) for Joe will be the third single from the Jive artist's current album. Loftin also has a cut, "Where Flowers Grow," that is being considered for Eddie Murphy's remake of "Doctor Dolittle." Additionally, he has songs on hold for George Benson and new Jive signing Marc Dorsey.

Now he's trying to stress his performing side. "The truth is, I've been (Continued on next page)

#### **ROOTS ROCK'S AMBEL WORKS ALL SIDES OF BIZ**

(Continued from page 1)

room in his East Village apartment stocked with vintage and modern recording gear—he prefers to leave the engineering to the engineer and concentrate on the musical aspects of record production.

"The arrangement is a lot more important than whatever problem there might be with the headphones or some other technical thing," he observes.

Ambel prefers analog tape to digital formats, and he goes out of his way to find recording rooms that can accommodate his live-in-the-studio approach. Many of his productions have been made at Coyote's in Brooklyn and at engineer Lou Whitney's studio in Springfield, Mo.

#### **STUDIO AMBITIONS**

For the moment, Ambel does not own a studio of his own, though he says that he and prospective partner Tim Hatfield—an engineer he has worked with—plan to open a facility in the East Village.

Although the prospect of opening a commercial recording studio would be daunting to even the most adventurous business person, Ambel feels certain that his neighborhood needs a good, 24-track facility with adequate tracking space to cater to its large rock'n'roll clientele.

"I think it can be done," he says. "The funny thing is, in this neighborhood, there's not one 24-track, 2-inch studio that can record a band. Not one.

There are a couple of rehearsal studios that have a control room off of them, but that's it."

Ambel's confidence in the recording economy of the East Village stems in part from his success as a club entrepreneur in a city notorious for its cutthroat live-music scene. With partner Jim Marshall (aka WFMU New York air personality the Hound), in April 1996 Ambel opened the Lakeside Lounge, a cozy haunt whose name is inspired by the down-home feel of a bar within telescope distance of his parents' house on the banks of Lake Geneva in Wisconsin.

Ambel says, "My favorite bar in the universe is a place called Chuck's in Fontana [Wis.]. It's a place you could go to in your boat. When I was younger, I would look out on the telescope from my parents' window and see if my friends were there. It was like, 'Oh, Bobby's car is down there, I'm going to go.' Beers were a quarter. And it's one of those summer-home kind of places where you're 19 forever, even if you're 55."

#### IN THE CLUB BUSINESS

With an image in his mind of the ultimate hangout—and the memory of countless other bars that he saw in his more than 10 years of touring the world with Joan Jett and his own bands—Ambel stumbled on a locale on the Lower East Side's Avenue B that seemed perfect for a music venue.

"It just kind of fell into our lap," he says of the Lakeside Lounge. "Most places in New York are long and narrow, but when I walked into that place, it just immediately looked a little different. It has a U shape, and it's cool. We have our own house equipment that's the right size for the place. Most bands sound good in there, and it's still not too loud at the bar."

Among the acts that have played the Lakeside are most of Ambel's production clients, plus Freedy Johnston, the Fleshtones, the Bush Tetras, Joey and Dee Dee Ramone, the Prissteens, and others.

If the Lakeside was born partly of Ambel's desire to have a place to hang out, it became clear after a few months that running the club was hard work that necessitated yet another retreat. Enter the Avenue B Social Club, a smaller club that caters predominantly to jazz performers like pianists Matthew Shipp, Charlie Eubanks, and Rod Williams; tenor Charles Gayle; and bassists Junie Booth, William Parker, and Hal Cragin.

Prior to opening his own clubs, Ambel had been instrumental in launching two other haunts that have since become integral to the city's live music industry: Brownies and the Mercury Lounge.

Ambel was one of the first performers at Brownies in the early '90s and encouraged the club's management to

get into live music. Similarly, Ambel helped design the Mercury Lounge's stage and sound system and recommended booking agent Theresa Chambers, who is still with the club.

Ambel frowns on the practice common among New York clubs of booking several bands per night. He prefers to treat each evening as a party with a house band holding court from start to finish. "In New York you got all these places where there are five bands a night," he says. "When somebody plays at the Lakeside, it's their night. It's just more fun that way."

Besides its low-key but selective booking policy, Lakeside is characterized by its jukebox, compiled by Marshall from his 10,000-title record collection. Besides favorite commercial CDs, it includes CD-R compilations culled from obscure material that has yet to be released on CD.

"Most of the music that I'm listening to, if I'm not working on it, is in those jukeboxes," says Ambel. "Lakeside's got the rock'n'roll and hard country, blues, and R&B stuff, and Avenue B Social Club's got the jazz and the '70s soul and a little bit of that cooler folk-country stuff like Guy Clark and Townes Van Zandt."

#### **MUSICAL BEGINNINGS**

Ambel's musical career started in his early childhood, when his mother pur(Continued on next page)

#### A SHORT-LIST OF THE CITY'S UNSIGNED ACTS

(Continued from preceding page)

performing for a long time, since I was in my teens, but I love writing to death," he says. In performance, Loftin is a charismatic, smooth stylist, concocting a blend of Seal, Tony Rich, and George Michael.

Loftin admits that record companies might not know what to do with a black singer who can't be classified solely as an R&B artist. "It's a gray area. I think they really don't know what the hell to do with me," he says. "My music transcends a lot of different categories—it has pop, rock, and some soul. This industry is driven by things that work, and if it's not clear to them [that it will work] they won't approach it."

What is clear is Loftin's talent. Last year, he won the ASCAP/Sammy Cahn Award for excellence in lyrics, marking the first time the honor has gone to a pop writer. Loftin will appear at Arlene Grocery on Friday (24).

Contact Derrick Thompson at BMG Music Publishing at 212-930-3930

#### MARY LEE'S CORVETTE

Regulars at the Mercury Lounge, Arlene Grocery, Fez, and Cornelia St. Cafe, Mary Lee's Corvette (featuring lead singer Mary Lee Kortes, accordion player Joe Chiafolo, and guitarist Andy York) received a jump-start this year when triple-A station WXPN Philadelphia started playing a few of the group's songs on its nationally syndicated "The World Cafe" program (Billboard, Feb. 15).



MARY LEE'S CORVETTE

"Her records got immediate phone response," says Bruce Warren, music director at WXPN and host of "The World Cafe." "People were saying, 'I love this,' 'Who is this?' and 'Where can I find the record?' At the time, [the album] wasn't really available, but Mary Lee changed that pretty quickly."

Having printed only 1,000 CDs intended to be sold as samplers at the band's shows, Kortes linked with Montclair, N.J.-based Ripe & Ready to help meet the demand of listeners in WXPN's broadcast area, quickly making its "sampler" its eight-song debut album. The official January release was coordinated with an instore at the Barnes & Noble in Marlton, N.J. The self-titled album was recorded live to 2-track and produced by Eric "Roscoe" Ambel, Kortes' husband (see story, page 1).

Not totally new to the industry, Kortes, a native of Whitefish, Mont., has already tasted a bit of success with "Everywhere I Go," which she penned for Amy Grant, and Once Blue's "Save Me," which she cowrote. Kortes also guested on four tracks on "Never Home," an album from Freedy Johnston, for whom the band has opened in Philadelphia.

"I started performing because I had so many songs that I love that nobody heard," Kortes says. "It's sort of another voice of self-expression."

Still working the New York club circuit, Mary Lee's Corvette recent-

ly finished a track for an upcoming Deborah Harry movie and is working on tracks for its sophomore album. The group is also scheduled to go on road trips to clubs in Philadelphia, Baltimore, and Washington, D.C., and is performing several in-stores at various Tower Records outlets.

Contact John Simpson at League Management at 301-270-1369.

#### **SUPERCREME**

Since the demise of Led Zeppelin, there haven't been many rock bands bold enough to combine soul, funk, and blues in a hard rock context. "The trick that I'm just starting to



SUPERCREME

get is taking it all and not seeming so schizophrenic going from mood to mood," says Paul Cote, guitarist for Supercreme.

Cote, who is also the band's songwriter, has as equal a penchant for funk and soul music as he does for the sonic attack of such groups as Soundgarden and Smashing Pumpkins. "We all like heavy music, but it's so much more than that," explains 23-year-old Cote. "I grew up playing in a lot of R&B and funk bands and a lot of blues bands. But at the same time I loved rock, and I wanted to try and find a happy medium that lets me play everything."

The resulting blend works. While Supercreme does put the pedal to the floor convincingly, it is just as capable of strutting in full-frontal funk mode. Cote is a provocative songwriter who doesn't see any lines between psychedelic bluesy grooves, dreamy rock majesty, uptown soulful funk, and heavy riffing.

Together for a year, Supercreme has been plying its trade at such clubs as CBGB, Arlene Grocery, and Mercury Lounge. Though Cote is a prolific songwriter who sometimes composes up to 30 songs a week, the band hasn't released an album despite having recorded some highquality demos. Manager Alicia Gelernt-Shimkin, who also managed Patti Rothberg, is mulling over doing a college radio promotional single for a track called "Mindfudge," a can'tfake-the-funk Sly & the Family Stone groove with a James Brownmeets-Primus breakdown in the middle that is pulled off to perfection.

Similarly, "Jet Fighter," an aggressive, uptempo hard rocker with pop sensibilities and a propulsive energy, should prove quite the temptation to active and modern rock radio. Contact Gelernt-Shimkin at 212-628-9347.

#### TRAVIS PICKLE

Sophisticated and totally radio friendly, Travis Pickle makes poprock with a twist.

Carla Capretto's vocals have an insouciant playfulness that recalls the Darling Buds, while fellow vocalist Pete Min's singing expresses a certain world-weariness. Such tunes as "I Know You Know," "Motorcycle Man," and "Born Again" spread an infectious joy across a layered sound-scape of jangly guitars and percussion. Capretto and Min are joined by

drummer Steve Wickins and bassist Yianni Naslas.

"We tend to like the format of two vocalists. It's very much a boy/girl perspective," says Min, adding with a laugh, "sort of like an updated version of Captain & Tennille... We're a pop band, that's for sure, but as far as a straight pop band, we don't want to do that. We want to put a new slant to pop."

The foursome initially met in 1988, while backing another singer. After splitting up and playing for a number of other bands, the quartet reunited in 1995 to form Travis Pickle.

And yes, the name is a play on Travis Bickle, Robert DeNiro's mesmerizing character in "Taxi Driver."

"To tell you the truth," says Min, "I'd rented 'Taxi Driver,' and Yianni was looking at the back of the cover and he was like, 'Travis Pickle, that's a cool name for a band.' And it stuck. You know, coming up with a band



TRAVIS PICKLE

name is incredibly hard."

The group, which sells a tape of its music at shows, has released a 7-inch single, "Sound Of Sleep"/"Cheesehead," which is available at a number of local record shops, including Adult Crash and Kim's Underground.

It also frequently appears on stages at Mercury Lounge, Brownies, Luna Lounge, and other downtown spots. "We play about once every three weeks," says Min, "but we write and record all the time. Writing is the most important thing to us because you can never have enough good songs."

Wary of what they've seen other acts go through, Min says, the band members keep a tight rein on their musical affairs, handling everything themselves, including production. "We're a very insulated kind of band. We tend not to trust too many outside people. A lot of times, if you put your music in other people's hands, it doesn't come out how you like. We're not about being a one-hit wonder. We'd rather have a small deal and not take a lot of money."

Contact Josh Grier at 212-326-0152.

This article was prepared by Melinda Newman, Mark Marone, Paul Verna, Terri Horak, Shawnee Smith, Bradley Bambarger, and Ed Christman.

#### HIP-HOP'S HOME REMAINS ON THE CUTTING EDGE

(Continued from page 10)

Mos Def. "And the jams have got to be bangin'."

"The Benjamins," a two-minute setup song for Bad Boy/Arista artists the Lox and Puff Daddy, did jump, jiggle, and jam. And it's been percolating, pumping through New York club speakers and Jeep stereos since 1996, after it appeared on a Bad Boy Records sampler tape at the How Can I Be Down? Hip-Hop Power Summit in Miami. DJs bootlegged it and serial spun it to the delight of patrons at clubs like the Tunnel, Savoy in the Bronx, and the Q Club in Queens.

The track achieved "ghetto gold" status, and after the Fugees interpreted it during a 1997 Grammy Awards performance, it started making national noise, according to Deric (D-Dot) Angelettie, who produced the song with Sean "Puff Daddy" Combs, who put a fleshed-out version of the cut on his "No Way Out" album.

#### **BACK-TO-BASICS ARTISTS**

At the moment, the New York acts developing strong reps from exceptional performances on mix tapes include Cannibus, who is signed to Universal Records, and DMX, a Def Jam signee. These captivating, back-to-basics artists, who say they live and die for hip-hop, were both influenced by such lyrically inspired MCs as Rakim, Redman, Nas, and Jay-Z, and in

advance of their solo releases, they are slowly but surely building awareness by dropping sizzling freestyles on blend tapes. "These days you can't rush things," says DMX. "You gotta be strategic with every move you make."

Cannibus, who has appeared on Lost Boyz's "Love, Peace & Nappiness" album and mix tapes by Tony Touch and DJ Clue, says he classifies himself as a "composer of information." He adds, "To separate yourself from the rest of the pack these days, you've got to come a different way, play with words and concepts."

The biggest jam breaking through the cracks in New York streets right now is "Deja Vu," a New York pride anthem by rappers Peter Gunz and Lord Tariq on Codine Records, a 4-month-old New York-based indie label the group owns with Kevin Mitchell, a former major-label promotion man.

"After we mastered the record," Mitchell says, "we solicited it on DATs for, like two, three months. About three months after it broke on the streets by way of mix tapes, it got added to Hot 97's playlist in regular rotation."

"It feels good to be in demand and to know that streets still have power," says Tariq.

To date, according to Mitchell, "Deja Vu" has sold 12,000 units with no promo clip.

#### **PUBLIC-ACCESS SPOTLIGHT**

Besides mix tapes and mix-show airplay, local Big Apple artists can and do gain exposure on the city's 30 or so local broadcast and cable public-access video shows. Mark Weinstein, president of indie video promotion firm R&R Freelance, says, "I think these programs mostly have an ancillary effect on sales, but they're important for building a buzz and word-of-mouth on the street."

But Weinstein says that a new rule by Manhattan Neighborhood Network requiring all the shows on public access to have no more than 50% music video content will have a negative impact. He adds that he and other members of the Music Video Assn. are joining with the American Civil Liberties Union to fight the rule.

Among the programs Weinstein considers most effective for generating awareness are "New Flava Videos," hosted by former Stetsasonic member Bobby Simmons; "Indecent Exposure," hosted by John "Johnny B High" Hadgson; and "Video Underground," which was nominated for best rap and best R&B show at Billboard's Music Video Awards last year.

On the program a few months ago, Brooklyn underground heroes M.O.P. said, "If it wasn't for shows like this, the only way you'll hear us is on the Jeeps going by."

#### **ROOTS ROCK'S AMBEL WORKS ALL SIDES OF BIZ**

(Continued from preceding page)

chased a baby grand piano at a farm auction for \$135—an event that led to 10 years of piano lessons and a lifelong association with the instrument.

From fifth grade through college, Ambel also played trumpet, going as far as staying an extra semester at the University of Wyoming after he quit school to continue playing in the marching band. Along the way, Ambel taught himself to play guitar and write songs.

If his years of schooling gave Ambel the grounding for a career in music, his first encounter with the Ramones provided an initiation into the world of sex, drugs, and rock'n'roll.

As he tells the story in Scott Schinder's alternative-rock trivia book "Rolling Stone's Alt-Rock-A-Rama" (Delta, 1996), Ambel and a friend ate two grams of hash apiece and went to see a show by the Ramones and the Dic-

tators at a Chicago club in 1976. Ambel noticed a woman openly masturbating to the Ramones' fast-and-furious music, and when he looked around he counted seven women doing the same.

"It was at that moment when I realized that *this* was rock'n'roll," writes Ambel. "*This* was real music that had real power over people, to the point that they were masturbating in public to it. When I saw how the music of the Ramones affected these women, my choice was made. That was the major turning point in my musical development."

Following the Ramones incident, Ambel returned to Wyoming and formed one of the state's first punk bands, the Dirty Dogs, which was renamed the Accelerators after the University of Wyoming banned the group. Ambel then moved to Los Angeles, where he became the founding guitarist for Joan Jett's Blackhearts. He later relocated to New York and formed the Del-Lords with former Dictators member Scott Kempner.

In 1988, Ambel recorded his first solo album, titled "Roscoe's Gang." Soon after that release, he quit the Del-Lords—who by then had made several critically acclaimed albums but had not achieved a commercial breakthrough—to focus on production.

Since then, Ambel has carved a niche for himself as a producer synonymous with the guitar-based roots-rock genre, whose greatest exponents include Ambel clients the Bottle Rockets, the Blood Oranges, and Blue Mountain, as well as such other acts as Uncle Tupelo, Wilco, Son Volt, Golden Smog, and the Jayhawks.

 $(Continued\ on\ next\ page)$ 

#### HARDCORE SCENE STANDS TEST OF TIME

(Continued from page 10)

Ta Life.

Steve Poss, an organizer of the event along with Drescher and Roger Miret from Agnostic Front, reports that so far, the event has raised almost \$5,000 for the family. The following Sunday, beyond press time, the New York hardcore scene was ready to do it all over again. Veteran bands Sick Of It All, Rejuvenat, and the recently signed Epitaph band Bouncing Souls, as well as newer bands like Shutdown, Downlow, and Old School Principals, were slated to play. That show is already sold out.

Toby Morse, lead singer for H2O, currently one of the most popular bands in New York, says that the group participated in the event because the New York hardcore scene "is a very family, community-type thing. Everybody knows everybody and looks out for one another."

On the Tuesday before the event, H2O released its second album, "Thicker Than Water," on Epitaph. In its first week of release, the album has sold 3,300 units, according to SoundScan.

Earlier in the show, before Murphy's Law and then Agnostic Front provided the grand finale, H2O sang one of its anthems, "5 Year Plan," from its debut album on Blackout Records. The song contains the chorus, "My friends, they look out for me like family," which in many ways epitomized the spirit of the day. For many, that song's message, which is also incorporated in songs by other New York hardcore bands, is also the underlying foundation of New York hardcore.

#### **ROOTS OF THE SCENE**

Most fans know that hardcore grew out of punk, but if there was a single definable moment when hardcore was launched, most aficionados of the genre would point to the opening onslaught of buzz-saw rhythm guitar chords on the song "Pay To Cum." That faster-than-the-speed-of-light song was the first commercially available recorded statement by the then Washington D.C./Baltimore-areabased Bad Brains. But while that single was released in 1980 and the Bad Brains took to playing frequent shows in New York and eventually moved here, the city's hardcore scene didn't start to form until the summer of 1981. in clubs known as A7 and 171A, where a small group of disenfranchised youth gathered to form their own thing.

A7 was a club where the bands played at night. During the day, 171A, which eventually evolved into a studio, served as a practice space for bands on the scene and a hangout for its fans, who bought their records at Rat Cage Records, located in the basement.

Carved out of the first-floor apartment of a New York tenement building on Avenue A in the neighborhood known as the East Village, 171A staged all-ages shows featuring many of the newer bands on the scene. In fact, many of the teenagers who hung out there learned to play instruments and went on to form their own bands; these new groups would congeal into what is now known as the New York hardcore scene.

The music was often faster, harder, and more abrasive than the punk genre that spawned it, but the clothes and hairstyles that served as its fashion statement were somewhat simplified, as punk's spiked hair, colored by melted crayons, and mohawks gave way to crew cuts and skinheads; the spikes, chains, and safety pins of punk

were eventually replaced by tattoos and pierced body parts.

Poss, who did A&R in the hard rock department at Epic Records before recent cutbacks there eliminated his post, says of A7, "Everybody I grew up with, the best friends I have in life, I met there. There is still a good 50 of us that I met 17 years ago in a little hole-in-the-wall."

In addition to the Bad Brains, Agnostic Front, and Murphy's Law, other founding fathers of the New York hardcore scene that played the club include the Stimulators, Cause For Alarm, Even Worse, Reagan Youth, Kraut, the Abused, Urban Waste, the Undead, the Mad, the Mob,



MADBALL

and the False Prophets.

As the scene grew, bands broke up and formed new groups, bringing in new musicians with other influences. Tyler King, a local hardcore promoter who has booked more than 200 hardcore shows in the last 2½ years, says, "In the mid-'80s, everything started stretching out and becoming more definable as the New York sound, but grasping other areas like heavy metal and hip-hop influence."

After A7 ceased to exist, the hardcore scene migrated to other clubs, such as the Pyramid, the Mudd Club, the Ritz (now known as Webster Hall), Irving Plaza, the Lismar Lounge, and, of course, CBGB, which started booking matinee hardcore shows every Sunday.

Says King, who used to book shows for the club, "It was a natural progression for [CBGB owner] Hilly Kristal to go from supporting the punk rock of the day like the Ramones and Talking Heads to hard-core. He's supported hardcore solidly for 15 years now."

#### **GROWING PAINS**

However, New York went through some severe growing pains in the late '80s after the hardcore scene exploded, going from 150-person shows to 750-person shows every week in the mid-'80s

With that many people discovering the scene, there were bound to be problems, explains King. The main one came in the form of fights, as mosh pits grew out of control (Billboard, May 4, 1993) and some of the newer members of the audience moved away from the early hardcore philosophy of everybody looking out for one another to everyone protecting his or her own turf.

CBGB ended its matinee shows in the early '90s, and the New York hardcore scene went mobile, as shows were staged in a variety of venues.

Even as the New York hardcore movement underwent a contraction, it also was being diluted, as scenes started to develop in the other New York boroughs, as well as in New Jersey and Long Island.

The bands that emerged from those splinter scenes and later united under the New York hardcore banner include Biohazard, Vision Of Disorder, Underdog, Ludicrist, Leeway, and the Crumbsuckers.

Many participants in the New York scene cite the Long Island hardcore scene as being particularly strong. Says Evan Seinfeld of Biohazard, "The Long Island hardcore scene is so completely different. They just have their own thing going on there." Observers suggest that, so far, Vision Of Disorder is about the only band that has crossed over into New York hardcore.

#### **REJUVENATION**

Around 1994-95, the New York hardcore scene began to undergo a rejuvenation, although participants point to different catalysts.

For instance, some point to a compilation album on IJT Records put together by Sal Villanueva, bassist for Demonspeed, called "New York's Hardest." Featuring the scene's best local bands, the release sold well in the New York area and turned new fans on to hardcore. Some local venues, such as the Wetlands and Brownies, then started booking hardcore shows again.

Paralleling that development, the New York punk rock scene, which took off from 1974-77 at CBGB and Max's Kansas City after migrating around the East Village from various clubs and hole-in-the-wall bars, finally found a new home on St. Mark's Place, as Coney Island High and, around the corner on Third Avenue, the Continental emerged as the strongest punk rock clubs on the scene. Many of the founding members of the hardcore scene also migrated to Coney Island High to hang out, as the spot was making a name for itself thanks to the weekly Green Door parties booked by Jesse Malin, lead singer of D Generation, one of the leading punk bands in New York.

Shortly after, Poss and Drescher launched Creepy Crawl Productions, which brought the hardcore scene into the Coney Island fold.

Vaughn Lewis, who manages Murphy's Law, H2O, Fahrenheit 451, and Crown Of Thornz under the name of Strong Management, points to the booking policy at Coney Island High as a factor in the scene's resurgence.

Whatever the reason, Lewis says, after being a little dead in the first half of the '90s, the scene is "definitely vital now. A lot of the bands that were around back then are coming back."

Both Drescher of Murphy's Law and Poss echo Lewis, but more specifically. Says Poss, "Agnostic Front got back together. Everyone thinks of them as New York hardcore. It is really important for the scene."

Biohazard's Seinfeld, who worked as a stage bouncer during the Agnostic Front set at the Raybeez benefit, calls Agnostic Front the godfathers of the N.Y. scene. "Their first 7-inch single was called 'United Blood'—that kind of says it all for the [New York hardcore] scene of what it was like and what it was supposed to be."

Agnostic Front released that single in 1983 and remained at the forefront of the movement until breaking up in late 1992—bowing out with a live album, "Last Warning," on Relativity. The band re-formed earlier this year, and Drescher agrees that this is the "biggest thing" boosting the scene now.

Bill Wilson, who runs local punk label Blackout and is a principal in a new boutique distribution company, Ground Zero Distribution, which is based in Yonkers, N.Y., and specializes in punk, hardcore, and ska, says that New York hardcore was the beneficiary of the fallout from the major mainstream appreciation of bands like Green Day and Rancid. Those bands, according to Wilson, "helped open kids' eyes to the underground scene. Those bands must have come from somewhere, and it led back to the punk and hardcore scenes."

Other bands with links, however tenuous, to the New York hardcore scene whose albums with major labels helped kids in the '90s discover the New York hardcore scene include the Beastie Boys, Cro-Mags, Cop Shoot Cop, Prong, Quicksand, Helmet,



VISION OF DISORDER

Handsome, Civ, and Orange 9mm.

CBGB's Kristal says of hardcore today, "It's not new, but it's very healthy. There are a lot of the bands that are new and are very good and exceptional even." Kristal cites Ricanstruction, a band that sounds like a cross between the Bad Brains and Santana, as one such example.

When participants in the scene talk about the current hot bands, H2O, Vision Of Disorder, and Fahrenheit 451 are mentioned most often. Other frequently noted names include Madball, Crown Of Thornz, Shutdown, Ensign, Kill Your Idols, Sub-Zero, and Stillsuit.

#### **SUB-SCENES ARISE**

While New York hardcore appears to be alive and well, it is now made up of many sub-scenes and even shares crowds with other genres, according to participants.

Freddy Cricien, lead singer of Madball (which records for Roadrunner Records) and the younger brother of Roger Miret of Agnostic Front, says, "You've got a lot of different styles and flavors of hardcore these days. At the moment, you have your straight-up old-school style and your more metallic-influenced style, while H20 represents the more melodic side."

In addition to the old-school hardcore bands, there is the straight-edge scene, which Biohazard's Seinfeld says is very big in New York. He and other sources for this story describe straight edge as a lifestyle movement that has a set of rules: no drinking, drugs, or red meat and no having sex without commitment, or abstinence from sex altogether. It is a positive movement begun by Ian MacKaye, formerly of Washington, D.C., band Minor Threat. New York bands that have followed that philosophy include Youth Of Today, Gorilla Biscuits, Burn, and Straight Ahead. Newer bands like Shutdown, Ensign, and Nine Lives are also part of the movement.

Ground Zero's Wilson says that the various musical sub-scenes represent many different sides to the same coin. For example, Wilson, like Strong Management's Lewis, sees a link between the hardcore scene and the ska scene, which is being championed in New York by the Moon Ska label.

Illustrating that point, Fred Feldman, formerly GM of Profile imprint Another Planet, has started a new label called Triple Crown, and his first two releases on that label will be from hardcore band 25 Ta Life and ska band the Stubborn All-Stars. "I think the kids that buy hardcore also listen to ska," says Feldman. "Those two genres are not as segregated as they were."

Poss notes, "If you put all the subscenes together, it makes for one really strong scene."

In addition to the variety of sounds, the influx of new fans is also feeding the scene, many participants note. "The average age was 21 and up when I first started going; now, the bulk of it is 16-year-olds," says Vision Of Disorder's Williams. Vision Of Disorder "has to play at all-ages shows because most of our crowd is young."

#### **YOUNGER FANS**

Drescher notes that bands like H2O also turn their younger fans onto older acts like his band, Murphy's Law, and Agnostic Front, "so we get new fans, too."

Seinfeld says that hardcore is enduring with the younger generation because "it goes back to what's really important, and that's the music. When the music's playing and the people are going wild, the pit is going, the diving's fast and furious, there's nothing in the world greater. And that's what makes it something with integrity. The lyrics are about everyday life, growing up in the city."

While the scene is definitely getting bigger, Drescher wonders if it's getting better. He laments that some people are becoming fans and joining bands for the wrong reasons.

"I see a lot of bands getting together to get signed," he says. "Everyone is scratching for coins." As for fans, he notes that too many of them think it's all about what you wear and how you act.

But there is more to hardcore than making money or looking cool, according to Drescher. "You have to be an active part of the community," he continues. "You have to open kids' minds up to things. That's why the loss of [Raybeez] means so much. He was very much into helping kids out and turning lives around from drugs and fascism and Nazism. He did it from the street and the stage. He helped out any way he could. He was a big part of our family, and we are suffering a big loss."

#### **ROOTS ROCK'S AMBEL**

(Continued from preceding page)

Although Ambel has received greater recognition for his studio work than for his own music in recent years, he prides himself on a multifaceted career in which no activity takes precedence over any other.

"I like to be able to do all the stuff that I like to do," says Ambel. "Once in a while someone will say, 'What do you like to do the best?" I don't have to answer that question, and that's why I'm really a lucky guy. Playing in a band all the time was not enough for me. Producing records all the time wouldn't be enough, either. And songwriting can be frustrating.

"To me, the thing is to be able to go back and forth and do all these things, and to be able to go to a bar where I know there's not one song that sucks on the jukebox. That balance is really exciting."

## SUBWAY ARTISTS KEEP COMMUTERS ENTERTAINED

(Continued from page 10)

locations. The experimental program worked, and two years later it became part of the MTA Arts for Transit pro-

Called Music Under New York and celebrating its 10th anniversary this year, the music program now features more than 100 acts, ranging from R&B singers using boomboxes for backup to five-piece jazz bands. They play in 22 stations throughout the city daily, from

Running the program for the city as about 8 a.m. to 9 p.m. a paid consultant since 1993 has been Gina Higginbotham, who works with her husband, Tim, a sculptor, out of a basement office on the Upper West Side of New York. She is a former folk singer who supported two children by playing in England and Greenwich Village in the late 1950s and the '60s.

She says, "When we first started, the press tended to treat us as a gimmick how cute, music in the New York subway-but over the years we've gained

respect and visibility." So much so that this year, during the Texaco Jazz Festival, subway performances by jazz groups were listed on the event schedule as concert events.

Higginbotham's work at this time of year consists mainly of scheduling performers for their gigs at various subway stations. It can take a lot of hours, because many musicians cancel their appearances because they've taken ill or secured a better-paying job somewhere else. So reschedulings are fre-

But in February the process of choosing the next year's batch of new performers will begin, as potential acts start calling for applications. Last year, Higginbotham received 300 phone calls from people expressing interest in auditioning. Musicians and dancers submitted 189 applications and tapes. She says a "panel of peers-current musicians in the subway" listens to the tapes and whittles down the field.

About 50-60 acts are invited to bring their instruments, voices, boomboxes, and dancing shoes to an audition room at Grand Central Station in May or June and perform for five minutes before a panel of 15, which includes station personnel and working musicians, many of them current subway performers, along with well-known names, like that of folk singer Odetta. The panel votes on each act with scores from one (unacceptable) to four (exceptional). (Next year's auditions may be moved to Penn Station, because Grand Central will be undergoing renova-

Higginbotham says that the panelists try to maintain a roster balanced with jazz, classical, folk, blues, and R&B. Rock, too, is considered: It used to be that it was musica non grata ("they tend to be too loud"), but now there is one rock act on the subway list.

About 15-20 new acts are added each year. Those who have passed previous auditions are guaranteed slots on the schedule. "People who are on are on for life," says Higginbotham, adding that at present there are about 65-75 active acts. "There's always a certain number

The performers call every two weeks that drop out." and tell their availability and where they'd like to work. "We book as fairly as possible because there are hot spots as possible because there are not sposse everyone wants," she says. These include Times Square, Grand Central, the Long Island Railroad area of Penn Station, 34th Street and Sixth Avenue, and one above-ground site, Duffy Square, adjacent to the long lines of tourists and residents who are queuing for half-price tickets to New York's the-

The majority of the 22 sites are in Manhattan, but there are several in Brooklyn and one in Queens.

FREELANCERS, TOO However, as anyone who rides the subways regularly knows, there are many more than 20-some subway stations in the city in which musicians

play.
"The people you see on the platforms
"The people you see on the platforms says, are freelancers," Higginbotham says, which means they do not possess the daily permit from Music Under New York nor do they display the orange and black banner of the organization. But, she quickly adds, "they have every

In fact, many of the people who audiright to be there." tion for the permits are seasoned street performers who have already done their time on subway platforms. Performers with Music Under New York are located in the mezzanines of the stations.

There is pay only for special events, such as the Texaco Jazz Festival. Other than that, the performers depend upon the kindness of strangers.

"I don't discuss money," Higginbotham says. "I just know some people can make a living doing this three times

Performers say their daily take can range from \$50 to more than \$150 a week."

Alice Ridley, an R&B and gospel singer who has been in the program for six years, left a career as a teacher's assistant to sing in the subways and

with a karaoke machine for accompa-

"When you're rehearsing, like, at niment. home, the neighbors might complain," she says. "So when I want to rehearse, I go in the train station. The audience will tell me if I'm singing good."

One time she was performing in Grand Central Station when a visiting German family, one member of which managed a hotel, heard her and invited her to come to Lubeck, Germany, to play for two weeks during the Christ-

mas season at the hotel there.

Sometimes a well-known name can be found on the subway schedule. Elisabeth Von Trapp of the famous "Sound Of Music" family is a singer/guitarist who, when she is coming to New York from her home in Vermont, calls for a

slot on the calendar. And sometimes underground performers get lucky—when they're heard by people who can give them well-paying above-ground gigs or contracts. The vocal group Solo is such an act,

Andy Friedberg, on electric guitar, and Ron Brock, on drums, are part of New York Express, usually a foursome but on this day a duo performing by the Music Under New York banner in the busy Times Square subway station in New York.

having graduated from the subways to the label roster at Perspective/A&M.

Then there is the group of percussionists called Mecca Bodega, who were hired to provide the music for the HBO feature "Subway Stories" and can still be found at various sites in the subway system. Another example is blues musician Carolina Slim, who has booked a Sprite commercial and been invited to appear in a Madonna video.

And then there's the array of performers who were plucked off the mezzanines and flown to Las Vegas to be part of the floor show at the newest hotel casino, New York New York.

Although most performers are not that lucky, they still value their permits and privileges enough that they don't take their duties lightly. Only once, says Higginbotham, did she have to toss a group out of the program. "They were faking permits. They were typing in the spots they wanted, and they'd show up early and tell the group that was supposed to be there that Gina must have double-booked."

With only minor problems like that, the program has been termed a success by performers, officials, and, most important, subway commuters. Higginbotham says a transit survey showed that 90% of riders like it. And it's hardly a burden on taxpayers. Including salaries, it costs only \$100,000 a year, which comes out of

Will it be exported to other cities? state MTA funds. The West Coast is a possibility. Higginbotham says that she has been contacted by both the Los Angeles and San Francisco transit systems.

## (Photo: Don Jeffrey) PHIL QUARTARARO MOVES INTO KEY WARNER POSITION says she makes a living from her art,

(Continued from page 1)

Bros. Inc. chairman/CEO Russ Thyret officially named Quartararo to the post, last held by Lenny Waronker. Quartararo will start work at Warner Nov. 3 (Billboard Bulletin, Oct. 15).

In the position, Quartararo will report to Thyret and work with him in the day-to-day operations of the company, which includes the Warner Bros. and Reprise labels, jazz, country, and black music divisions; and joint-venture labels including Maverick, Revolution,

Warner Bros. Records label presiand Qwest. dent Steve Baker and Reprise president Howie Klein will report jointly to Quartararo and Thyret.

Quartararo says he and Thyret have been in discussions since the beginning of the year. "I've always had a real passion for Warner Bros.," Quartararo says. "I consider it to be one of the premier, artist-driven music companies of all time. It has this prestigious pedigree and history, and I'm really proud

The executive has previous experito be part of it." ence working within the Warner system: Quartararo spent three years at Island Records when the label was distributed by WEA, and for its first five years, Virgin Records America was distributed by WEA.

Among the attributes that Quartararo brings to Warner Bros. is his expertise in marketing, says Thyret. "His overview of scheduling, release flow, and the marketing of releases by both new and established artists are some of his strengths," says Thyret. "That will most immediately

Thyret adds that the executive, who impact us." is known in the industry as Phil Q., is a good fit with Warner Bros. "He's got a very strong reputation and has a

very artist-friendly attitude and demeanor, and that works well within this company," Thyret says. "His ability to look at things with a fresh point of view is going to help us a great deal. He's going to be very beneficial to both the employee roster and the

Quartararo comes to Warner Bros. artist roster.' after 11 years with Virgin Records, where he worked with such hit artists as Smashing Pumpkins, the Rolling Stones, Janet Jackson, and Lenny

Although sources say Quartararo Kravitz. ran into conflicts with Nancy Berry, then executive VP of the Virgin Music Group Worldwide, he has nothing but good things to say about his tenure at Virgin, which included a stint as pres-

ident of the now-defunct Charisma label before his ascent to the presidency of Virgin in 1992. In 1993, following the departure of Virgin co-chairs Jeff Ayeroff and Jordan Harris, Quartararo also became the label's CEO.

"For 11 years, we worked at making Virgin the company that it is today," he says. "So, I'm very proud that they are having such an enormous year, having all the hits, the revenue, and the profits. That's all very rewarding for me, because a lot of time and energy went into it. It's my legacy, so I'm proud of it, and my only wish for it is for it to continue in the best way it can."

With Quartararo's departure, Berry was promoted to vice chairman of Virgin Records America and the Virgin Music Group Worldwide, while Ray

Cooper and Ashley Newton, the former managing directors of Virgin U.K., were named co-presidents (Billboard,

Although Quartararo won't have the CEO title at Warner Bros., he is honored by the new position. "Titles are titles," he says. "It's more about what you are going to do. The fact that I'm going to be involved in the day-to-day operation working side by side with Russ is about as big a job that there is to get in that organization, and I'm delighted to have it, no matter what the title is."

Both Quartararo and Thyret say that Warner Music Group co-chairmen Bob Daly and Terry Semel were also involved in bringing Quartararo to the company.

## TALENT MANAGERS HONORED

(Continued from page 6)

At the evening's end, the Pretenders played a three-song set, closing with "I'll Stand By You." Hynde then said of Colson, "I like to think we'll be together another 10 years. Together, Gail, we scare the fuck out of people!"

The IMF Award for young manager of the year was presented to Lindy Benson of Shamrock Music, whose dedication to the band Celtus—and its predecessor, Mama's Boys-was plained from the Hilton stage by IMF general secretary James Fisher.

Mama's Boys was a rock act from Northern Ireland, composed of three brothers, with a Jive Records deal. When drummer Tommy McManus fell victim to leukemia, Benson maintained the group's spirit and purpose and also cared for McManus. Eventually, the surviving brothers gained a new record

deal with Sony Music's U.K. imprint, S2, as the more traditionally inclined Celtus, which Benson describes as "Pink Floyd meets Clannad meets Enigma." She cites Wendy Newton of U.S. label Green Linnet as one person who encouraged her and the band to continue.

Said Fisher, "How Lindy stayed with them through illness, kept them together, and brought them backthat's a great management story. Thus, the IMF's council decided to salute Benson. Celtus' debut album, "Moonchild," was released in June; the band opened for Sheryl Crow at three U.K. dates this summer.

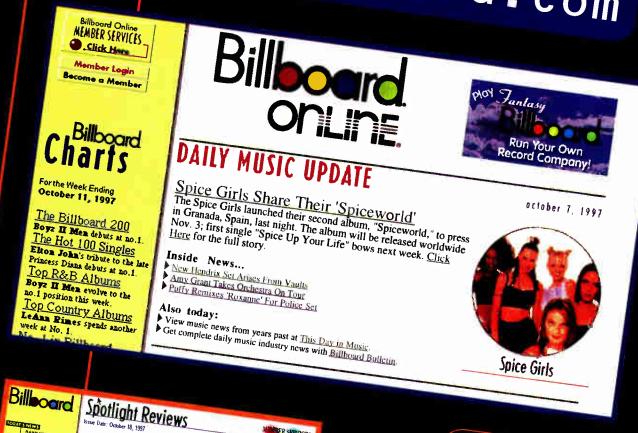
"There's no exams one can take as a manager," Benson says, citing the IMF's value. "I've gleaned so much valuable information from them."

Two other accolades were presented during the Oct. 14 ceremonies, to record producer Mike Hedges (Manic Street Preachers, Texas) and seasoned BBC broadcaster John Peel. Hedges received the Re-Pro international recording award, marking an affiliation between the Guild of Recording Pro ducers, Directors, and Engineer (known as Re-Pro) and the manager organization. Of Peel, James Fishe says, "John has always encourage new, young bands by giving them

outlet for their music. The broadcaster was given his hot on-air at BBC Radio 1, during nighttime show. "You're making up," he said to his longtime produ John Walters, who was bringing news. "My heart is going thum, thump."

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## Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service, 332 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			** NO.1 **	38	36	48	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)
D	1	17	FLY SUGAR RAY (LAVA/ATLANTIC) 2 wks at No. 1	39)	41	5	DON'T GO AWAY OASIS (EPIC)
2	2	14	FOOLISH GAMES JEWEL (ATLANTIC)	(40)	48	8	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)
3)	4	13	HOW DO I LIVE LEANN RIMES (CURB)	41	40	12	EVERYTHING MARY J. BLIGE (MCA)
4	5	30	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)	42	37	29	BITCH MEREDITH BROOKS (CAPITOL)
5	6	21	PUSH MATCHBOX 20 (LAVA/ATLANTIC)	43	42	54	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)
6	3	23	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)	(44)	49	5	LEGEND OF A COWGIRL IMANI COPPOLA (COLUMBIA)
D	11	6	TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	45	39	34	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
8	7	24	ALL FOR YOU SISTER HAZEL (UNIVERSAL)	46	46	8	SILVER SPRINGS FLEETWOOD MAC (REPRISE)
9)	12	13	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)	47	44	12	EVERLONG FOO FIGHTERS (ROSWELL/CAPITOL)
0	9	17	BUILDING A MYSTERY SARAH MCLACHLAN (NETTWERK/ARISTA)	48	45	47	LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)
D	17	14	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)	49	51	4	PHENOMENON LL COOL J (DEF JAM/MERCURY)
2)	13	9	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)	(50)	50	7	ON MY OWN PEACH UNION (MUTE/EPIC)
3	8	16	2 BECOME 1 SPICE GIRLS (VIRGIN)	(51)	58	2	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)
4	16	8	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)	52	54	5	FEEL SO GOOD MASE (BAD BOY/ARISTA)
5	10	27	HOW BIZARRE OMC (HUH!/MERCURY)	53	47	21	THE DIFFERENCE THE WALLFLOWERS (INTERSCOPE)
6)	18	25	IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M)	54	52	7	GOT 'TIL IT'S GONE JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)
17	14	23	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT, PUFF DADDY & MASE) (BAD BOY/ARISTA)	(55)	61	5	SUMMERTIME THE SUNDAYS (DGC/GEFFEN)
18)	21	9	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	56	56	6	EVERYTHING TO EVERYONE EVERCLEAR (CAPITOL)
19	20	33	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)	57	55	18	WRONG WAY SUBLIME (GASOLINE ALLEY/MCA)
20	19	22	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	58	_	1	TELL HIM BARBRA STREISAND - CELINE DION (550 MUSIC/EPIC/COLUMBIA)
21	15	18	MEN IN BLACK WILL SMITH (COLUMBIA)	59	62	7	TOO GONE, TOO LONG EN VOGUE (EASTWEST/EEG)
22)	29	5	SHOW ME LOVE ROBYN (RCA)	60	53	14	COCO JAMBOO MR. PRESIDENT (WARNER BROS.)
23	24	29	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES (BIG RIGMERCURY)	61	70	2	R U READY SALT-N-PEPA (RED ANT/LONDON/ISLAND)
24)	30	10	CRIMINAL FIONA APPLE (CLEAN SLATE/WORK)	62	59	7	HITCHIN' A RIDE GREEN DAY (REPRISE)
25)	33	4	BUTTERFLY MARIAH CAREY (COLUMBIA)	63	65	12	I SAY A LITTLE PRAYER DIANA KING (WORK)
26	22	11	HONEY MARIAH CAREY (COLUMBIA)	64	-	1	THREE MARLENAS THE WALLFLOWERS (INTERSCOPE)
27	26	46	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)	65	66	2	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
28	27	43	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)	66	67	2	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (FEAT THE NOTORDUS BIG & MASE) (BAD BOYARISTA)
29	28	35	THE FRESHMEN THE VERVE PIPE (RCA)	67	64	14	NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
30	25	15	INVISIBLE MAN 98 DEGREES (MOTOWN)	68	-	1	HEAVEN NU FLAVOR (REPRISE)
31	34	9	TAKES A LITTLE TIME AMY GRANT (A&M)	69	-	1	3 AM MATCHBOX 20 (LAVA/ATLANTIC)
32	23	6	CANDLE IN THE WIND 1997 ELTON JOHN (ROCKET/A&M)	70	1-	1	WRDNG NUMBER THE CURE (F)CTION/ELEKTRA/EEG)
33	32	24	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)	71	1	1	ELECTRIC BARBARELLA DURAN DURAN (CAPITOL)
34	35	13	LOVE YOU DOWN INOJ (SO SO DEF/COLUMBIA)	72	1-	1	MOUTH BUSH (TRAUMA/INTERSCOPE/HOLLYWOOD)
35	31	43	CRASH INTO ME DAVE MATTHEWS BAND (RCA)	73	68	6	THE RASCAL KING THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
36	38	8	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	74	72	20	CHETTOHT
37	43	3	MY LOVE IS THE SHHH!	75	69	+	YOU SHOULD BE MINE (DON'T WASTE MY TIME)
-		_	somethin for the People FEAT. Trina & TAMARA (WARNER BROS.) with the greatest airplay gains. © 1997 Bil		-		BRIAN MCKNIGHT FEAT, MASE (MERCURY)

Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

#### **HOT 100 RECURRENT AIRPLAY**

1	1	2	I WANT YOU SAVAGE GARDEN (COLUMBIA)	14	20	24	CHANGE THE WORLD ERIC CLAPTON (REPRISE)
2	2	11	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	15	9	53	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC)
3	3	2	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)	16	16	9	CALL ME LE CLICK (LOGIC/RCA)
4	4	30	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)	17	21	34	COUNTING BLUE CARS DISHWALLA (A&M)
5	_	1	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)	18	17	53	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)
6	5	3	A CHANGE WOULD DO YOU GOOD SHERYL CROW (A&M)	19	13	24	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
7	7	16	DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)	20	22	17	HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)
8	8	12	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)	21	14	2	SAY YOU'LL BE THERE SPICE GIRLS (VIRGIN)
9	10	8	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.)	22	19	36	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)
10	6	4	6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN)	23	15	5	I WANNA BE THERE BLESSID UNION OF SOULS (EMI/CAPITOL)
11	11	61	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)	24	25	30	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)
12	12	11	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)	25	_	53	ROLL TO ME DEL AMITRI (A&M)
13	18	30	WHERE DO YOU GO NO MERCY (ARISTA)				itles which have appeared on the Hot 100 chart 0 weeks and have dropped below the top 50.
$\overline{}$		_					

**HOT 100 A-Z** 

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

2 BECOME 1 (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte

A SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Ticlel BOX, ASCAP/F2C, ASCAP/S Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
ALL WANT (FROM GOOD BURGER) (Kharatory, ASCAP/B Black, ASCAP/Bobet, ASCAP/FMI April, ASCAP) HL
ALRIGHT (EMI, BMI/EMI Blackwood, BMI/Seventh House, BMI) HL
AROUND THE WORLD (Zomba, ASCAP) WBM
AS WE LAY (Saja, BMI/Lastrada, BMI)
AVENUES (FROM MONEY TALKS) (Intersong, ASCAP/Warner Chappell, ASCAP) HL

64 83 41

ASCAP/Warner Chappell, ASCAP) HL BACKYARD BOOGIE (WB, ASCAP/Real N Ruff, ASCAP) 37

AVENUES (FROM MONEY TALKS) (Intersong, ASCAP/Warner Chappell, ASCAP) HL
BACKYARD BOOGLE (WB, ASCAP/MCA Scandinavia AB, ASCAP/WB BARBIE GIRL (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, BMIJ/MCA, ASCAP/Warner Chappell, BMIJ/Warner, BMIJ/Warner Chappe

43

GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R.Kelly, BMI) WBM
HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, 46

BMI/R.Kelly, BMI) WBM
HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) H.
HEAVEN (O. C.D., BMI)
HOLE II MY SOUL (Swag, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) H.
HONEY (Sany/AIV Songs, BMI/Rye, BMI/Juscin Combs, ASCAP/EMI April, ASCAP/Zondo, ASCAP/EMI April, ASCAP/Zondo, ASCAP/Boby Robinson, BMI) HL/WBM
HOW OO I LIVE (Realsongs, ASCAP) WBM
I CAN LOVE YOU (MCA, ASCAP/Mary J. Bilge, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Judeas, BMI/Warner-Tamerlane, BMI/6 th Of July, BMI/NASHMACK, ASCAP) HL/WBM
I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) HL/WBM
I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) HL/WBM
I TI COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
'I'LL BE MISSING YOU (Magnetic, BMI/Bile Turtle, BMI/IIlegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Jancie Combs, BMI/EMI Blackwood, BMI) HL
I MISS MY HOMIES (Burrin Avenue, BMI/Big P, BMI) WBM I'M NOT A FOOL (Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Cap Speed Go, BMI) WBM
INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Cap Speed Go, BMI) WBM
INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Cap Speed Go, BMI) WBM
INTITLE PRAYER (FROM MY BEST FRIENO'S WEOOING) (New Hidden Valley, ASCAP/Casa David, ASCAP) HL
LAST NIGHT'S LETTER (EMI April, ASCAP/CM, ASCAP/Dust Brothers, ASCAP/Special Rider, SSEAC/MCA, ASCAP) HL
LAST NIGHT'S LETTER (EMI April, ASCAP/Emanue

ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL LEGEND OF A COWGIRL (Tsanoddnos, BMI/Ensign, BMI/Ash Belle, ASCAP/Gee Street, ASCAP/Famous, BMI/ASh Belle, ASCAP/Gee Sites, 18 ASCAP/Donovan, BMI/Peer International, BMI) HL LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack,

25

(Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI)
LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'I, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM LOVE IS ALIVE (MCA, ASCAP/Liniversal, ASCAP) HL ME AND MY CRAZY WORLD (LB, ASCAP/EMI+APRI), ASCAP/Ron G, BMI) HL ME AND MY CRAZY WORLD (LB, ASCAP/EMI+APRI), ASCAP/Ron G, BMI) HL MEN OF STEEL (FROM STEEL) (Shaquille O'Neal, ASCAP/WB, ASCAP/Slam U Well, ASCAP/Jelly's Jams LL.C., ASCAP/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Hits From Da'Bong, BMI/BMG, BMI) HL/WBM MO MONEY MO PROBLEMS (Bg Poppa, ASCAP/Bushi Comba, ASCAP/Sony, ASCAP/Romenard's Other, ASCAP/Sony, ASCAP/M, Betha, ASCAP/Gommy ymm, BMI) HL MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) WBM NO TENGO DINERO (EMI Scandinavia, BMI/Llee, BMI/EMI Lorart, BMI) HL/WBM.

49

BMI/EMI Unart, BMI) HL/WBM NOT TONIGHT (FROM NOTHING TO LOSE) (Second 29 NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM THE ONE I GAVE MY HEART TO (Realsongs, ASCAP) WBM ONE MORE NIGHT (Shark Media, BMI/Warner Chappell, BMI) WBM ON MY OWN (Warner Chappell, PRS/WB, ASCAP) WBM PIECE OF MY HEART (Web IV, BMI/Sloopy II, BMI/Unichappell, BMI) HL/WBM PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'I, BMI) HL. PUSHIN' INSIDE YOU (FROM HOW BOUT IT) (Burrin

97

Billboard.

## 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.

SoundSc

19   18   20	l							
1   1   3	HIS WEEK	AST WEEK	/EEKS ON		HIS WEEK			
1   3   GARGE HIS EMBIOSPOSCHEWAGE IN HEWAT.   1   2   3   10   YOU MAND JOHN ROOT HAND.   3   3   3   4   4   4   19   HOW DO I LEVE LEARN MINES (CURB)   4   4   19   HOW DO I LEVE LEARN MINES (CURB)   4   4   19   HOW DO I LEVE LEARN MINES (CURB)   4   4   19   HOW DO I LEVE LEARN MINES (CURB)   4   4   19   HOW DO I LEVE LEARN MINES (CURB)   4   4   7   9   MOY FOR LEVE LEARN MINES (CURB)   4   4   7   9   MOY FOR LEVE LEARN MINES (CURB)   4   4   7   9   MOY FOR LEVE LEARN MINES (CURB)   4   4   7   9   MOY LOVE IS THE SHIPH   4   4   10   10   MORE AND MY CRAZY WORLD (COLLEGE HEAVILLE)   4   4   10   MOY FOR LEVE LEARN MASTER CHAPTO   4   4   10   MOY FOR LEVE LEARN MASTER CHAPTO   4   4   10   MOY FOR LEVE LEARN MASTER CHAPTO   4   4   10   MOY FOR LEVE LEARN MASTER CHAPTO   4   4   10   MOY FOR LEVE LEARN MASTER CHAPTO   4   4   10   MOY FOR LEVE LEARN MASTER CHAPTO   4   4   10   MOY FOR LEVE LEARN MASTER CHAPTO   4   4   10   MOY FOR LEARN MASTER CHAPTO   4   4   4   4   4   4   4   4   4	-	_	>			$\overline{}$	-	
2   3   10   YOU MAKE WE WANNA	1	1	3	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY		38	24	ESPN PRESENTS THE JOCK JAM
3   2   5	2	3	10	YOU MAKE ME WANNA	40	33	24	IT'S YOUR LOVE
4	3	2	5	4 SEASONS OF LONELINESS	41	35	14	SOMEONE
15   5   7	4	4	19	HOW DO I LIVE	42	36	10	AFTER 12, BEFORE 6
A	5	5	7	HONEY	43	39	6	ME AND MY CRAZY WORLD
3   SURDIER FOR PERDIET ALL MOMENT SMICH STATE	6	6	9	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	44)	47	8	
3	1	7	9	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT, TRINA & TAMARA (WARNER BROS.)	45	41	17	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ (TOMMY BOY)
10	3	8	4	THE ONE I GAVE MY HEART TO	46)	49	4	A BROKEN WING MARTINA MCBRIDE (RCA)
10   12   9   WHAT ABOUT US TOTAL (LAFACEARISTA)   48   48   25   C. HEATTOULT.	9	10	8		47	40	13	COCO JAMBOO MR. PRESIDENT (WARNER BROS.)
12   3   TOTAL (LAFACE/ARISTA)   13   13   8   LCARE 'BOUT YOU' SHANIA TWAIN (MERCURY)   15   13   13   8   LCARE 'BOUT YOU' SISTER 'HAZEL (UNIVERSAL)   14   14   18   BACKSTREET BOYS (JIVE)   15   11   13   MO MONEY MO PROBLEMS   16   17   8   LMISS MY HOMIES   18   19   10   18   19   18   19   18   19   18   19   18   19   18   19   18   19   18   19   19	10	9	8	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)	48	45	21	
13   13   3   SIANAIA TWAIN (MERCURY)     13   13   8   CARRE *BOUT YOU     14   14   18   QUIT PUTING GAMES (WITH MY HEART)     15   11   13   MO MONEY MO PROBLEMS     16   17   8   I MISS MY HOMIES     16   17   8   I MISS MY HOMIES     17   16   14   MISS MY HOMIES     18   15   15   IMPIENTAL RIME (AND INSUCCE IND UMIT/PROGRIT)     18   19   19   JUMPS DA BOOGIE     19   18   20   IP JUMPS DA BOOGIE     19   19   10   NOT TONIGHT     10   11   2 BECOME 1     10   11   2 BECOME 1     12   11   2 BECOME 1     15   11   2 BECOME 1     16   17   20   10   10   10     17   20   24   5   EVERYTHING     20   24   5   EVERYTHING     20   24   5   EVERYTHING     25   25   6   AVENUES     26   22   12   NEVER MAKE A PROMISE     27   26   17   SEMI-CHARMED LIFE     28   9   BACKYARD BOOGIE     30   32   4   TUBITHUMPING     31   37   4   AVERAGE AURISON (BUBICUNIVERSAL)     32   34   3   15   GOTHAM CITY     34   31   15   GOTHAM CITY     35   37   4   LAST NICHT'S LEETER     36   37   4   LAST NICHT'S LEETER     37   40   AVERAGE     38   40   31   DO YOU LIKE THIS     39   31   DO YOU LIKE THIS     30   32   4   LAST NICHT'S LEETER     30   30   4   A   CRIMINAI     31   32   70   A   LAST NICHT'S LEETER     32   34   A   CRIMINAI     34   31   5   GOTHAM CITY     35   36   37   A   LAST NICHT'S LEETER     37   40   A   LAST NICHT'S LEET	11	12	9		49	48	25	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)
13   13   0   MILESTONE (LAFACCHARISTA)   14   14   18   20   QUIT PLAYING CAMES (WITH MY HEART)   17   16   14   MOGNORY MO PROBLEMS   MISSING GUIT PLAYING CAMES (MODUMINIFARORITY)   18   15   15   UP JUMPS DA BOOGIE   MACO AND MISSING MACO AND MISSING PLAY RIME PROPERTY OF THE MACO AND RESPONSE (MODUMINIFARORITY)   18   20   UP JUMPS DA BOOGIE   MACO AND MISSING FULL RIME PROPERTY OF THE MACO AND MISSING PLAY RIME PROPERTY OF THE MOST PLAY RIME PROPERTY OF THE MACO AND MISSING PLAY RIME PROPERTY OF THE MOST	(12)	20	3	LOVE GETS ME EVERY TIME SHANIA TWAIN (MERCURY)	50	52	14	
15	13	13	8		(51)	58	3	
13	14	14	18	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)	52	57	5	
17   16   14   18   18   18   19   19   18   19   19	15	11	13		53	70	14	
18	16	17	8	I MISS MY HOMIES MASTER P FEAT, PIMP C AND THE SHOCKER (NO LIMIT/PRIORITY)	54	51	11	ALL I WANT 702 (BIV 10/MOTOWN/CAPITOL)
19   18   20   PILL BE MISSING YOU   PILL BE PAYER OUT   PILL BE	17	16	14	INVISIBLE MAN 98 DEGREES (MOTOWN)	55	55	23	SAY YOU'LL BE THERE SPICE GIRLS (VIRGIN)
19   10   20   PUPE PADDY & FATH CHANS (FEAT. 112) (BAD BOYLARISTA)   20   19   16   NOT TONIGHT   LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)   21   21   11   SPICE GIRLS (VIRGIN)   59   59   5   THE WAY THAT YOU TALK   AGREE DEED FEAT. DA BRAT & DISO SO DEFICULUMBIA)   59   59   5   THE WAY THAT YOU TALK   AGREE DEED FEAT. DA BRAT & DISO SO DEFICULUMBIA)   59   59   5   THE WAY THAT YOU TALK   AGREE DEED FEAT. DA BRAT & DISO SO DEFICULUMBIA)   60   63   10   HOLE IN MY SOUL   AGREE DEED FEAT. DA BRAT & DISO SO DEFICULUMBIA)   61   60   19   LOOK INTO MY EYES   60   63   10   HOLE IN MY SOUL   AGREE DEED FEAT. DA BRAT & DISO SO DEFICULUMBIA)   62   53   9   AS WE LAY   DANA (TONY MERCEDES/LAF ACE/ARISTA)   62   53   9   AS WE LAY   DANA (TONY MERCEDES/LAF ACE/ARISTA)   64   62   19   K.CI & JOJO (MCA)   70   MCAP YOUR PROMED   70   MCAP Y	18	15	15	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)	56	69	3	YOU'RE THE INSPIRATION PETER CETERA FEAT. AZ YET (RIVER NORTH)
20   13   10   LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)   21   21   11   2   2   2   2   2   2	19	18	20	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	57	72	2	THE REST OF MINE TRACE ADKINS (CAPITOL NASHVILLE)
22   21   11   SPICE GIRLS (VIRGIN)     22   34   2   IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)     23   23   7   YOU LIGHT UP MY LIFE LEANN RIMES (CURB)     24   5   EVERYTHING MARY J. BLIGE (MCA)     25   25   6   AVENUES RELECTIVE MALSTAR FEAT. PRAS (WITH KY-MAMB) (ARISTA)     26   22   12   NEVER MAKE A PROMISE DRU HILL (ISLAND)     27   26   17   SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)     28   9   BACKYARD BOOGIE MACK 10 (PRIORITY)     30   32   4   TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL)     31   27   10   HAVE A LITTLE MERCY 4.0 (SAWY/PERSPECTIVE/A&M)     32   44   2   SOCK IT 2 ME MISST MISSIBLE/MINISTORY (RUTHLESS/RELATIVITY)     34   31   15   GOTHAM CITY ROLLY (RUTHLESS/RELATIVITY)     35   37   4   LAST NIGHT'S LETTER MISSTAR MISSTA	20	19	16	NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)	(58)	66	13	TO THE MOON AND BACK SAVAGE GARDEN (COLUMBIA)
23   23   7   YOU LIGHT UP MY LIFE   LEANN RIMES (CURB)   61   60   19   LOOK INTO MY BEACH AND RIMES (CURB)   62   53   9   AS WE LAY DANA (TONY MERCEDES/LAFACE/ARISTA)   62   53   9   AS WE LAY DANA (TONY MERCEDES/LAFACE/ARISTA)   63   61   8   DON'T SAY, DON'T SAY, DON'S SAY, DON'	21	21	11	2 BECOME 1 SPICE GIRLS (VIRGIN)	59	59	5	THE WAY THAT YOU TALK JAGGED EDGE FEAT. DA BRAT & JD (SO SO DEF/COLUMBIA)
24   24   5   EVERYTHING   MARY J. BLIGE (MCA)   62   53   9   AS WE LAY   JON B. (YAB YUM/550 MUSIC)   72   25   25   6   AVENUES   REFLIGE CUMP ALL STARS FEAT. PRAS (WITH RY-MAND) (ARRSTA)   63   61   8   DON'T SAY   JON B. (YAB YUM/550 MUSIC)   72   26   17   SEMI-CHARMED LIFE   THIRD EYE BLIND (ELEKTRA/EEG)   64   62   19   YOU BRING ME UP   K-CL & JOJO (MCA)   74   ARRON (ARRSTA)   75   76   77   78   78   78   78   78   78	22	34	2	IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	60	63	10	
25   25   6	23	23	7	YOU LIGHT UP MY LIFE LEANN RIMES (CURB)	61	60	19	LOOK INTO MY EYES BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
25   25   0   REFLICEZ CAMP ALL STARS FRAT. PRASE MINTH KY-MANIO (ARRISTA)   1   1   1   1   1   1   1   1   1	24	24	5	EVERYTHING MARY J. BLIGE (MCA)	62	53	9	AS WE LAY DANA (TONY MERCEDES/LAFACE/ARISTA)
27   26   17   SEMI-CHARMED LIFE   THIRD EYE BLIND (ELEKTRA/EEG)   65   65   9   AROUND THE WORLD DAFT PUNK (SOMAVIRGIN)   66   54   7   I'M NOT A FOOL IMMATURE (MCA)   65   65   9   BACKYARD BOOGIE   66   54   7   I'M NOT A FOOL IMMATURE (MCA)   66   54   7   I'M NOT A FOOL IMMATURE (MCA)   66   54   7   I'M NOT A FOOL IMMATURE (MCA)   66   54   7   I'M NOT A FOOL IMMATURE (MCA)   66   54   7   I'M NOT A FOOL IMMATURE (MCA)   66   54   7   I'M NOT A FOOL IMMATURE (MCA)   66   54   7   I'M NOT A FOOL IMMATURE (MCA)   67   7   1   1   1   1   1   1   1   1	25	25	6	AVENUES REFUGEE CAMP ALL STARS FEAT, PRAS (WITH KY-MANI) (ARISTA)	63	61	8	DON'T SAY JON B. (YAB YUM/550 MUSIC)
27   26   17   THIRD EYE BLIND (ELEKTRA/EEG)   65   55   9   DAFT PUNK (SOMAVIRGIN)	26	22	12		64	62	19	
29   28   9   BACKYARD BOOGIE	27	26	17	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)	65	65	9	AROUND THE WORLD
30   32   4   TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL)   68   - 2   GOAWAY CORUMBIA)   68   - 2   GOAWAY CORUMBIA (BNA/RCA)   69   - 43   FOOLISH GAMES/YOU WERE MEANT FOR M JEWEL (ATLANTIC)   69   - 43   FOOLISH GAMES/YOU WERE MEANT FOR M JEWEL (ATLANTIC)   70   50   8   BARBIE GIRL AQUA (MCA)   71   71   33   FOR YOU I WILL AQUA (MCA)   71   71   33   FOR YOU I WILL AQUA (MCA)   72   67   13   I SAY A LITTLE PRAYER DIANA (MING (WORK) CORUMBA)   73   74   LAST NIGHT'S LETTER K-CI & JOJO (MCA)   74   64   17   THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)   74   64   17   THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)   75   76   77   78   78   79   79   79   79   79	28	30	8		66	54	7	
32   4   CHUMBAWAMBA (REPUBLIC/UNIVERSAL)   31   27   10   HAVE A LITTLE MERCY   4.0 (SAVVY/PERSPECTIVE/A&M)   59   43   FOOLISH GAMES/YOU WERE MEANT FOR M JEWEL (ATLANTIC)   70   50   8   BARBIE GIRL AQUA (MCA)   71   71   33   FOR YOU 1 WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)   72   67   13   SAY A LITTLE PRAYER   73   74   LAST NIGHT'S LETTER   74   74   74   74   74   74   75   75	29	28	9		67	_	1	LEGEND OF A COWGIRL IMANI COPPOLA (COLUMBIA)
32   44   2   SOCK IT 2 ME   MISST WISSEMERANO   TO 50   8   BARBIE GIRL   AQUA (MCA)	30	32	4		68	-	2	
33   42   3   THEY LIKE IT SLOW   H-TOWN (RELATIVITY)   71   71   73   73   74   74   74   74   74   74	31	27	10		69	-	43	FOOLISH GAMES/YOU WERE MEANT FOR ME JEWEL (ATLANTIC)
1	32	44	2		70	50	8	
12   07   13   DIANA KING (WORK)   13   DIANA KING (WORK)   13   DIANA KING (WORK)   13   DIANA KING (WORK)   14   DON'T GO	33	42	3		71	71	33	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
36 29 13   DO YOU LIKE THIS   74 64 17   THINGS JUST AIN'T THE SAME DEBORAL COX (ARISTA)   27 A3 A CRIMINAL   75 34 CUPID	34	31	15		72	67	13	
23	35	37	4		73	-	1	
	36	29	13		74	64	17	
	37	43	4		75	-	34	

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Ave., ASCAP/O/B/O Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Teative, ASCAP/Megasongs, ASCAP) WBM
THE REST OF MINE (WB, ASCAP/Sawng Cumpny, ASCAP) WBM
RETURN OF THE MACK (Perfect, BMI/SPZ, BMI/GEMA)
SEMI-CHARMED LIFE (3E, BMI/EMI Blackwood, BMI) HL
A SMILE LIKE YOURS (FROM A SMILE LIKE YOURS)
(Realsongs, ASCAP/Rysher, ASCAP) WBM
SMILE (IN-The Water, ASCAP) WBM
SOCK IT 2 ME (Mass Confusion, ASCAP) Wignina
Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throwin' Tanturums, ASCAP/Mirgina
Beach, ASCAP/Nickel Shoe, BMI/Songwriters Ink,
BMI/Longitude, BMI/Emdar, ASCAP/PI-Creax Wedge,
ASCAP/Full Keel, ASCAP) HL/WBM
SO MELP ME GIRL (Modar, BMI/Songwriters Ink,
BMI/Longitude, BMI/Emdar, ASCAP/PI-Creax Wedge,
ASCAP/Full Keel, ASCAP/Harve Pierre, BMI/Rhythm
Bluntz, ASCAP/Picke, ASCAP/Harve Pierre, BMI/Rhythm
Bluntz, ASCAP/Picke, ASCAP/HARVE Pierre, BMI/Rhythm
Bluntz, ASCAP/Picke, ASCAP/BMI, ASCAP/ML,
SOMEODE (Lustin Combs, ASCAP) HL
SUNNY CAME HOME (WB, ASCAP/MCA, ASCAP) HL
SUNNY CAME HOME (WB, ASCAP/MCA, ASCAP) HL
SUNNY CAME HOME (WB, ASCAP/MCA, ASCAP)
TAKE IT TO THE STREETS (Ramp, BMI/B, K.L.,
BMI/WB, BMI/Sadiyah; S, BMI/Armacien, BMI/Blue
Image, PRO/Keep On, CAPAC/Linidisc) WBM
THEY LIKE IT SLOW (John Doe, BMI/Babb, By, BMI/C.I., BMI)
THINGS JUST AIN'T THE SAME (FROM MONEY TALKS)

(Mass Ave., ASCAP/Motown Tunes, ASCAP/Polygram int.), ASCAP/Warner-Tamerlane, BMI) HL/WBM

3 TOO GONE, TOO LONG (Realsongs, ASCAP) WBM

3 TO THE MOON ANO BACK (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL

1 TUBTHUMP ING (Chumbawamba/Leosong) WBM

3 UP JUMPS OA BOOGIE (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Mag/oo, ASCAP/AImo, ASCAP/I

1 THE WAY THAT YOU TALK (So SO Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Throwin Tantrums, ASCAP) HL

WE CAN BET OOWN (Alley Gadfty, BMI/M Double, BMI/Spin, ASCAP)

WHAT ABOUT US (FROM SOILL FORD) (Moriton Beach)

WE CAN GET OOWN (Alley Gadtly, BMI/M Double, BMI/Spin, ASCAP)
WHAT ABOUT US (FROM SOUL FOOD) (Virginia Beach, ASCAP) WISH ASCAP/MASS Conflusion, ASCAP/Mamer Chappell, ASCAP) WBM WHATEVER (Sony/AIV Songs, BMI/ECAF, BMI/Mo Intro ASCAP/EE, ASCAP/EM Agni, BAMI/ECAF, BMI/Mo Intro ASCAP/EE, SACAP/EM Agni, ASCAP/Edande, ASCAP) HL WHEN LOVE STARTS TALKIN' (Sony/AIV Songs, BMI/Sony/AIV Tunes, BMI/BMI/SONY/AIV TUNES, BMI/SONY/AIV TU

ASCAP/WBM
YOU MAKE ME WANNA... (EMI April, ASCAP/So Sc
Def, ASCAP/Slack A.D., ASCAP/JRI IV, ASCAP) HL
YOU'RE NOT ALONE (Chrysalis/BMG)
YOU'RE THE INSPIRATION (BMG, ASCAP/Foster
Freeze, BMI/Warner-Tamerlane, BMI) HL/WBM
YOU SHOULO BE MINE (OON'T WASTE YOUR TIME)
(EMI April, ASCAP/JO/B/O) Itself, ASCAP/Justin Combs,
ASCAP/JOIR DMI MACOR BATCA SCAP/JMCAR.

ASCAP/Ausar, BMI/Mason Betha, ASCAP/MCA, BMI/The Price Is Right, BMI/Dynatone, BMI) HL

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

AND REIAIL AND RACK	SINGLES SALES COL-
D, AND PROVIDED BY	SoundScan®

OC	тов	ER 25	, 199		p .	U
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTI PRODUCER (SONGWRITER) LABEL & NUMBER/PROMOTION LA		PEAK
1	1	1	3	★★★ NO. 1 ★★★  CANDLE IN THE WIND 1997.SOMETHING ABOUT THE WAY YOU LOOK TONIGHT   G.MARTIN, C. THOMAS (E. JOHN, B. TAUPIN)  (C) (D) ROCKET 558108/		1
2	3	4	10	YOU MAKE ME WANNA ▲  J.DUPRI (J.DUPRI,M.SEAL,USHER)  (C) (D) (T) (X) LAFACE 24265/AR	IER	2
3	4	3	19	HOW DO I LIVE ▲	/ES	3
4	2	2	5	4 SEASONS OF LONELINESS ▲ ◆ BOYZ II N	1EN	1
(5)	7	12	9	ALL CRIED OUT   ♦ ALLURE FEATURING	112	5
6	5	5	7	M.CAREY, W.AFANASIEFF, M.ROONEY (FULL FORCE)  (C) (D) TRACK MASTERS 78678(C)  HONEY  MARIAH CAI  SCHOOL THE HUMBET DISCUSSION OF COMMON AND ADMINISTRATION AND ADMINISTRATION OF COMMON ADMINISTRATION AND ADMINISTRATION ADMINISTRATION ADMINISTRATION ADMINISTRATION AND ADMINISTRATION AD	REY	1
7	6	6	18	S COMBS, THE UMMAHSTEVIE J.M.CAREY (M CAREY, S.COMBS, K.FAREED, S.JORDAN, S.HIGUE, B ROBINSON, R. LARKINS, L. PRICE)  QUIT PLAYING GAMES (WITH MY HEART) ▲ BACKSTREET B( M.MARTIN, K. LUNDIN (M.MARTIN, H. CRICHLOW)  (C) (D) (T) (Y) JIVE 42	OYS	2
8	9	9	48	FOOLISH GAMES/YOU WERE MEANT FOR ME ▲ ◆ JEV	VEL	2
9	12	16	9	MY LOVE IS THE SHHH! ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMA	ARA	9
10	8	7	17	SEMI-CHARMED LIFE ● ◆ THIRD EYE BLI	IND	4
(11)	19	21	7	TUBTHUMPING ◆ CHUMBAWAN	1BA	11
12	10	8	13	CHUMBAWAMBA (CHUMBAWAMBA)  (D) REPUBLIC 56146*/UNIVER  MO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MA	(SE)	1
13	11	10	11	STEVIE J.S.COMBS (C. WALLACE, S.JORDAN, M.BETHA, B. EDWARDS, N. RODGERS) (C) (D) (T) (X) BAD BOY 79100/AF  2 BECOME 1   ◆ SPICE GIF	RLS	4
(14)	18	18	4	R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE) (C) (D) (X) VIRGIN 38  THE ONE I GAVE MY HEART TO   ◆ AALIY	'AH	14
15	13	13	8	G.ROCHE (D.WARREN) (C) (D) (T) (X) BLACKGROUND 98002/ATLA  BUILDING A MYSTERY ◆ SARAH MCLACHL	_	13
16	14	11	20	P.MARCHAND (S.MCLACHLAN,P.MARCHAND) (C) (D) (X) NETTWERK 13395/AR  I'LL BE MISSING YOU ▲ 3 ◆ PUFF DADDY & FAITH EVANS (FEATURING 1		1
17	15	15	16	S.COMBS,STEVIE J. (STING,T.GAITHER,F.EVANS) (M) (T) (X) BAD BOY 79097 '/AR  INVISIBLE MAN  ◆ 98 DEGRE		-
18	16	14	16	D.DEVILLER, S.HOSEIN (D.DEVILLER, S.HOSEIN, S.KIPNER) (C) (D) (T) (V) MOTOWN 860  ALL FOR YOU  SISTER HAZ	650	12
19	17	17	8	P.EBERSOLD (K.BLOCK,SISTER HAZEL) (C) (D) UNIVERSAL 56  YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ◆ BRIAN MCKNIGHT FFAT M.	6135 ASF	11
(20)		_	9	S.COMBS,R.LAWRENCE,STEVIE J. (S.COMBS,R.LAWRENCE,M.BETHA,K.PRICE J.BROWN S.JORDAN B.MCKNIGHT) (C) (D) (T) MERCURY 57  WHAT ABOUT US (FROM "SOUL FOOD")  ◆ TOT	4760	17
)	20	20		TIMBALAND, M.ELLIOTT (T.MOSLEY, M.ELLIOTT) (C) (D) LAFACE 24272/AR	ISTA	20
(21)	21	26	8	KAY GEE,D.LIGHTY,L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TDLBERT,R.L.HUGGAR,A.CLOWERS,D.LIGHTY) (C) (O) (T) (X) ARISTA I	3407	21
(22)	28	28	4	A SLATER (F APPLE)	ODV	22
(23)	23	31	9	I CARE 'BOUT YOU (FROM "SOUL FOOD")  BABYFACE (BABYFACE)  EVERYTHING  MILESTO (C) (D) (T) (X) LAFACE 24264/AR  MARY I BI		23
(24)	24	24	5	J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,R.EI,H.NAKAMURA,T.BELL,L.CREEO,J.BROWN,F.WESLEY) (C) (D) MCA 55	353	24
(25)	31	63	3	LOVE GETS ME EVERY TIME  R.J.LANGE (S.TWAIN,R.J.LANGE)  (C) (D) (Y) MERCURY 568	062	25
26	26	23	16	SUNNY CAME HOME  JLEVENTHAL (S.COLVIN_JLEVENTHAL)  SHAWN COLV (C) (D) COLUMBIA 78	528	7
(27)	27	30	8	I MISS MY HOMIES   ◆ MASTER P FEATURING PIMP C AND THE SHOCK  MO B. DICK,KLC, ODELL (MASTER P, PIMP C, THE SHOCKER) (C) (D) (T) NO LIMIT 53290/PRIO	RITY	25
28	22	19	15	UP JUMPS DA BOOGIE ◆ TIMBALAND (T.MOSLEY.M.BARCLIFF,M.ELLIOTT,R.TEMPERTON)  ◆ MAGOO AND TIMBALA (C) (D) BLACKGROUND 98018/ATLAN	NTIC	12
29	25	22	16	NOT TONIGHT (FROM "NOTHING TO LOSE") ▲ ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MART R.SMITH A COLON IK JONES M. ELUOTT L. LOPEZ S. HARRIS A. MARTINEZ R. BELL, G. BROWN, M. MUHAMMED) (C) 101 IN JOT DO LINDEAS ATLANTIC 9801970MM	IY BOY	6
30	29	25	22	DO YOU KNOW (WHAT IT TAKES) ●		7
				* * * GREATEST GAINER/SALES * * *		
(31)	42		2	IF I COULD TEACH THE WORLD  D.J.U-NEEK (BONE,D.J.U-NEEK)  ◆ BONE THUGS-N-HARMO (C) (D) RUTHLESS 6344/RELATIV	VITY	31
32	30	27	12	NEVER MAKE A PROMISE ● D.SIMMONS (D.SIMMONS)  C(C) (D) (T) ISLAND 572	082	7
33)	41	44	3	TOO GONE, TOO LONG  D.FOSTER (D.WARREN)  C() (D) EASTWEST 64750/	EEG	33
34	32	35	48	BARELY BREATHING R.HINE (D.SHEIK)  ◆ DUNCAN SHI (C) (D) ATLANTIC 87		16
35	33	32	36	THE FRESHMEN ◆  J.P.UIG,J.HARRISON (B.VANDER ARK)  C) (D) (X) RCA 64	734	5
36	45	47	7	LEGEND OF A COWGIRL  M.MANGINI (I.COPPOLA,M.MANGINI,D.LEITCH)  M.MANGINI (I.COPPOLA,M.MANGINI,D.LEITCH)  M.MANGINI (I.COPPOLA,M.MANGINI,D.LEITCH)  M.MANGINI (I.COPPOLA,M.MANGINI,D.LEITCH)	651	36
37	37	40	9	BACKYARD BOOGIE  BOBCAT (D.ROLISON)        MACK  (C) (D) (T) PRIORITY 53		37
38	36	33	27	BITCH ●		2
39	39	39	6	ON MY OWN PEACH UNION (P.GABRIEL, P.STATHAM, LLAMB)  ← PEACH UNION (C) (D) (T) (X) MUTE 78666/FE		39
				* * * GREATEST GAINER/AIRPLAY * * *		
40	55	-	2	SOCK IT 2 ME → MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BR TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELL,S.HARRIS) (C) (M) (T) EASTWEST 64144/		40
41	35	37	6	AVENUES (FROM "MONEY TALKS") ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MAP PRAKAZREL (E.GRANT) (C) (D) (T) (X) ARISTA 13.		35
	38	36	35	RETURN OF THE MACK ▲	ON	2
	34	38	13	COCO JAMBOO  K.MATTHIESEN (R.GAFFREY,K.MATTHIESEN,D.RENNALLS,R.MASTERS)  (C) (D) (V) WARRER BROS. 17:	NT	21
	40	34	7	YOU LIGHT UP MY LIFE ●	ES	34
45	44	41	25	ESPN PRESENTS THE JOCK JAM P.EDMONDS,R.CASTOLDI (VARIOUS)  O(1) (1) TOMMY BOY 7:	TS	31
46	46	54	10	HAVE A LITTLE MERCY  J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)  (C) (D) SAVVY/PERSPECTIVE 587580/A	1.0	46
47	60	70	3	THEY LIKE IT SLOW  D.CONNER (D.CONNER, S.CONNER, D.JACKSON)  C() (D) (T) RELATIVITY 1	VN	47
48	54	58	3	HEAVEN G.ST CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS)  (C) (D) (T) (V) (X) REPRISE 17-	OR	48
49	50	56	9	NO TENGO DINERO ♦ LOS UMBRELL	os	49
		.		K.BAGER,M.PFUNDHELLER (M.HADJIOAKIS,A.AGAMI,R.BALMORIAN,J.BALMORIAN) (C) (D) (X) FLEX/EMI 58663/VIR	rGIN	

				TM TIME TROVIDED BY	
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/PROMOTION LABEL	PEAK
50	48	45	25	G.H.E.T.T.O.U.T. ▲ CHANGING FACES R.KELLY (R.KELLY) (C) (D) (T) BIG BEAT 98026/ATLANTIC	8
51	53	50	15	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING")   DIANA KING	38
52	47	43	13	DO YOU LIKE THIS • ROME	31
53	51	57	15	G.BAILLERGEAU, V. MERRITT (J. WOODS, V. MERRITT) (C) (D) (V) GRAND JURY 64874/RCA  GOTHAM CITY (FROM "BATMAN & ROBIN")   ♠ R. KELLY	9
(54)	59	72	4	R.KELLY (R.KELLY)         (C) (D) (T) (V) (X) JIVE 42473           LAST NIGHT'S LETTER         ◆ K-CI & JOJO	54
55	43	29	8	L.STEWART (K.HAILEY,G.STEWART,L.STEWART) (C) (D) (M) (T) (X) MCA 55380  BARBIE GIRL   ♦ AQUA	7
56	52	52	6	J.JAM,DELGADO,S.RASTED,C.NORREEN (S.RASTED,C.NORREEN,R.DIF,L.NYSTROM) (C) (D) (T) (X) MCA 55392  ME AND MY CRAZY WORLD   ◆ LOST BOYZ	52
(57)	61	65	3	DJ RON G (T.KELLY,R BOWSER) (C) (D) (T) UNIVERSAL 56131  ELECTRIC BARBARELLA	57
58	57	55	17	TV MANIA (N.RHODES,CUCCURULLO,S. LE BON)  C U WHEN U GET THERE (FROM "NOTHING TO LOSE")   COOLIO FEAT. 40 THEVZ	12
59	56	51	14	ROMEO (A.IVEY,D.ALDRIDGE,H.STRAUGHTER,M.STRAUGHTER)  C() (D) (T) (X) TOMMY BOY 7785  SOMEONE ◆ SWV (FEATURING PUFF DADDY)	19
60	58	59	10	S.COMBS, J. DUB (S.COMBS, WALKER, GRAHAM, H. PIERRE, PRICE, WALLACE, MARTIN, SHAW;  (C) (D) (T) RCA 64926  AFTER 12, BEFORE 6  SAM SALTER	51
	67	77	4	TRICKY,S.HALL (C.A.STEWART,S.K.HALL,TAB,P.L.STEWART,S.SALTER)  A BROKEN WING  ◆ MARTINA MCBRIDE	-
(61) (62)	62			M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)  CO) (D) (V) RCA 64963  DON'T GO  LE CLICK FEATURING KAYO	61
		64	5	BRENNER,SARAF (G.A.SARAF,M.S.APPLEGATE) (C) (D) (T) (X) LOGIC 64975/RCA  SO HELP ME GIRL   ◆ GARY BARLOW	62
63	76	C1	2	D.FOSTER (H.PERDEW,A.SPOONER)  AROUND THE WORLD  CC) (D) ARISTA 13428  DAFT PUNK	63
64	66	61	9	T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO) (C) (D) (T) SOM 38608/IRGIN  THE WAY THAT YOU TALK	61
(65) cc	65	78	6	J.DUPRI (J.DUPRI,B.CASEY,B.CASEY,DA BRAT)  I CAN LOVE YOU  AMARY J. BLIGE	65
66	63	60	14	R.JERKINS (M.J.BLIGE, L.BLIGE-DECOSTA, R.JERKINS, K.JONES, C.BRODY, N.MYRICK, LIL'KIM) (C) (D) (T) MCA 55362	28
(67)	71	71	5	LOVE IS ALIVE  CCD (G.WRIGHT)  CC) (D) (T) (X) DWS 582348/A&M  BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")  ◆ 3RD PARTY  (C) (D) (T) (X) DWS 582348/A&M  FOXY BROWN FEAT. DRU HILL	67
68	64	62	11	POKE & TONE (S.BARNES, J.C.OLIVIER, S.CARTER, L. HAYWOOD) (T) VIOLATOR/DEF JAM 571441*/MERCURY	53
69	73	67	14	TO THE MOON AND BACK C.FISHER (D.HAYES,O.JONES)  C.DOLITE CAV  C.C. (D) (T) (V) (X) COLUMBIA 78576	37
70	68	68	9	DON'T SAY  JON JOHN,M.NELSON (J.ROBINSON,M.NELSON,D.SPENCER)  (C) (D) (T) (X) YAB YUM 78614/550 MUSIC	68
(71)	81	86	4	PLEASE R.ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)  ↑ THE KINLEYS (C) (D) EPIC 78656	71
72	72	53	11	ALL 1 WANT (FROM "GOOD BURGER")  1.TAYLOR,C.FARRAR (T.TAYLOR,C.FARRAR,F.PERREN,B. GORDY,D.RICHARDS,A.MIZELL)  (C) (D) (T) BIV 10/MOTOWN 860676(CAPITOL	35
73	77	79	9	PIECE OF MY HEART R.LIVINGSTON,S.PIZZONIA (J.RAGOVOY, B.BERNS)  ◆ SHAGGY (FEATURING MARSHA) (C) (D) (T) VIRGIN 38601	72
74	78	74	16	MORE THAN THIS  F.MAHER (B.FERRY)  ↑ 10,000 MANIACS (C) (D) GEFFEN 19411	25
75	80	85	10	FREE LSPRINGSTEEN,J.CIAFONE (U.NATE,L.SPRINGSTEEN,J.CIAFONE)  (C) (T) (X) STRICTLY RHYTHM 12512	75
76	82	84	10	HOLE IN MY SOUL  K.SHIRLEY (S.TYLER, J.PERRY, D.CHILD)  ♦ AEROSMITH (C) (D) (V) COLUMBIA 78569	51
11)	92		2	YOU'RE THE INSPIRATION  D.HUFF,P.CETERA (P.CETERA,D.FOSTER)  D.HUFF,P.CETERA (P.CETERA,D.FOSTER)  D.HUFF,P.CETERA (P.CETERA,D.FOSTER)  C(C) (D) RIVER NORTH 163018	77
78	85	91	3	ALRIGHT  J.KAY,A.STONE (E.HARRIS,J.KAY,C.SMITH)   ◆ JAMJROQUAI  (C) (D) (T) WORK 78703	78
79	93	-	2	THE REST OF MINE  S.HENDRICKS (T.ADKINS,K.BEARD)  S.HENDRICKS (T.ADKINS,K.BEARD)  C(C) (D) (V) CAPITOL NASHVILLE 58680	79
80	83	82	12	DOWN FOR YOURS  ◆ NASTYBOY KLICK FEATURING ROGER TROUTMAN M.C. MAGIC, I-DOG (M.CAROENAS, L.MARIN, D.SALAS, A. ESTRADA) (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	69
				*** Hot Shot Debut ***	
(81)	NEV	<b>V</b>	1	YOU'RE NOT ALONE  R.TAYLOR-FIRTH, T.KELLETT (T.KELLETT, R.TAYLOR-FIRTH)  (C) (D) (T) (X) RCA 64999	81
82	84	81	19	LOOK INTO MY EYES (FROM "BATMAN & ROBIN")  □ J.U NEEK (BONE, D.J.U-NEEK)  □ (C) (D) (T) RUTHLESS 6343/RELATIVITY	4
83	69	69	9	AS WE LAY  L&L SMOOV,B. AGEE (L.TROUTMAN,B.BECK)  C) (D) TONY MERCEDES/LAFACE 24252/ARISTA	59
84	86	87	3	A SMILE LIKE YOURS (FROM "A SMILE LIKE YOURS")   ♦ NATALIE COLE (C) (D) ELEKTRA 64146/EEG	84
85	75	76	7	I'M NOT A FOOL       ♦ IMMATURE         C.STOKES,B.JAMES,SPEEDY (C.STOKES,B.JAMES,J.L.HARRINGTON)       (C) (D) MCA 55367	69
86	88	80	7	JACK-ASS B.HANSEN,THE DUST BROTHERS (B.HANSEN,M.SIMPSON,J.KING,B.DYLAN)  (T) DGC 22303*/GEFFEN	73
87	94	94	4	GO AWAY  J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)   ♦ LORRIE MORGAN (C) (D) (V) BNA 64914/RCA	87
88	95	95	20	YOU BRING ME UP G.BAILLERGEAU.V.MERRITT (K.HAILEY, J.HAILEY)  G. (C) (D) (T) (X) MCA 55346	26
89	89	-	2	ONE MORE NIGHT THE BERMAN BROTHERS (KAMA,A.CREMERS,F.BERMAN,CH.BERMAN)  (T) (X) TOMMY BOY 786*	89
90	90	88	19	SMILE   SCARFACE FEATURING 2PAC & JOHNNY P  SCARFACE M DEAN, T.CAPONE (B. JOROAN, M. DEAN, T. SHAKUR, J. HARRIS III, T. LEWIS)  (C) (D) RAP A LOTINOO TRYBE 3855] VIRGIN	12
91	99	99	13	CAN WE (FROM "BOOTY CALL") ◆ SWV	75
92	98	92	3	SPIN SPIN SUGAR   ◆ SNEAKER PIMPS	92
93	87	83	17	THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS")   ◆ DEBORAH COX	56
94	91	90	15	TAKE IT TO THE STREETS   ◆ RAMPAGE FEATURING BILLY LAWRENCE	34
95)	NEV	<b>V</b>	1	R.SMITH (R.MCNAIR,BLAWRENCE,R.SMITH,A.COLDN,G.UNDERWOOD,B.REED) (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/FEG  SUNSHINE  JAY-Z FEATURING BABYFACE AND FOXY BROWN  BESSELSE (ARTER D.MANGEORGE) O REPUSAL & MODERN LANGUERING	95
96	79	75	8	PRESTIGE S CARTER, D VANDERPOOL, D.BARKSDALE, M. ROBINSON, J. HARRIS HI, T. LEWIS)  (T) ROC-A-FELLADEF JAM 574923 "YMERCURY  WE CAN GET DOWN  ◆ MYRON  SPROWN (A ONLY S. A. CHITTEFLE D. BODED)	75
97)	NEV		1	S.BROWN (M.OAVIS,A.CANTRELL,D.ROPER) (C) (D) (T) ISLAND 572064  PUSHIN' INSIDE YOU (FROM "HOW BOUT IT")  ♦ SONS OF FUNK	97
98)	NEV		1	SONS OF FUNK (SONS OF FUNK) (C) (D) (T) NO LIMIT 53284/PRIORITY  WHEN LOVE STARTS TALKIN'  ◆ WYNONNA	98
99	96	93	7	B.MAHER LI O'HARA,B.MAHER,G NICHOLSON) (C) (D) (V) CURB 56095/UNIVERSAL  MEN OF STEEL (FROM "STEEL") ◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE	82
100	100	100	15	PORE & TONE (S.O. NEAL.) C.O. LIVIER, S.J. BARNES, L. FREESE, D.JACKSON, L. PARKER, P. GUNZ) (C) (D) (T) T.W. ISM./QWEST 17305/WARNER BROS.  WHATEVER   ◆ EN VOGUE	16
	-00	-50		BABYFACE (BABYFACE, G.FRANCO, K.ANDES) (C) (D) (T) (X) EASTWEST 64174/EEG	10

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. A RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single, regular cassette single unavailability. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (V) Vinyl single availability. (D) CD maxi-single availability. (E) Communications and SoundScan, Inc.



by Theda Sandiford-Waller

DIVA DUET: In its first week at radio, Barbra Streisand and Celine Dion's ballad "Tell Him" received 13 million audience impressions from spins at 81 monitored stations and enters the Hot 100 Airplay chart at No. 58. Although many top 40 stations are on the track, the majority of airplay occurred at adult contemporary. Among the airplay leaders are KBIG Los Angeles, WLIT Chicago, and WLTW New York. Listener impressions from these three stations represent 42% of the 13 million listeners who were exposed to the song during the survey period.

Streisand and Dion met for the first time at the Oscars earlier this year when Dion sang "I Finally Found Someone," the Streisand and Bryan Adams duet from "The Mirror Has Two Faces." After the performance, Streisand mentioned to Dion that they should collaborate on a song in the future; hence, "Tell Him." The diva duet hits retail Nov. 4. The song is also available on both artists' albums: Streisand's "Higher Ground" will be in stores Nov. 11, while Dion's "Let's Talk About Love" arrives at retail Nov. 18.

IGHT BRIGHT: It's time to start likening the endurance of Elton John's 'Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M) to that of the Energizer bunny. This week, the single scanned more than 786,000 units. Since its release Sept. 23, the single has scanned a whopping 5.4 million units. Retail orders now total more than 11 million units, 15% of which are channeled for sale in nontraditional retail outlets like Bloomingdale's, the W H Smith newsstand/gift shops in airports, 7-11, Kroger grocery stores, Walgreen drugstores, and Ace Hardware.

Although "Candle In The Wind 1997" still has nearly 24 million listener impressions, its radio airplay has peaked, evidenced by the 23-32 slip on Hot 100 Airplay. At No. 36 on Hot 100 Airplay, the B-side, "Something About The Way You Look Tonight," posts a 10% improvement in audience impressions, up to 23 million listeners.

Based on our double-A-side policy revision in March of this year, Billboard will not list a second song unless it gets enough airplay to reach at least No. 75 on the Hot 100 Airplay chart. The ranking is always determined by combining the single's sales points and the dominant song's airplay points. So in any week that the second song's airplay points overtake those of the first A-side, that song's airplay points will be factored into the single's new chart ranking, replacing the original song's airplay points. Look for "Something" to overtake "Candle 1997" next issue. The single will then be listed on the Hot 100 as "Something About The Way You Look Tonight"/"Candle In The Wind 1997.

**B**ITS & PIECES: Two weeks ago, Atlantic Records became the first label to hold down Nos. 1, 2, and 3 on the mainstream top 40 chart in Billboard sister publication Top 40 Airplay Monitor. Titles by Jewel, Sugar Ray, and Matchbox 20 have now held that unprecedented sweep for three straight weeks...Jewel's "Foolish Games"/"You Were Meant For Me" re-enters Hot 100 Singles Sales at No. 69 because the single, which had been deleted at retail in July, was re-serviced Oct. 7. The title garners a 292% sales increase, exceeding 5,000 units for the tracking week ... "All Cried Out" by Allure Featuring 112 (Track Masters/Crave) becomes the first top five Hot 100 single for Mariah Carey's label.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

#### BUBBLING UNDER HOT 100° SINGLES

	_	_		
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK
1	4	9	LOVE IS THE RIGHT PLACE BRYAN WHITE (ASYLUM/EEG)	14
2	7	3	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE REAL MCCOY (ARISTA)	15
3	_	1	GET IT WET TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)	16
4	1	5	THE JOINT EPMD (DEF JAM/MERCURY)	17
5	20	2	KISS THE RAIN BILLY MYERS (UNIVERSAL)	18
6	17	2	NEVER WANNA LET YOU GO ABSOLUTE (DEF JAM/MERCURY)	19
7	_	1	DON'T STOP THE MUSIC PLAYA (DEF JAM/MERCURY)	20
8	6	7	LOVE SENSATION 911 (SABAN/VIRGIN)	21
9	12	4	YOU WALKED IN LONESTAR (BNA/RCA)	22
10	-	1	YOU DON'T SEEM TO MISS ME PATTY LOVELESS (EPIC)	23
11	10	6	YEAH! YEAH! YEAH! SIMONE HINES (EPIC)	24
12	5	7	KISS AND TELL BROWNSTONE (MJJ/WORK)	25
13	14	2	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) YVETTE MICHELE (LOUD/RCA)	But

THIS WEEK	LAST WEEK	WEEKS ON	TITLE
_	$\vdash$	Ť	ARTIST (LABEL/PROMOTION LABEL)
14	13	2	DEJA VU LORD TARIQ & PETER GUNZ (CODEINE)
15	-	1	BABY YOU KNOW THE O'JAYS (GLOBAL SOUL/FREEWORLD)
16	11	4	BRING BACK YOUR LOVE CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
17	19	6	SHUT UP AND DRIVE CHELY WRIGHT (MCA NASHVILLE)
18	_	1	THE MAN BEHIND THE MUSIC QUEEN PEN FEAT. TEDDY RILEY (LIL' MAN/INTERSCOPE
19	15	10	IN DE GHETTO BAD YARD CLUB FEAT. CRYSTAL WATERS (MERCUR
20	24	2	STAY IN LOVE MON A Q (MATRIX)
21	-	21	ALIVE PEARL JAM (EPIC)
22		1	RISE VERONICA (H.O.L.A /ISLAND)
23	9	8	CRAZY MARK MORRISON (ATLANTIC)
24	21	2	IMMA ROLLA MR. MONEY LOC (LOC-N-UP)
25	18	8	REMINDING ME (OF SEF) COMMON FEAT, CHANTAY SAVAGE (RELATIVITY)

nich have not yet charted

#### IFPI STATS SHOW FLAT WORLD RECORD MARKET

(Continued from page 1)

and with 0% growth in value compared with the same period last year (Billboard Bulletin, Oct. 16), Though the organization says that the market cannot be defined down to the last million units, it stands by the accuracy of the trends it identifies.

IFPI figures are based on member companies' trade shipments and are extrapolated by the organization to reflect those shipments' value at retail

The statistics historically have been treated with skepticism in some quarters, but the organization states that its accuracy has been steadily improving for the last five years and will soon get another boost with a new "reporting manual.

IFPI's senior economic analyst Tina Poyser says the manual will help standardize procedures across the world and thereby give a more accurate picture of the state of the market.

She says that the manual will deal with such practical matters as asking all national groups to report one sale of a two-CD set as two CD sales. The manual is nearing completion after 18 months of preparation and will be presented to the IFPI board meeting Oct. 28-29 in Rio de Janeiro, Brazil, and distributed later to all IFPI affiliates. Poyser will discuss its implementation in the coming months during her regular round of meetings with national groups and member companies.

Though the manual will assist the veracity of IFPI figures, Poyser says that those statistics issued in the past have been far more accurate than some critics have suggested.

"While I can't tell you down to the last million units the size of the market in Brazil, when I was putting together the half-year figures I went to a lot of trouble to make sure we were showing the right trends," Poyser states. "I am comfortable that we have always shown the correct trends.

"Over the last five years, our figures have gone from something people did not trust to a position where they are widely seen as credible.'

To make the statistics credible, Poyser has to work with a patchwork of raw material of varying quality. The best of it is the sales information from the developed markets of Western Europe and North America, the worst is from the emerging territories, and "somewhere in between" are Latin America and Southeast Asia.

Poyser says that the IFPI secretariat in London gives all the assistance it can to national groups in developing markets in compiling information and always checks any surprising results they deliver. "If somebody tells me CD sales in their market are up 20%, I talk to them to ask if that is really the case and how it has happened," says Poyser.

One developed nation that has been a source of criticism of IFPI figures is Japan, Market statistics released by the Recording Industry Assn. of Japan (RIAJ) are based on production volumes and have to be converted to the IFPI system of measuring trade shipments.

That conversion process is, though, rooted in careful consideration. Poyser maintains, rather than intelligent guesswork, as some critics suggest.

"The RIAJ take the production figures, subtract a proportion of that to account for returns and promotional discs and suchlike, then factor in the import market and other considerations before arriving at a figure to represent what's sold," says Poyser. "They put a lot of effort into it."

The figures released Oct. 15 say that in the first half of the year, the number of CDs sold in the 41 countries surveved was 892 million, a rise of 0.2% on the same period in 1996. Cassette sales were down 19% at 217 million units. and vinvl albums lost 30% of volume to finish at 8 million units. The singles market grew 4% to 232 million units, due entirely to a 12% rise in the number of CD singles sold.

An IFPI statement accompanying the figures notes the 0% value growth in the first half but states, "With a lineup of strong releases, the outlook for the second half of 1997 is more posi-

The statement adds, "The main contributing factors to the global market trends were the drop in the U.S. market and the continuing decline in cassette sales around the world. There were, however, areas of significant growth: Latin America, parts of Europe, and Asia."

Rudi Gassner, president/CEO of BMG Entertainment International, says the lack of value growth is not a cause for undue concern. "We shouldn't be worried about this," he states. "The whole industry knows that the days of double-digit revenue growth are over."

Noting the fact that newer markets are growing faster than older ones, Gassner comments, "Those of us based in London and New York and Munich think where we are is the center of the world, but there are businesses out there which are extremely healthy and doing extremely well.'

Gassner's and the IFPI statement's focus on emerging markets is part of a continuing industry theme. As expansion in the world's mature markets has been arrested, IFPI officials-and the chief executives of some multinational music firms-have spent more time talking up emerging territories. The federation's report on 1996 global sales, published in April, noted that "70% of the world's growth was generated from emerging markets-in particular, Latin America and Asia." This compared with only 20% in 1993, when global growth was at a similar level to last year. However, the IFPI document also showed that Latin America and Asia (excluding Japan) each represented only 6% of total world sales in

Nevertheless, by emphasizing the contribution of these regions, the association invites closer scrutiny of the underlying data obtained from national IFPI groups or affiliates. "In Taiwan, Korea, and Thailand, the accuracy of the statistics is dubious," says the Asian regional chief of one multinational record company. "There's a strong belief that some of the [nationall companies are putting in gross figures to make up their market share. That is, reporting shipment figures without taking returns into account, to enhance a company's competitive appearance.

. In IFPI's January-June roundup, Taiwan and Thailand are not represented. The former was worth \$416 million in 1996 and is Asia's largest legitimate market, by the federation's accounting, after South Korea; Thailand was worth \$186 million last year.

However, the first-half statistics do include South Korea, showing a 19% increase in units and a 6% unturn in value, "Those numbers are a little surprising," says Tim Read, executive VP of PolyGram Far East. "There's no indication that the market has been growing at that rate." Michael Smellie, BMG's senior VP for Asia-Pacific, concurs. "The market in Korea has not grown that much in the past six months.'

Both executives point out that IFPI's Korean snapshot lacks input from sizable local companies operating in domestic repertoire. "What the IFPI numbers probably represent," says Smellie, "is the fact that EMI has purchased a local company and gained a proportion of domestic repertoire sales. plus Sony has had a couple of big localartist hits.

EMI Music Asia officials were not available for comment, but Sony Music Asia president Richard Denekamp agrees that the IFPI figures more likely reflect the majors' progress, rather than overall growth.

#### WMG PROFITS DOWN SHARPLY IN 3RD QUARTER

(Continued from page 6)

improvement is not expected in the fourth quarter, in part because of "significant slippage" in the number of albums released. Anticipated releases by such artists as Eric Clapton have been pushed back to next year.

However, executives are enthusiastic about new recordings from popular acts like Metallica and Led Zeppelin this quarter and hope that sales of these bands' profitable catalogs will also be stimulated.

In the U.S., Warner Music's share of all albums sold this year through Sept. 30 declined to 19% of the market from 22.4% last year. Its share of new, or current, albums dropped to 17.6% from 22.6%.

For the first nine months of this year, Warner Music reports cash flow

of \$376 million on \$2.63 billion in revenue, compared with cash flow of \$454 million on \$2.76 billion in revenue for the same period last year.

One reason the music unit has not been able to top 1996's numbers is that there has not been a hit album of the magnitude of last year's "Jagged Little Pill" by Alanis Morissette.

The best-selling albums worldwide during the third quarter, according to the company, were Luis Miguel's 'Romances" (WEA Latina); Prodigy's "The Fat Of The Land" (XL Mute/Maverick/Warner Bros.); and LeAnn Rimes' "You Light Up My Life-Inspirational Songs" (Curb/Atlantic).

Sources say that the decline in direct marketing is due to weakness at Time Warner's 50%-owned record and video club Columbia House. Sony Music owns the other 50%.

Time Warner reports that cash flow from its filmed entertainment company-which includes Warner Bros. Pictures and Warner Home Video—rose 10.2% to \$161 million in the third quarter from \$146 million a year ago. Revenue fell 2.7% to \$1.4 billion from \$1.44 billion.

The company cites the domestic box-office success of "Contact" and 'Conspiracy Theory" and the international performance of "Batman & Robin." Executives anticipate strong results from the fourth-quarter films 'Mad City" and "Devil's Advocate."

Overall, New York-based Time Warner Inc. reports a net loss of \$35 million on \$3.2 billion in revenue.

# Bilboard 200. octob

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

	-				-
		S	8 ⊾		NO.
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK POSITION
				tabel & number/distributing label (suggested list price or equivalent for cassette/cd)  ★ ★ No. 1/Hot Shot Debut ★ ★	-
1	NE	w Þ	1	JANET VIRGIN 44762 (11.98/17.98) 1 week at No. 1 THE VELVET ROPE	1
(2)	NE	w <b>&gt;</b>	1	SOUNDTRACK DEATH ROW 53509*/PRIORITY (12.98/19.98) GANG RELATED	2
3	1	2	5	LEANN RIMES ▲ <sup>2</sup> CURB 77885 (10.98/16.98)  YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
4	2	1	3	BOYZ II MEN MOTOWN 530819* (11.98/17.98) EVOLUTION	1
5	4	11	4	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98) SOUL FOOD	4
6	5	3	4	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98) BUTTERFLY	1
7	8	6	8	FLEETWOOD MAC REPRISE 46702/WARNER BROS. (10.98/17.98)  THE DANCE	1
8	7	10	5	AQUA ▲ MCA 11705 (10.98/16.98) AQUARIUM	7
9	6	5	7	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)  GHETTO D	1
10	9	12	7	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)  (SONGBOOK) A COLLECTION OF HITS	4
11	3	_	2	THE ROLLING STONES VIRGIN 44712* (11.98/17.98) BRIDGES TO BABYLON	3
12	12	8	12	PUFF DADDY & THE FAMILY ▲³ BAD BOY 73012*/ARISTA (10.98/17.98) NO WAY OUT	1
13	14	13	87	JEWEL ▲6 ATLANTIC 82700 YAG (10.98/15.98) IS PIECES OF YOU	4
14	11	4	4	BROOKS & DUNN ARISTA NASHVILLE 18852 (10.98/16.98) THE GREATEST HITS COLLECTION	4
15	15	14	32	MATCHBOX 20 ▲² LAVA/ATLANTIC 92721/AG (10.98/15.98) IS YOURSELF OR SOMEONE LIKE YOU	5
16	13	7	4	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98) WHEN DISASTER STRIKES	3
17	16	15	36	SPICE GIRLS ▲ 5 VIRGIN 42174* (10.98/16.98)         SPICE	1
18	10	_	2	BOB DYLAN COLUMBIA 68556 (10.98 EQ/16.98)  TIME OUT OF MIND	10
19	18	17	15	SOUNDTRACK ▲2 COLUMBIA 68169* (10.98 EQ/17.98) MEN IN BLACK—THE ALBUM	1
20	19	21	23	HANSON ▲3 MERCURY 534615 (10.98 EQ/16.98) MIDDLE OF NOWHERE	2
(21)	24	20	4	USHER LAFACE 26043/ARISTA (10.98/16.98) MY WAY	15
22	23	19	16	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)  FLOORED	12
23	33	37	13	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) S FUSH YU MANG	23
24	25	23	13	SARAH MCLACHLAN & NETTWERK 18970/ARISTA (10.98/16.98)  SURFACING	2
25 26	22	25 9	19	TIM MCGRAW ▲² CURB 77886 (10.98/16.98)         EVERYWHERE           ELTON JOHN ROCKET 536266/A&M (11.98/17.98)         THE BIG PICTURE	9
27	26	24	15	PRODIGY & XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) THE FAT OF THE LAND	1
28	29	27	5	VARIOUS ARTISTS  ESPN PRESENTS: JOCK JAMS VOLUME 3	23
29	37	34	7	TOMMY BOY 1214 (12.98/17.98)  OASIS EPIC 68530 (10.98 EQ/16.98)  BE HERE NOW	
30	34	29	57	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) IS TIDAL	2 15
- 00	-		0,	* * * GREATEST GAINER * * *	15
31)	48	60	3	CHUMBAWAMBA REPUBLIC 53099/UNIVERSAL (10.98/16.98)  TUBTHUMPER	31
32	20	16	3	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)  BACK IN BUSINESS	16
33	NEV	v 🕨	1	EVERCLEAR CAPITOL 36503* (10.98/15.98)  SO MUCH FOR THE AFTERGLOW	33
34	31	18	4	JARS OF CLAY ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98) MUCH AFRAID	8
35	27	31	25	GEORGE STRAIT ▲2 MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	1
36	38	35	11	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19,98/23,98)  THE ART OF WAR	1
37	39	36	20	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)  GOD'S PROPERTY	3
38	40	38	63	SUBLIME ▲2 GASOLINE ALLEY 11413/MCA (10.98/16.98) SUBLIME	13
39	32	30	66	LEANN RIMES ▲³ CURB 77821 (10.98/15.98)         BLUE	3
40	30	22	5	AMY GRANT A&M 540760 (10.98/16.98)  BEHIND THE EYES	8
41	41	43	9	BACKSTREET BOYS ● JIVE 41589 (10.98/16.98) BACKSTREET BOYS	15
42	35	26	4	MACK 10 PRIORITY 50675* (10.98/16.98)  BASED ON A TRUE STORY	14
43	21		2	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)  PORTISHEAD	21
44	43	45	25	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)  SHARE MY WORLD	1
45	46	40	67	THE WALLFLOWERS A MITERSCOPE 90055 (10.98/16.98) S BRINGING DOWN THE HORSE	4
46	44	-	2	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.98) ONE NIGHT WITH YOU THE BEST OF LOVE VOLUME 2	44
47	50	46	16	WYCLEF JEAN FEAT. REFUGEE ALLSTARS  RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
48	36	_	2	VARIOUS ARTISTS LONDON 460000 (10.98/17.98) DIANA, PRINCESS OF WALES 1961-1997 — THE BBC RECORDING OF THE FUNERAL SERVICE	36
49	53	44	24	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98) PURE MOODS	10
50	45	51	39	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98) TRAVELING WITHOUT MOVING	24
<b>(51)</b>	NEV	٧	1	JIMI HENDRIX EXPERIENCE HENDRIX 11684*/MCA (10.98/16.98) SOUTH SATURN DELTA	51
52	55	53	31	THE MIGHTY MIGHTY BOSSTONES ▲ 8IG RIG 534472/MERCURY (10.98 EQ/16.98) LET'S FACE IT	27
53	42	48	57	DEANA CARTER ▲³ CAPITOL NASHVILLE 37514 (10.98/15.98) ■  DID I SHAVE MY LEGS FOR THIS?	10
54	64	54	27	THIRD EYE BLIND ● ELEKTRA 62012/EEG (10.98/16.98) ■ THIRD EYE BLIND	38
				ealer gains this week. A Recording Industry Acen. Of America (RIAA) contification for calor of 500	

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
55	47	32	4	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98) WHAT'S YOUR NAME?	18
56	58	50	30	THE NOTORIOUS B.I.G. ▲6 BAD BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH	1
57	28	-	2	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98) LOADED	28
58	66	58	21	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98) THE COLOUR AND THE SHAPE	10
59	59	42	8	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98) GREATEST HITS VOLUME III	9
60	49	28	3	BJORK ELEKTRA 62061/EEG (10.98/16.98) HOMOGENIC	28
61	68	57	28	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) IS LEMON PARADE	28
62	60		2	LOREENA MCKENNITT WARNER BROS. 46719 (10.98/16.98)  THE BOOK OF SECRETS	60
63	54	33	3	THE SUNDAYS DGC 25131/GEFFEN (10.98/16.98)  STATIC & SILENCE	33
64	61	49	11	JOE ● JIVE 41603* (11.98/16.98)  ALL THAT I AM	13
(65)	75	67	13	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98) SUPA DUPA FLY	3
66	52	47	3	JACKSON BROWNE ELEKTRA 62111/EEG (10.98/16.98) THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47
67	57	55	18	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98) GREATEST HITS	55
68	79	-	2	PATTY LOVELESS EPIC 67997 (10.98 EQ/16.98) LONG STRETCH OF LONESOME	68
69	51	41	3	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)  THE RIGHT PLACE	41
70	72	66	21	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) SOMEWHERE MORE FAMILIAR	47
71	56	39	3	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)  ANYTIME	39
72	76	65	83	CELINE DION ▲° 550 MUSIC 67541/EPIC (10.98 EQ/17.98) FALLING INTO YOU	1
73	77	114	3	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98) HALLOWEEN SONGS & SOUNDS	73
74	NE	W Þ	1	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.93) TROUBLE IS	74
75	71	63	35	ERYKAH BADU ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM	2
76	NE	N	1	THE JERKY BOYS RATCHET 536357/MERCURY (10.98 EQ/16.98)  THE JERKY BOYS 4	76
77	80	71	76	DAVE MATTHEWS BAND ▲³ RCA 66904 (10.98/16.98) CRASH	2
78	74	61	48	SOUNDTRACK ▲4 WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) SPACE JAM	2
79	63	_	2	THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS	63
80	69	62	7	COLLIN RAYE EPIC 67893 (10.98 EQ/16.98)  THE BEST OF COLLIN RAYE — DIRECT HITS	33
81	67	59	7	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)  ULTIMATE HIP HOP PARTY 1998	46
82	82	69	17	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING	14
83	65	64	25	BOB CARLISLE ▲ BUTTERFLY KISSES (SHADES OF GRACE)  DIADEM 41613/JIVE (10.98/16.98)  BUTTERFLY KISSES (SHADES OF GRACE)	1
84	73	72	11	CLINT BLACK RCA 67515 (10.98/16.98)  NOTHIN' BUT THE TAILLIGHTS	43
85	81	56	51	ELTON JOHN ▲ MCA 11481 (10.98/16.98) LOVE SONGS	24
86	62	_	2	COMMON RELATIVITY 1535* (10.98/15.98)  ONE DAY IT'LL ALL MAKE SENSE	62
87	85	84	7	MARTINA MCBRIDE RCA 67516 (10.98/16.98) EVOLUTION	80
88	87	79	30	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES	1
89	78	68	8	SOUNDTRACK ARISTA 18975 (10.98/16.98) MONEY TALKS — THE ALBUM	37
90	83	73	11	SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98) SPAWN — THE ALBUM	7
91	84	70	69	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98) ODELAY	16
				* * * HEATSEEKER IMPACT * * *	
92	108	105	7	DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98) DAYS OF THE NEW	92
93	88	75	19	WU-TANG CLAN ▲ 1 LOUD 66905*/RCA (19.98/24.98) WU-TANG FOREVER	1
94	90	77	15	BLUES TRAVELER A&M 540750 (10.98/16.98) STRAIGHT ON TILL MORNING	11
95	92	76	10	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98) TRANSISTOR	4
96	100	96	36	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) IS THIS FIRE	33
97	99	90	45	DRU HILL ▲ ISLAND 524306 (10.98/16.98) 📧 DRU HILL	23
98	91	80	53	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) S GINUWINE THE BACHELOR	26
99	89	78	35	LEANN RIMES CURB 77856 (10.98/15.98)  UNCHAINED MELODY/THE EARLY YEARS	1
100	86	74	9	LUIS MIGUEL ● WEA LATINA 19798 (9.98/15.98)  ROMANCES	14
101	94	83	9	SWV RCA 67525* (10.98/16.98)  RELEASE SOME TENSION	24
				* * PACESETTER * *	
102	126	101	4	CARLY SIMON ARISTA 18984 (10.98/16.98) FILM NOIR	84
103	96	85	21	JOHN FOGERTY ● WARNER BROS. 45426 (10.98/16.98) BLUE MOON SWAMP	37
104	93	87	21	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98) I'M BOUT IT	4
105	101	106	17	K-CI & JOJO MCA 11613* (10.98/16.98) LOVE ALWAYS	24
106	97	81	23	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)  BLURRING THE EDGES	22
107	102	97	15	RADIOHEAD CAPITOL 55229 (10.98/15.98) OK COMPUTER	21
	- 1			OK COMIL CITE	

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. A RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. Is indicates past or present Heatseeker title. 1997, Billboard/BPI Communications, and SoundScan, Inc.

B		b	<b>O</b> (	ard. 200. continued october 25.	, 1997
					NO.
THIS	LAST	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK
-	_		+	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
108	98	93	36	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) IS HOT	27
109	109	100	16	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS VOL. II	71
110	70		2	RBL POSSE BIG BEAT/ATLANTIC 92771*/AG (10.98 15.98)  AN EYE FOR AN EYE	70
111	107	86	34	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98) SECRET SAMADHI	1
112	104	<b>8</b> 9	7	<b>COOLIO</b> TOMMY BOY 1180* (11.98/16.98) MY SOUL	39
113	113	88	7	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98) DEVOTION: THE BEST OF YANNI	42
114	105	91	26	<b>ROME</b> ● GRAND JURY 67441/RCA (10.98/15.98) ROME	30
115	95		2	DARYL HALL JOHN OATES PUSH 90200 (10.98/16.98) MARIGOLD SKY	95
116	NE	N Þ	1	DELBERT MCCLINTON  CURB 53042/RISING TIDE (10.98/16.98)  ONE OF THE FORTUNATE FEW	116
117	103	94	7	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)  NEXT	53
(118)	141	161	16	ROBYN RCA 67477 (10.98/16.98) (IS) ROBYN IS HERE	106
119	116	110	50	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98) EVERYTHING I LOVE	12
120	110	95	22	OMC ● HuH! 533435/MERCURY (10.98 EQ/16.98) <b>IS</b> HOW BIZARRE	40
121	120	102	26	SAVAGE GARDEN   COLUMBIA 67954 (10.98 EQ/16.98)  SAVAGE GARDEN  SAVAGE GARDEN	25
122	119	108	54	TOOL ▲ FREEWORLD 31087* (10.98/16.98)  AENIMA	2
123	124	117	13	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)  THE GREAT MILENKO	63
(124)	NE		1	PAT METHENY GROUP WARNER BROS. 46791 (10.98/16.98)  IMAGINARY DAY	124
(125)	128	157	3	VARIOUS ARTISTS POLYGRAM TV 553847/MERCURY (10.98 EQ/17.98) PURE DANCE 1998	125
(126)	NE	w <b>&gt;</b>	1	STEVE EARLE WARNER BROS. 46789 (10.98/16.98) EŁ CORAZON	126
127	112	99	22	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) IS TURN THE RADIO OFF	57
128	118	104	34	<b>TRU ▲</b> <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)  TRU 2 DA GAME	8
129	106	82	10	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98) DEF JAM'S HOW TO BE A PLAYER	7
130	123	130	21	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) IS LEE ANN WOMACK	106
131	134	121	71	METALLICA ▲3 ELEKTRA 61923*/EEG (10.98/16.98) ŁOAD	1
(132)	150	152	13	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) IS MICHAEL PETERSON	132
133	132	135	87	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)  ALL EYEZ ON ME	1
134	139	134	17	MEGADETH ● CAPITOL 38262 (10.98/16.98) CRYPTIC WRITINGS	10
135	135	127	14	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) IS LILA	86
136	130	112	16	PATTI LABELLE MCA 11642 (10.98/16.98) FLAME	39
137	133	123	13	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98) GREATEST HITS	75
138	146	198	26	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98) SELENA	7
139	136	122	17	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98) LOVE, PEACE & NAPPINESS	9
(140)	174	-	2	CREED WIND-UP 13049 (10.98/15.98) (S) MY OWN PRISON	140
141	117	98	44	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98)   VILLAINS	24
142	140	125	69	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98) SECRETS	2
143	143	126	7	VARIOUS ARTISTS ULTIMATE NEW WAVE PARTY 1998	124
-			54	ARISTA 18985 (10.98/16.98)  TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98)   DREAMIN' OUT LOUD	53
144	115	132		EN VOGUE A EASTWEST 62057/EEG (10.98/16.98)	8
145	144	129	17	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)  CLUMSY	146
146	147	149	21	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98)  HOURGLASS	9
147	111	167	5	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)  IT MEANS EVERYTHING	75
148	125	199	3	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98) ME ESTOY ENOMORANDO	125
149	131	113	55	SHERYL CROW ▲ 3 A&M 540587 (10.98/17.98)  SHERYL CROW	6
	-		-		26
151	138	124	42		
152	148	138	49	MAKAVELI ▲ 3 DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY	1
153	127	103	10	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98)	23

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
154	166	165	3	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	154
155	154	146	103	ALAN JACKSON ▲3 ARISTA NASHVILLE 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	5
156	159	168	22	SAWYER BROWN CURB 77883 (10.98/16.98) SIX DAYS ON THE ROAD	73
157	114	52	3	DREAM THEATER EASTWEST 62060/EEG (10.98/16.98) FALLING INTO INFINITY	52
158	156	144	11	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163 (10.98 EQ/16.98)  LIVE AT CARNEGIE HALL	40
159	145	119	57	BLACKSTREET ▲3 INTERSCOPE 90071* (10.98/16.98)  ANOTHER LEVEL	3
160	137	133	19	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98) GREATEST HITS	47
161	121	107	16	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98) UNLADY LIKE	21
162	155	115	7	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (12.98 CD) VEGAS	92
163)	165	142	37	JONNY LANG ● A&M 540640 (10.98/16.98) <b>IS</b> LIE TO ME	44
164	164	164	59	AALIYAH ▲² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98) ONE IN A MILLION	18
165)	180	187	3	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98) THANK GOD FOR BELIEVERS	165
166	129	92	3	IMMATURE MCA 11668 (10.98/16.98)  THE JOURNEY	92
167	149	128	34	VARIOUS ARTISTS   COLD FRONT 6242/K-TEL (12.98/17.98)  CLUB MIX '97	36
168	161	150	25	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98) THE HEART OF CHICAGO 1967—1997	55
169	158	120	11	PANTERA EASTWEST 62068*/EEG (10.98/16.98) OFFICIAL LIVE: 101 PROOF	15
170)	184		2	NEXT ARISTA 18973 (10.98/15.98) (IS RATED NEXT	170
171	160	145	27	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)  RUMOR HAS IT	32
172	172	170	4	JON B. YAR YUM/550 MUSIC 67805/EPIC (10.98 E0/16.98)  COOL RELAX	148
173	169		2	THE KINLEYS EPIC 67965 (10.98 EQ/16.98) IS JUST BETWEEN YOU AND ME	169
	122	109	7		109
174				DC TALK FOREFRONT 25184 (10.98/15.98) LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	77
175	157	148	16	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) (18.98/15.98) (19.98/15.98)	
176)	NE	w <b>&gt;</b>	1	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98) STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	176
177	162	156	9	LORRIE MORGAN BNA 67499/RCA (10.98/16.98) SHAKIN' THINGS UP	98
178	153	139	13	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98) MTV UNPLUGGED EP	53
179	181	171	4	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) IS LET ME IN	171
<u>(180)</u>	NE	w >	1	PIXIES ELEKTRA 62118/EEG (24.98 CD)  DEATH TO THE PIXIES	180
181	175	163	31	SOUNDTRACK   COLUMBIA 67917 (10.98 EQ/16.98)  LOVE JONES: THE MUSIC	16
182	191	179	36	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)  IXNAY ON THE HOMBRE	9
183	168	151	48	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98) UŁTIMATE DANCE PARTY 1997	17
184	163	154	75	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) ★S MAXWELL'S URBAN HANG SUITE	37
185	NE	w 🕨	1	R.E.M. CAPITOL 21321 (16.98 CD) R.E.M. IN THE ATTIC	185
<b>186</b> )	NE	w Þ	1	VARIOUS ARTISTS BEAST 5333/SIMITAR (10.98/16.98)  D.J. MIX '98 VOL. 1	186
187	167	147	22	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) S BECOMING X	111
188	173	136	18	SOUNDTRACK ▲ WARNER SUNSET 46620/WARNER BROS. (11.98/17.98) BATMAN & ROBIN	5
189	RE-I	ENTRY	5	BLINK 182 CARGO 11624*/MCA (8.98/12.98) IS DUDE RANCH	135
190	176	166	29	KENNY LOGGINS   COLUMBIA 67986 (10.98 EQ:17.98) YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
191	179	175	4	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAKWINDHAM HILL JAZZ 11271/WINDHAM HILL (10.98/16.98)  BLACK DIAMOND	147
192	170	116	7	THIRD DAY REUNIONISILVERTONE 10006/JIVE (10.98/16.98)  CONSPIRACY NO. 5	50
193	_	ENTRY	16	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) ES HEAVENLY PLACE	142
194	183	169	3	SUBLIME GASOLINE ALLEY 11678IMCA (12.98 CD) WHAT I GOT THE 7 SONG EP	169
	189	176	31	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98) BLUR	61
195	+	1 100	12	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) 🖪 DA DA DA	118
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195	171 193	181	60	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)  JOCK JAMS VOL. 2	-
195 196	193	+	60 35	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ GREATEST HITS	39
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Bryan White 69
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Lee Ann Womack 130
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#### LABELS MAKE CASE FOR DIGITAL-ERA RIGHTS

(Continued from page 6)

says he did offer some assurance that it will be "an undiluted copyright directive."

She adds, "He supported our call for an undiluted copyright directive. By this we mean that it will focus on the rights and needs of copyright owners rather than be distracted by things like limiting liability for telecom companies."

Moore says that Monti also demonstrated that he "clearly understands" the difference between the capacity for copyright abuse inherent in analog and digital systems.

A statement issued by Monti's office after the meeting says that the commissioner is "fully aware" of the economic impact of the music industry in the EU and of the potential impact on it of the Internet.

The statement adds, "Mr. Monti has assured rightholders, including the record industry, and users that the proposal for a directive will follow the line of the five other already adopted copyright directives. It will provide for an appropriate balance of rights and interests of all players involved."

Moore says this reference to "appropriate balance" refers only to the balance of rights within the copyright community. "I've never seen a copyright paper that didn't have that reference in it," she states.

The record industry delegation that met Monti consisted of Rupert Perry and Manfred Zumkeller, EMI Music and Warner Music European presidents, respectively; Rick Dobbis, president of PolyGram continental Europe; Tim Bowen, senior VP at Universal Entertainment International; and IFPI director general Nic Garnett and chairman David Fine.

The presentation was introduced by Fine and carried by each of the executives in turn. Perry discussed music's economic significance; Zumkeller outlined the development of the European market; Dobbis spoke of how the information society will change the way business is done; and Bowen referred to the potential impact of multichannel broadcasting.

ing.

The statement from Monti's office says the draft of the directive will be put into the public arena before the end of the year—probably, Moore says, by the end of November.

#### REPORT SAYS DVD COULD BE BALM TO VHS WOES

(Continued from page 6)

Update's offer to purchase Moovies, the biggest of several deals it has in the works.

"MediaCast" suggests that PPV, delivered by digital broadcast satellite, is a more formidable home video adversary than has been recognized. The report calls PPV "a growing threat," taking note of "anecdotal evidence and various consumer surveys" that indicate "diminished interest" in video among dish owners.

DVD could be the antidote. Kagan thinks consumers could embrace the format to the tune of 10.1 million players by 2000, especially if a recordable unit is made available in 1999. By 2007, the number likely will rise to 39.8 million players, 43% of

U.S. homes—a far cry from industry estimates that have downgraded sales this year to 400,000 units from as high as 2 million.

"MediaCast" is equally sanguine about software's prospects. As of June 30, Warner Home Video's "Twister," which grossed \$242 million during its domestic theatrical run, has already sold more than 7,000 DVD copies, the report states, or some 11% of the installed base of 65,000 players. Similarly, Warner's "Eraser" and "The Fugitive" and MGM Home Entertainment's "GoldenEye" were in 10% of DVD households.

Kagan predicts that title "accumulation" will amount to 22 per player

in 2000, with a retail value of \$4 billion. Six years later, "the DVD retail business could be as large as \$13 billion," the report says, "which compares in size to the VHS sell-through market today." Demand will accelerate as players and programs drop in price. Kagan predicts that disc manufacturing costs could be 50% of current levels in the next 18 months.

Only "consumer-unfriendly options," such as the Divx disposable disc (Billboard, Sept. 20), threaten DVD's acceptance, Kagan argues: "These solutions... may introduce an inconvenient layer into the entertainment process for consumers and hinder its uptake on a mass-market basis."

#### McCartney's 'Standing Stone' Standing Tall

(Continued from page 9)

while, Faber Music, which publishes the sheet music for "Standing Stone," already has received inquiries from local symphony orchestras that would like to perform the work as part of their 1998 concert season. McCartney's previous classical work, "Liverpool Oratorio," has received similar interest, and such local performances will provide Angel Records with opportunities for ongoing promotion of "Standing Stone."

In the U.K., the London premiere of "Standing Stone" received widespread attention. The concert was broadcast live on Classic FM, the national commercial classical radio station in Britain.

"The British classical music scene is very protective of itself," says Theo Lap, managing director of EMI Classics U.K. "But the name Paul McCartney is going to guarantee attention. The daily press [critics] have been a little uneasy with the piece, but Gramophone [magazine] had a review that was absolutely fantastic, written with respect for the composer and the piece."

Gramophone's critic praised "Standing Stone" for "Plenty of textural variety, nicely realized, [with] iridescent scoring [and] striking, grandly aspirational melody. A real highlight is the touching 'Love Duet,' beautifully articulated. Indeed, the LSO are in fine form throughout."

Kei Nishimura, GM of Toshiba-EMI's international department in Tokyo, says that the Japanese company sent writers from news agency Kyodo Press and the Sankei newspaper group to London to attend the Royal Albert Hall premiere. (They were among more than 300 journalists in attendance from around the world.) The event also was covered by Japan Broadcasting Corp. on its regular news programs.

The album has sold nearly 9,000 units in Japan since its release there Sept. 26. "If we could, we'd like to cross over to the pop market," says Nishimura. "The sales so far don't sound like very much, but this is quite good for the classical market."

At EMI Classics in Germany, the album is "an absolute key release," says classics manager Roman Rybnikar. Numerous point-of-sale promotions and a large-scale radio advertising campaign have supported the album in Europe's largest market. Magazine advertisements and a page dedicated to the album on EMI's Web site in Germany are further boosting its profile. Says Rybnikar, "The album is attracting high retailer and media attention."

Many of the marketing moves by Angel Records in the U.S. will be echoed in the international arena, says Kick Klimbie, VP of international marketing at EMI Music Worldwide in London. The documentary on the making of "Standing Stone" will be seen in more than 24 countries. The choral piece "Celebration" will be promoted into the Christmas season at classical radio stations, "which have a very strong following in many, many countries," says Klimbie.

"You could almost say that there are three markets for the album," says Klimbie. The first market is McCartney's core fans, the second is core classical buyers, and the third market includes those open to new sounds within the classical genre.

Angel Records' Murphy agrees that there is an audience open to new classical performances and compositions. "Those are the folks who buy three to five classical albums a year," he says. "But if they all choose, as one of their choices, this one, we're going to sell a lot of records."

Assistance in preparing this story was provided by Doug Reece in Los Angeles, Steve McClure in Tokyo, and Wolfgang Spahr in Hamburg.

#### **CAMELOT FILES ITS REORGANIZATION PLAN**

(Continued from page 3)

that its fiscal 1997 sales will be \$362.4 million and has earnings before interest, taxes, depreciation, and amortization of \$21.6 million.

White notes that the consortium debt has been trading in the 57-60 cents on the dollar range, which is

higher than the expected payout by the plan. Consequently, he concludes that the market is using "more optimistic assumptions" than the disclosure statements. Based on such assumptions, White says that the new shares will be worth \$17.15.



by Geoff Mayfield

PHOTO FINISH: The new Janet Jackson album does grab The Billboard 200's flag, but, at 202,500 units, her first-week sales are a bit lower than expected. Consequently, her race for the No. 1 slot turns out to be a squeaker, edging out the multi-artist soundtrack from the Tupac Shakur film "Gang Related" (200,500 units) by less than a 1% margin.

Not only does Jackson fall shy of the 350,000 units that 1993's "janet." sold in its first week, but she also comes in below the 237,000-plus that the earlier album did in its second week. And, while chart-topping debuts often earn unanimous top-selling status throughout the major U.S. music chains, such is not the case this week. "Gang Related" outsold Jackson at Wherehouse Entertainment, Blockbuster Music, and Camelot Music; in fact, Jackson was No. 3 for Camelot, behind the soundtrack and runner-up Master P.

At the core-store panel that determines our R&B and rap charts, "Gang Related" outsells Jackson by a 50% margin (see **Datu Faison**'s Rhythm Section, page 39).

While the music biz and its pundits love to rush to judgment as to whether an album is a success or failure in its first week, keep in mind that there have only been 15 other weeks in '97 when the No. 1 album sold 200,000 or more. And, for whatever it's worth, Jackson is not the first major pop act whose first-week tally in 1997 comes in below that of a prior outing. Two weeks ago, Boyz II Men's "Evolution" rang in with 211,000 units, significantly lower than the 302,500 first-week units for 1994's "II," while the 349,000 pieces rung up earlier this year by U2's "Pop" were almost 8% less than 1993's "Zooropa."

It should also be noted that the lead track from "janet." was a stronger locomotive than "Got 'Til It's Gone" has turned out to be for "The Velvet Rope." "That's The Way Love Goes," which spent eight weeks at No. 1 on Hot 100 Singles, debuted at No. 4 on Hot 100 Airplay a month before the album dropped. That track jumped to No. 1 on the audience-based airplay chart within two weeks, whereas the left-of-center "Got 'Til It's Gone" peaked at No. 36 on Hot 100 Airplay. So, even though Jackson has devoted an admirable bit of promotion effort to this album's launch, including an album signing at Virgin's Times Square store in New York, we won't really be able to evaluate how "The Velvet Rope" will ultimately fare until a song more characteristic of her style reaches radio. Virgin is already on the case with "Together Again," a single that will likely be available at retail next month.

NAME GAME: If you look at the cover art on Janet Jackson's "The Velvet Rope" as well as this issue's chart listings, you'll see that she is making a conscientious effort to steer her celebrity to that rarified air—like that of Elvis, Cher, Roseanne, or Liberace—where one is known by but a single name. Although you'll find the name "Jackson" in the fine print of the album's songwriting and production credits, the spine of the packaging, as well as the CDs and cassettes themselves, only bear the moniker "Janet"

... Also changing names, again, is the label formerly known as Zoo, which initially saw a reorganization change its handle to Volcano. Now, as a result of its recent merger with the Rowdy label, it's called Freeworld. Future copies of Zoo/Volcano product will simply be branded by the Freeworld logo, so we've changed our listings in this issue's charts. History makes us wonder if the label will change names again in the next year or two.

HE GANG'S ALL HERE: The popularity of the "Gang Related" sound-track is no surprise. Major markets have been fed a steady diet of television commercials for the Jim Belushi film, which prominently mentions that it features "Tupac Shakur's last starring role." And, in addition to some previously unreleased 2Pac tracks, the set features a who's who of hip-hop, including Snoop Doggy Dogg, Mack 10, Nate Dogg, and Tha Dogg Pound.

Longstanding behavior of rap albums during the SoundScan era suggests that "Gang Related" will have a large decline, perhaps in the range of 50%. And, the pattern set by recent chart-topping albums by Mariah Carey, Boyz II Men, and Fleetwood Mac suggests that Janet Jackson could see a drop of 20% or more.

New goods from **Green Day** and LL Cool J will earn next issue's highest debuts. The former has a shot at No. 1, although LeAnn Rimes might reclaim that top rung.

Meanwhile, despite the infusion of more than 400,000 album units in new business represented by the top two titles, sales volume for the week is down from last week (see Market Watch, page 102).

SUNSHINE ON OUR SHOULDERS: For all the amazing popularity he held in the '70s, and the frequency with which we saw his direct-mail compilation advertised on television, it is hard to believe that John Denver, who died in a place crash Oct. 12 (see story, page 4), has never appeared on Top Pop Catalog Albums during the 6½ years that we have published that chart. That will change next issue, as word of his death created a huge demand for anything with his name on it, clearing BMG Distribution's warehouses of all Denver product.

The attention also makes it likely that the four-disc boxed set "The Country Roads Collection," which was released Aug. 26, will make a bow on The Billboard 200.

#### JOHN MELLENCAMP 'BEST OF' HERALDS HIS MERCURY EXIT

(Continued from page 1)

which he says Mercury will release "at a certain point a couple years down the line"

As for "The Best That I Could Do," the album starts with the late-'70s hit "I Need A Lover," then proceeds through '80s and '90s career highlights including "Ain't Even Done With The Night," "Hurts So Good," "Jack & Diane," "Crumblin' Down," "Pink Houses," "Lonely Ol' Night," "Small Town," "R.O.C.K. In The U.S.A.," "Paper In Fire," "Cherry Bomb," "Check It Out," "Get A Leg Up," "Human Wheels," "Wild Night," and "Key West Intermezzo (I Saw You First)." "Without Expression" is the closer.

"I was supposed to deliver a greatest hits in 1985 as far as my contract goes," says Mellencamp, "but I kept putting it off for 10 years! But the situation just came up where they really wanted it for this Christmas, and I said, 'OK.' To be perfectly frank, I wasn't very good at picking [tracks]—and had actually left off 'Paper In Fire'! I've just been fortunate to have had a lot of hit records, though 'Human Wheels' doesn't qualify as a

#### **U.S. PRODUCT RENTAL**

(Continued from page 3)

product can be rented as soon as 10 days following release.

"We are extremely pleased that Geidankyo has agreed to establish this mutually acceptable, detailed system for disbursing royalty payments to American vocal artists and musicians, and we appreciate that Geidankyo's leaders have been so diligent in resolving this important issue," says Bruce York, AFTRA national executive director.

Notes Shimizu, "We have succeeded in building a better relationship with the U.S. side for our mutual business."

A spokesman for the JRRCA says that the association does not expect member stores to raise their rental fees as a result of the agreement.

#### **DEATH ROW**

(Continued from page 6)

Row] to make large and unnecessary purchases from friends and associates of [the defendants]." Kenner makes similar claims.

Knight and Kenner both claim that Cantrock was falsely represented as a certified public accountant.

Echoing claims in the Knight/Death Row action, Kenner alleges that the firms and Cantrock "made or caused to be made certain charges on Kenner's credit cards and/or charge card accounts, using said credit for their own use or for the use of other clients. [They] have also conspired with vendors to create fraudulent charges on said credit cards and charge cards. Upon doing so, certain vendors and [the defendants] received cash back from those companies, including American Express."

Both suits allege that Coopers & Lybrand; Gelfand, Rennert & Feldman; and Cantrock knowingly conspired to defraud Knight, Death Row, and Kenner.

Kenner's suit includes two additional causes of action, claiming infliction of emotional distress.

David Nester, a spokesman for Coopers & Lybrand, said he had not seen the suits when contacted by Billboard and therefore could not comment on the allegations.

hit record—but it's really the best single I've ever had."

Of course, this begs the question of why Mellencamp isn't putting out a two-disc best of, or even the boxed set that has long been rumored.

"I didn't think Mercury wanted a two-disc set because it's harder for them to sell them," Mellencamp says. "There's definitely enough material to do a box, but that's really a lot of work to do it properly, and it would be frightening for me to walk into the vault and go weed through 'Jack & Diane' live-on TV, the radio mix, and the 10,000 other versions of that song—and it would be that way for all of them! There's so much material to choose from that I'd probably have brain damage, and besides, I'd rather make a new record, because that's the fun part of this job."

At least Mellencamp was able to record one new song for the package in "Without Expression." The song appears on the critically praised British rocker's 1968 Epic album, "Bang, Bang You're Terry Reid."

"He was a huge influence on me as a vocalist in my younger days," says Mellencamp. "I was listening to the album a few months ago and realized that he had essentially sung himself out of a hit record: It was a beautiful song, but his voice was just too powerful. He was a motherfucker, man! Kind of a rock'n'roll Donovan, if I had to describe him. He spit out fire! As a young guy, I was really drawn to vocalists because I was in a cover band in high school, and it never dawned on me to write a fucking song, because what could you do with it when you could be doing 'Honky Tonk Women'? So I was drawn to people like Terry Reid and Paul Rodgers and Michael Fennelly of Crabby Appleton."

As "The Best That I Could Do" documents, it wasn't long before Mellencamp was in fact having his own hits with his own compositions via Mercury's Riva Records imprint; he has remained in the Mercury family ever since.

"I've been there 22 fuckin' years, which is amazing," he says. "But

I've never known another life, so to be leaving there is downright thrilling."

Mellencamp makes it clear that this is no slight on Mercury. "I've never known any other world," he continues, "but let's face it-it's a different world! To have the opportunity to go to a different record company and see how it works is exciting, and I don't think I'll have a problem getting a deal-but I may have a problem getting the one I want. I need to know how a record company is going to work an artist with a 22year history, when they're still trying to work artists the same way as in the '70s and '80s—radio and MTV. MTV really isn't the music channel it once was, and they can't sell a 22-year 'heritage' artist.

A record company today must know how to reach "the biggest market that's ever existed in the United States," Mellencamp notes—meaning the baby boom generation—"which right now most labels seem to be ignoring. I don't pretend to have the answer, but I think it's ridiculous to try to sell records to teenagers, because teenagers don't buy my records—and there ain't that many teenagers out there anyway in the marketplace.

"I want to sell to people my own age, because that's the way I write songs. It would be hard for me to write 'Jack & Diane' today. We aren't teens any more! But a lot of record company people, even though they're our age, they want to be perceived as young hip guys, and consequently they're hurting the business—and particularly 'heritage' artists such as myself. But I'm wide open and will

entertain anything anybody has to say, but if it's MTV and radio, oh well, they're great things that have to happen—but can't be the only thing. I don't know that it would work even for the Beatles."

Mellencamp, then, doesn't think there will be a video to support "Without Expression," which, according to Mercury marketing VP (U.S.) Marty Maidenberg, is being rush-released Oct. 27 to six formats—triple-A, active and classic rock, top 40, AC, and hot AC.

"It's probably the best Mellencamp song in years for radio, and we're overnighting it so everyone receives it at the same time," says Maidenberg. "Besides encapsulating the best of what he's already done on the album, the new song gives a glimpse of his future."

At Minneapolis classic rock station KQRS, "We're always looking forward to new music from John Mellencamp," says operations manager Dave Hamilton. "John has been a core artist for us for many years whose music stands the test of time, and his new material is as good as, if not better than, his early stuff."

Lew Garrett, VP of buying and merchandising at the Camelot Music chain, expects "The Best That I Could Do" to be "a huge record" during the holiday season and into 1998. "His past albums have always sold well for us, and we are certain this collection of his greatest hits will be a musthave for our customers," he says. "He's always been good to us at Camelot, and we look forward to working his latest record."

To assist retail, Mercury is getting out a full range of point-of-purchase

materials, says Maidenberg, including "coming soon" streamers, posters with artwork from the new album and his preceding 11 titles "to remind people of his history and how many albums he's put out," and dump bins for merchandising the catalog.

"This is such a monumental thing for John—and something we've always wanted to have," continues Maidenberg. "It's unfortunate there's no video of the new song, but we'll advertise throughout the holiday with special price and positioning."

He says that a TV ad campaign will highlight all the album tracks and target early-morning and late-night network programming. There's a possibility, too, that Mellencamp will do an episode of VH1's "Storytellers."

Mellencamp agrees that he might do a TV special. He may also tour Australia, though U.S. touring is doubtful, since he has recently toured domestically behind his most recent studio album, "Mr. Happy Go Lucky."

"I'd like to go to Australia in January, have a new record deal then, and start a new record in the spring—if I get the right record deal," says Mellencamp.

"I played 'Human Wheels' acoustically on the last tour, and it went down so well that they wanted me to do an acoustic record of songs like 'Minutes To Memories' and 'Rain On The Scarecrow' that weren't always singles but are popular among people who like John Mellencamp," he says.

"But to be honest, they'd let me do anything. I've had great success there in 22 years, and they've been very cooperative in the whole process."

#### **BMI DOES MORE BUSINESS ON THE INTERNET**

(Continued from page 3)

appropriately compensated."

As described by BMI, MusicBot will comb the Web, quantifying the use of music in different sites and identifying performances of BMI-licensed music. The system will work 24 hours a day, seven days a week.

BMI says a Web site-wide license offers sites the flexibility to use as much music as desired anywhere on the site; a music area license enables developers to license only those portions of their sites that offer music; and a corporate image license uses a page impression-based model to create a fee for sites that want to use music but do not generate advertising or other revenue.

BMI's Internet site (http://bmi.com) has been expanded to serve licensees by including a new "Licensing Toolbox" section at bmi.com/licensing.

Another development expands BMI's affiliate insurance, made available since the 1970s. The organization has announced that medical, dental, life, and musical-instrument insurance will be made available through 10 coverage options to its current roster of songwriters, composers, and publishers who reside in the U.S. (Billboard Bulletin, Oct. 15).



#### U.K. CO. TO REVAMP RADIO IRELAND

(Continued from page 6)

went on the air. Subsequently, the chief executive post was filled by Irish broadcasting industry veteran Dick Hill.

Holland, a former head of music at U.K.'s Virgin Radio, plans to flip Radio Ireland's format from full-service block programming to AC. "It will be a music-based station. Exactly what proportion of it will be soft AC, mainstream AC, and etc. still has to be worked out," he says. Significant changes should be woven into the station's programming by Christmas, a crucial time for advertisers' and broadcasters' bank balances, he says.

Ironically, Radio Ireland's prelaunch consultants, U.S. firm Paragon Research, urged the station's executives to adopt an AC programming approach before going on the air.

When the station launched, Hill predicted that it would enjoy a 10% share of the republic's radio audience by the end of its first year.

Ginger's plans have been greeted with approval from the Irish advertising industry. "If they [Ginger] are taking a more zany approach—and it strikes me with the resignation of Caden that that's what they're doing—it's the correct one," Padraic Geilfoyle, managing director of agency Media Geilfoyle, told The Irish Times national newspaper.

Meanwhile, Debbie Kennedy, media controller at another agency, Arks Ltd., gives a "hesitant vote" in favor of the revamping but cautions that it should be undertaken "without alienating the 25-44 age group considered crucial by the advertisers [in Ireland]."

The final word on any programming or schedule changes will come from Ireland's Independent Radio and Television Commission (IRTC), which must approve any significant programming changes by commercial broadcasters there.

However, according to Irish media pundits, Radio Ireland and Ginger are expected to be given wide scope for the revamp, since it would be disastrous for the IRTC to have another national radio service crash. The plug was quickly pulled on Century Radio after its launch less than a decade ago because of poor ratings and financial hemorrhaging.

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## Billboard Online Adds Weekly RIAA Certs Update

Billboard Online, the popular Internet home of Billboard magazine, has added three new exclusive features.

The site (www.billboard.com) now publishes the only weekly updating of gold and platinum certifications of U.S. albums and

singles as reported by the Recording Industry Assn. of America. Previously, this information had only been

available on a monthly basis. At Billboard Online, the certifications will be updated every Monday and available free to all Web users. And, as always, complete, fully searchable historical certification data from the RIAA is available to Billboard Online's premium subscribers.

The Billboard site also has added the Top Pop Catalog Albums chart to its menu of online chart offerings. The top 20 of the Catalog chart will be posted every Thursday, along with The Billboard 200 and the Hot 100 Singles, Top R&B Albums, and Top Country Albums charts.

Billboard Online last week also introduced "The Voting Booth,"

an interactive ballot box where visitors to the site will choose the winner of the FAN.tastic Video Award, a new honor to be presented Nov. 22 at the 19th annual Billboard Music Video Awards. The nominated videos for this special award are Paula Cole,

"Where Have All The Cowboys Gone?" (Warner Bros.); Shawn Colvin, "Sunny Came Home" (Columbia);

Jewel, "You Were Meant For Me" (Atlantic); Spice Girls, "Say You'll Be There" (Virgin); and Wallflowers, "One Headlight" (Interscope). Voting continues through Nov. 7.

Meanwhile, Billboard Online continues to win kudos from the online industry. In the current issue of Silicon Alley Reporter, a respected Web magazine, Billboard Online ranked behind only MTV Online when rated against five other big-name music sites. "Very professional ... a must for someone in the industry, still a great read for the non-music-pro," wrote one of the Silicon Alley's experts.

## Power Book Keeps Users Plugged Into Radio Biz

The 1998 Radio Power Book Directory of Music Radio & Record Promotion is now available. This

information resource is an essential tool for all radio and record executives.

The guide, from the publisher of Billboard magazine and Airplay Monitor, is jam-packed with listings of consultants, label promotion ex-

ecutives, and independent promotion firms. It also contains a comprehensive listing of radio stations in the 12 formats covered

by Airplay Monitor, as well as format tallies and comparisons. In addition, the directory details Ar-

bitron's top 100 markets. Special to the 1998 Power Book, Airplay Monitor editor-in-chief Heston Hosten explains Billboard's music monitoring system in a special report, "BDS from A to Z."

The 1998 Radio Power Book Directory costs \$85. For more information or to order a directory call 800-344-7119, or outside U.S. 908-363-4156.

Billboard Music Awards Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazo at 212-536-5173

1997 Billboard/Airplay Monitor Radio Seminar
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19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997
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## **Jackson Lassoes No. 1 With 'Rope'**

SHE'S BEEN UNSTOPPABLE ever since she took "Control," so it's not unexpected that Janet Jackson debuts at the top of The Billboard 200 with "The Velvet Rope" (Virgin), her fourth No. 1 album. Since "Control" in 1986, every one of her regular studio albums has reached pole position. The only release that did not go all the way was her greatest-hits collection. "Design Of A Decade 1986/1996" peaked at No. 3 in November 1995. "Velvet" is the second of Jackson's albums to debut at No. 1; "janet." opened at the chart summit in June 1993.

The only thing Jackson doesn't have this time around is a hit single. "Got 'Til It's Gone" is an airplay-only track, and it hasn't been doing that well. It peaked at No. 36 on Hot 100 Airplay and this issue slides 52-54. But there are plenty of candidates for singles, enough to let Jackson mine this album for the next couple of years.





URN TO 'STONE': Paul McCart-

ney's latest classical composition remains No. 1 on the Top Classical Albums chart for a third week. "Paul McCartney's Standing Stone" (EMI Classics) by the London Symphony Orchestra is not the former Beatle's first classical chart-topper. His "Liverpool Oratorio" went to No. 1 in December 1991.

WAIN OF THOUGHT: It's been a great year for country music on the Hot 100. LeAnn Rimes has the highest-ranking song by a country artist since the chart has employed SoundScan data, thanks to the No. 3 peak of "How Do I Live" (Curb). And now Shania Twain has the biggest pop hit of her career with "Love Gets Me Every Time" (Mercury), which advances 31-25. Her previous best was "Any Man Of Mine," No. 31 in 1995.

MASH HITS: If you needed proof that the Jimi Hendrix phenomenon continues 27 years after his death, check The Billboard 200, where "South Saturn Delta"

(Experience Hendrix/MCA) enters at No. 51. It's the seventh Hendrix album to chart in the '90s. That's more albums per decade than the late guitarist had in the '60s or the '80s.

SECOND 'HELP'ING: Former Take That lead singer Gary Barlow has his first solo hit on the Hot 100 with "So Help Me Girl" (Arista), produced by David Foster. It's not the first time that Foster has turned a country hit into a

pop hit—he transformed Dolly Parton's "I Will Always Love You" and John Michael Montgomery's "I Swear" into No. 1 singles for Whitney Houston and All-4-One, respectively. "So Help Me Girl" was No. 84 on the Hot 100 for Joe Diffie in 1995. Barlow has already surpassed the original, bulleting 76-63 this issue.

SWEET 'INSPIRATION': In a reciprocal move, Az Yet guest stars on Peter Cetera's remake of Chicago's "You're The Inspiration" (River North), which bullets 92-77. Just two weeks ago, Az Yet's remake of Chicago's "Hard To Say I'm Sorry," featuring Cetera, had its final week on the Hot 100.

**B**LOW AWAY: It's been 11 years since Kurtis Blow made an appearance on Hot R&B Singles, but the New York DJ/rapper is back on the chart with a remake of his biggest hit. "The Breaks" was Blow's first chart entry and a No. 4 hit in 1980. The update on Reprise by Nadanuf Featuring Kurtis Blow debuts at No. 66.

U.K., OK: Elton John continues to be the highest-ranking British artist on the Hot 100 as "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket) is No. 1 for a third week. But with "2 Become 1" by Spice Girls falling 11-13, the second-highest-ranked U.K. act is now Chumbawamba, leaping 19-11 with "Tubthumping" (Republic/Universal).

## MARKET WATCH

# TOTAL 524,458,000 561,661,000 (UP 7.1%) ALBUMS 432,046,000 455,328,000 (UP 5.4%) SINGLES 92,412,000 106,333,000 (UP 15.1%)

CD 309,388,000 347,010,000 (UP 12.2%)

CASSETTE 121,554,000 107,229,000 (DN 11.8%)

OTHER 1,104,000 1,089,000 (DN 1.4%)

13,822,000

LAST WEEK

14,832,000

CHANGE

DOWN 6.8%

THIS WEEK

12,419,000

CHANGE

UP 11.3%

ALBUM SALES THIS WEEK 10,865,000 LAST WEEK 11,287,000 CHANGE DOWN 3.7% THIS WEEK 10,064,000 CHANGE UP 8% 2,957,000

LAST WEEK
3,545,000

CHANGE
DOWN 16.6%

THIS WEEK
2,355,000

CHANGE
UP 25.6%

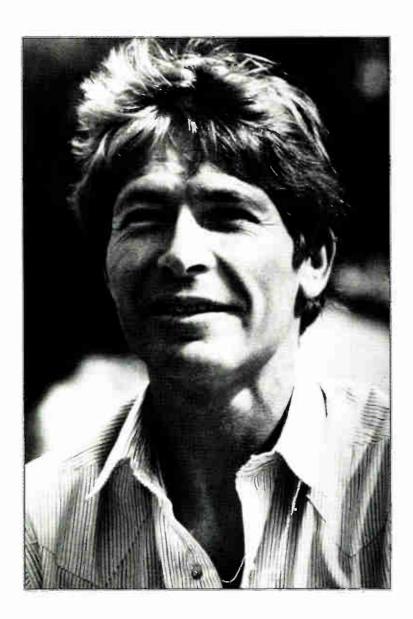
TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE 1996 1997 CHAIN 61.536.000 63.903.000 **UP 3.8%** INDEPENDENT 13,230,000 14,000,000 UP 5.8% MASS MERCHANT 17,646,000 28,406,000 **UP 61% NONTRADITIONAL** 24,000 NA ROUNDED FIGURES FOR WEEK ENDING 10/12/97

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



"It gives me my deepest pleasure to know that songs I've written reach out and touch people all over the world..."

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Indeed, John, you touched us all. RCA Records



## "...alchemic magic."—TIME, Chris Farley

## BOB DYLAN TIME OUT OF MIND

"He hasn't sounded so fresh and almighty in years. It's enough to give us some faith in the future."

NEWSWEEK, David Gates

"..this haunting masterpiece rivals the peaks in Dylan's rich and varied catalog attesting to the creative renaissance of an artist still bent on defying expectations and spurning trends."

USA TODAY, Edna Gunderson

"...far and away his best sustained work since the mid 1970's; it reaches the exalted level of "Blood On The Tracks." THE NEW YORK TIMES, John Pareles

"...an astonishing collection of blunt meditations on life and death."
PHILADELPHIA INQUIRER, Tom Moon

"...a striking arrival. It's arguably Dylan's most artful and convincing collection since the '70s."

LOS ANGELES TIMES, Robert Hilburn

"One of the finest albums not only of the year, but of his 35-year career." NEW YORK POST, Dan Aquilante

"He is the one true genius of popular music."

THE LONDON TIMES, Bryan Appleyard

"A great album: A+."
ENTERTAINMENT WEEKLY, Ken Tucker

"He's making some of the best music of his life." CHICAGO TRIBUNE, Greg Kot

"A jarring tour de force."
NEW YORK DAILY NEWS, Jim Farber

U.K.

**WORLDWIDE STORY** 

Top 10 album

Germany

U.S.

Sweden

Norway

Top 20 album

France

Italy

**Switzerland** 

Ireland

Denmark

\*\*\* ROLLING STONE

\*\*\* USA TODAY

\*\*\* NEW YORK POST

\*\*\* SAN FRANCISCO EXAMINER & CHRONICLE

★★★★ THE PHILADELPHIA INQUIRER

\*\*\* DETROIT NEWS

\*\*\*\* FORT WORTH STAR-TELEGRAM

\*\*\* ILLINOIS DAILY HERALD

\*\*\* TAMPA TRIBUNE

\*\*\* PITTSBURGH POST GAZETTE

"Time Out Of Mind," the new album.

Produced by Daniel Laneis...in association with Jack Frost Productions

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