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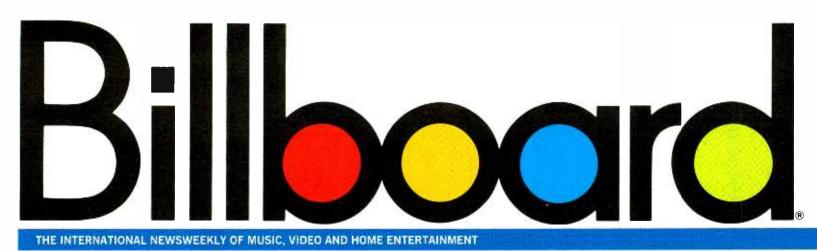
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HOLIDAY SELLING SEASON IS OFF TO A PROMISING START Vid Shops Say 'Men' Tops; DVD A Plus Music Merchants Cite Strong Slate

BY DON JEFFREY and CRAIG ROSEN

n().

NEW YORK-The holiday selling season kicked off strongly, as many music retailers report double-digit increases in their Thanksgiving-weekend sales.

TRANS WORLD

ENTERTAINMENT

Merchants are elated about the

breadth of new releases this year,

ranging from the rap of 2Pac and the

rock of Metallica to the country of

Garth Brooks and the pop of Celine

Meanwhile, the retail landscape has

SAN ANTONIO, Texas-After almost

have

Dion and Barbra Streisand.

BY RAMIRO BURR

six years of phenomenal

growth, the Tejano market

has undergone a striking

decline in 1997, a year marked

by the loss of key radio sta-

tions, slow record sales, and

lower touring revenue. Major-

switched formats, mostly to

regional/Mexican, and top

dancehalls and nightclubs

Officials are citing a host of evils for

the downturn, from an increasingly

market stations

have closed.

become less of a battleground, as label pricing policies combined with store closings have reduced the cutthroat price competition of previous years.

And retailers report that, with the possible exception of the Nine Inch Nails longform music video (see story,

page 10), there were no major glitches

in the supply channel, as labels and

store inventory systems easily met the

flow of product in a busy weekend that

marked the official opening of the five-

(Continued on page 79)

week holiday season.

and EILEEN FITZPATRICK NEW YORK-Home video served up

BY SETH GOLDSTEIN

traditional fare and nouvelle cuisine during the Thanksgiving break. Customers feasted on prerecorded

BORDERS[®]

cassettes, in particular Columbia Tri-

Star's "Men In Black," for the main

course. DVD, celebrating its first holi-

day shopping season, provided the

tempting side dishes. The question is

Tower Video, showed strong VHS

growth over 1996, several observers

say sell-through was flat or a shade below last year. "Video is down," says a Musicland Group spokeswoman. "There's not as much title depth."

DVD satisfied the appetites of some

Although some chains, such as

whether either met expectations.

chains, especially those like Minneapo lis-based Best Buy, which carry hardware and software. Others, though, seemed resigned to modest improvements until many more players are in American households.

"It's slow but steady for DVD," says

Steve Scavelli, president of Flash Distributors in New York. "That's all we really expected." Currently, the installed base is about 100,000 units; by year end, it should approach 160,000-175,000 of the 375,000-400,000 deliv-

ered to retail. Stores carrying only

software are having the hardest time. (Continued on page 79)



BY DOMINIC PRIDE

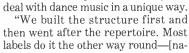
LONDON—How does a major label avoid getting burned in the boiling foment of dance music? It builds its own pool and sets the temperature to

suit. That's what

done with Dance Pool, a division that the major says is promoting the exchange of dance music between all continents.

sion that handles its dance-pop

Dance Pool, explaining the mecha-



nisms that, he says, allow the major to



STEPHEN MARLEY

(Continued on page 18)

> POOL

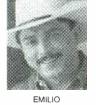
within the company

Brulez, formerly VP of Sony's European repertoire division and onetime (Continued on page 16)





Led Zeppelin Shines In **November Certifications** PAGE 14



Tejano Market Hits A Lull

Dip Opens Doors For Mexican Genre

ing live-music circuit. Others say that while there is a flood of new acts, there are no new superstars like

conservative radio market to a shrink-

Emilio, Mazz, and Selena, who in the early '90s emerged during the explosive growth of Tejano-accordion-powered polka similar to the norteña music of northern Mexico.

All agree on one thing, however: Tejano's serious market loss has greatly benefited the larger regional/Mexican genre, which includes norteña, grupo,

banda, and other subgenres "There is no doubt that the Tejano

market has softened," says José Béhar, president of EMI Latin. "We do not have an artist that has created a great deal of excitement. As the market softens, we are selling more Mexican music." Béhar estimates this year's revfor the overall Tejano enue marketplace at \$15 million, down from (Continued on page 86)

Dance Industry Applauds Raids On Bootleggers

BY LARRY FLICK

NEW YORK---With the Recording Industry Assn. of America (RIAA) stepping up its raids of illegal mixtape/CD manufacturers, the dance music community is optimistic that a 10-year battle that has nearly crippled the genre may finally be reaching an end.

Within the last four weeks, RIAA VP/associate director of anti-piracy Frank Creighton assisted in a (Continued on page 87) DANCE

Sony Music has

Dance Pool is the Sony Music divicrossover acts in the world outside the U.S. It also handles the repertoire from the Epidrome, DeeP, and S3 labels, as well as the Dance Pool imprint.

"We work inside and outside the Sony system," says Guy Brulez, VP of







R&B Stars Sing

With Marley On

Ghetto Youth Set

Reggae legend Bob Marley had

Marley's passing, his son Stephen

Marley is now taking up the chal-

lenge with "Black Survivors," a

BY ELENA OUMANO

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IN MUSIC NEWS

Guitarist Frisell Readies New Nonesuch Album

PAGE 13

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Biz's Battle For Lower Tax Makes Strides EU Culture Ministers Support Call To Reclassify Music

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media, and Mark Dezzani

BRUSSELS-The European Union's culture ministers are formally supporting a call to classify recorded music as a cultural good and thereby make it eligible for a reduced rate of value-added tax (VAT).

The decision is a landmark for the music industry, which has long argued for a reduction. At present, because music is not deemed a cultural good by the European Commission, national governments within the EU are obliged to levy higher VAT rates, which are as much as 20% in some member states.

The proposal for a 4% VAT rate across the EU was put forward by Italy's culture minister, Walter Veltroni, at a meeting of EU culture ministers Nov. 24 here.

The council of ministers also agreed on a

Philly Record Store Files CD Price-Fixing Suit

This story was prepared by Michael Amicone, managing editor of Billboard Bulletin.

LOS ANGELES-In the latest in a line of class-action lawsuits brought against the six major record distributors, Philadelphiabased record store Third Street Jazz and Rock Holding Corp. has filed a suit alleging that the distributors have conspired to inflate and maintain high CD prices.

Filed Dec. 2 in U.S. District Court for the Central District of California, the suit names EMI Music Distribution, Sony Music Entertainment Inc., Warner Elektra Atlantic Corp., Universal Music and Video Distribution, Bertelsmann Music Group Inc., and PolyGram Group Distribution Inc. (Billboard Bulletin, Dec. 4).

The suit comes less than two months after a ruling in Italy found the local affiliates of five of the six majors guilty of price-fixing (Billboard Bulletin, Oct. 24). In the U.S., meanwhile, the Federal Trade Commission has in recent months subpoenaed documents from retailers and major-label groups, suggesting it has launched another investigation into labels' pricing practices (Billboard, Oct. 11).

(Continued on page 78)

proposal to promote "a European musical domain." A statement issued by the ministers after the meeting affirmed that "music is a fundamental element of [EU members'] cultures and represents one of the most prevalent means of expression in today's life.

The council pointed out that "music is a well of employment worth tapping, especially for the young."

The VAT issue has been a longstanding thorn in the side for the various national record industries across Europe. Because VAT is scheduled by the EU and is, in large measure, out of the hands of national governments, the argument was taken to the heart of European government in Brussels two years ago with the establishment of a pan-European campaign by French labels' body SNEP (Billboard, July 13, 1996), a move endorsed by the French government.

The music industry's arguments received a major boost in October when Veltroni promised Italy's labels that he would raise the issue of VAT at an EU level following protests over a recent rise in the tax on records in Italy to 20% (Billboard, Nov. 8).

The Italian proposal, which was backed by France, was supported by ministers from most EU member states in the council meeting, strongly so by the representatives from Spain and Greece. Denmark opposed any reduction in the VAT rate on music and Germany abstained from voting. According to Veltroni's office, the German culture minister was absent from the meeting.

Veltroni comments, "A reduced VAT rate for records will benefit young consumers and the unemployed, while the resulting increase in sales will mean that tax revenues will hardly be hit."

The International Federation of the Phonographic Industry (IFPI) welcomed the council proposal, describing it as "a step in the right direction."

However, even with the support of the culture ministers, which is an important political gesture in the European context, the fight for a lower VAT rate is not won yet. It is ultimately the EU's finance ministers who will have to agree to any changes in VAT rates. The issue will be decided in the context of harmonization of VAT rates across the EU in 1999. However, Italy's finance minister, Vincenzo Visco, has already voiced support for the initiative, and Veltroni says he will be meeting with EU Internal Trade Commissioner Mario Monti to secure his support.

But the EC has so far been reluctant to support any drop in VAT, arguing that it would result in massive losses of tax revenue for member states; the commission is also believed to fear that other industries would ask for the same preferential treatment. "It will be very difficult to win this fight," admits a senior German industry executive.

Also at the Nov. 24 meeting in Brussels, culture ministers unanimously agreed to back a proposal from Luxembourg's culture minister, Erna Honnicot-Schoepges, asking the (Continued on page 78)



Ozzy's Crystal Years. Executives at Epic Records presented Ozzy Osbourne with an engraved crystal to commemorate worldwide sales of more than 35 million albums throughout his solo career. Osbourne's latest set, "The Ozzman Cometh," was released in November. Celebrating the event, from left, are Steve Barnett, senior VP of worldwide marketing, Epic Records; Polly Anthony, president, Epic Records/550 Music; Osbourne; David Glew, chairman, Epic Records Group; Sharon Osbourne, manager; and Steve Einczig, VP of marketing, Epic Records.

LETTERS

ALL THAT WARNER JAZZ

Not only was the article profiling my department ("WB Jazz Surges On Strength Of A&R Marketing," Billboard, Oct. 11) accurate, flattering, and inspiring, but you achieved a minor miracle. My father-in-law is impressed. He actually called and said that he always knew his son-in-law was the best but that a front-page Billboard article was definitive proof.

It is rare that jazz gets this kind of exposure. On behalf of my department and the great artists who make what we do possible, thank you for helping further the cause.

Matt Pierson Senior VP of Jazz Warner Bros. Records New York

BOTTOM LINE ON NEO-NAZIS

A big raspberry to Helmut Fest of EMI Germany/Switzerland/Austria and a big bravo to Michael Peters of the Expert retail stores for their comments, as reported in Billboard Nov. 15, on the German government's crackdown on neo-Nazi music.

Mr. Fest gets the Bronx cheer for his lip service to the notion that government interference in the arts is bad but that "in this particular case. I welcome the government in

... taking steps to ban such bands." It's those "particular cases" which are just so darn pesky, 'cause they are like bellybuttonseverybody has one. Police don't like the "kill the cops" rap, Christians don't like heavy metal's satanic imagery, etc. So whose "particular case" does the government adopt?

Mr. Peters, however, is right on the money. He stated that his company would not stock neo-Nazi product. Maybe he feels that way because to sell such a product would be illegal under German law, but I have a sneaking suspicion that Mr. Peters is like most of us-he finds this trash disgusting and wants nothing to do with it.

The economic free market can regulate the free market of ideas; in a market economy, people are free to engage in any business they wish. They are also free not to engage in any business. If manufacturers, recording studios, and venues in Germany would take the same position as Mr. Peters and Expert stores, the skinheads would be without a forum.

I manage several music groups, and based on my experience as an attorney involved in civil rights litigation, I think there is a link between the diabolic elements of some bands and some juvenile hatemongers. I, for one, hope that anyone who makes a single pfennig from oi music goes broke in the near future. The bottom line is that the bottom line is not the bottom line.

> Mike Davis Mike Davis Personal Management Chicago

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

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COMMENTARY J Winans Song's Anti-Gay Message Does Harm

BY DANIEL JENKINS

When comedian Ellen DeGeneres "came out of the closet" on ABC-TV this past spring, gospel artists Angie and Debbie Winans took note. Bothered by a pro-gay viewpoint that did not fit their religious beliefs, the Winans siblings put pen to paper and wrote a song called "Not Natural" in order to present their views regarding gay issues. The song is included on their current album, "Bold."

Upon release of the album, the song lyrics were sent to the National Lesbian and Gay Leadership Forum, as well as the Gay and Lesbian Alliance Against Defamation. Gay civil-rights organizations were quick to protest Angie and Debbie Winans' viewpoint. It is a law of nature that controversy sells albums. It has not been made

clear whether someone in the Winans camp sent the lyrics to the gay organizations or if they were sent by a concerned citizen, but what is certain is that the controversy has made the album a success

Many people do not understand why

Gays and lesbians abhor censorship. We respect the rights of artists to write and record what they please. But we cannot remain silent when we are targets of misinformation

Daniel Jenkins is founder of OUTVOICE!, an online project designed to promote music of interest to the gay and les-bian community: it can be accessed at http://www.queer-

some in the gay community are protesting this song. Like most Americans, gays and lesbians abhor censorship. We respect the rights of all artists to write and record whatever they please. But we cannot remain silent when we become the targets of misinformation. The statement that being gay is "not natural" may sit well with certain religious dogma, but that doesn't make it factual. Our sexual orientation is an innate part of our being. We know this from experience.

So why don't we just chalk it up to a difference of opinion and leave it at that? Because anti-gay messages can do harm. Teenagers who are struggling with their sexual identity need to hear positive feedback about themselves. They look to the popular culture for reinforcement. Most often, gay vouth encounter negative messages about their orientation from a heterosexual society that doesn't understand (Continued on page 38)

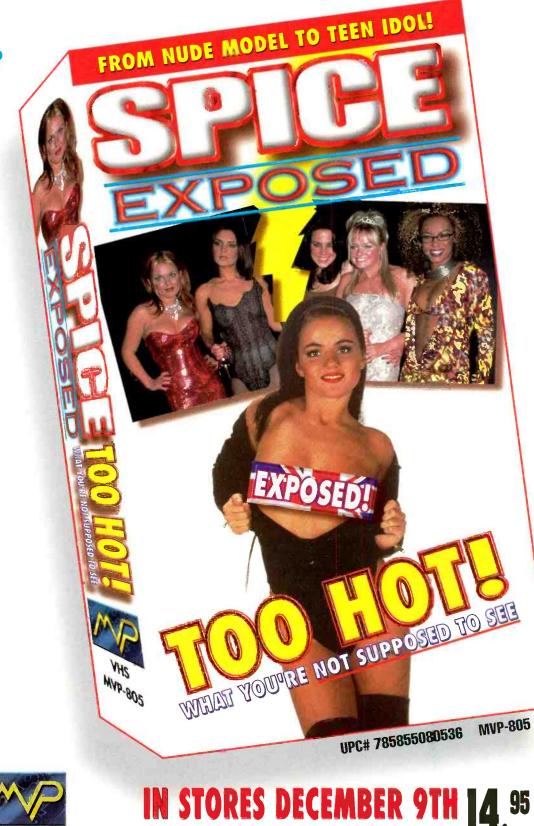
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FROM NUDE MODEL TO TEEN IDOL

Geri Halliwell, a.k.a. 'Ginger Spice' bares all in this behind-the-scenes look at her rocket ride to international stardom. This video is the *all access* pass to Geri's pre-Spice Girls career as a nude model.

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Nine Inch Nails Vid Given 11th-Hour Distrib. Switch

BY EILEEN FITZPATRICK

LOS ANGELES—Retailers are scrambling to get the new Nine Inch Nails longform music video from Nothing/Interscope Records, due to a last-minute distribution change apparently spurred by the video's controversial content.

The double-cassette, titled "Closure," was originally scheduled to be released by Universal Music and Video Distribution, but one week before its Nov. 25 street date, the company balked (Billboard Bulletin, Dec. 3).

The video, priced at \$24.98, carries two parental advisory stickers. The first tape is drawn from live performances, while the other features unedited versions of the act's often explicit clips, including "Happiness In Slavery."

Universal parent company Seagram Co. has been under fire from watchdog groups because of its relationship with Interscope and Death Row Records. The labels have released controversial titles by such acts as Nine Inch Nails, 2Pac, and Snoop Doggy Dogg.

A Universal spokesman would not elaborate on the reason the company decided not to distribute the Nine Inch

M2 Inks First Cable Pact, In Fla. Market

BY CARLA HAY

LOS ANGELES—In a move that will increase its influence within the music industry, M2—MTV's 1-year-old sister channel—reached a distribution milestone Dec. 1 by arriving on cable TV via MediaOne in Jacksonville, Fla.

The deal with MediaOne will likely pave the way for M2's entry onto other cable systems nationwide. On Tuesday (9), MTV Networks is also expected to announce a pact with satellite company Primestar, which will bring M2's total audience reach to about 9 million homes by the end of 1998.

Although it was previously available via satellite only, M2's free-form, 24hour music video programming has already met with critical acclaim.

"M2 has certainly exceeded our expectations, considering how hard it is for a new network to get on a cable system," says MTV senior VP of program enterprises/M2 GM Matt Farber.

M2's launch on MediaOne in Jacksonville will give the channel an initial cable audience reach of 60,000 households (Billboard Bulletin, Dec. 3). That number is expected to rise as MediaOne and other cable companies nationwide upgrade from analog to digital systems, which will allow cable subscribers to receive dozens of additional channels for an extra monthly fee.

However, Farber says, MTV is "offering M2 to all cable companies that offer analog and digital service."

MediaOne spokeswoman Tammy Snook says the cable company will eventually upgrade all of its systems around the country, but "it will be rolled out on a market-to-market basis."

The news that M2 will be available to more viewers through cable is being applauded by record label executives. "A lot of people I know have been anx-(Continued on page 86)

Nails video.

"We chose not to release this particular video, and based on that decision, Interscope has the autonomy of releasing it through another distributor," the spokesman says. Universal owns 50% of Interscope.

Following Universal's decision, Interscope quickly inked a deal with Trimark Home Video, which had a prior relationship with the label.

"We got a call from Steve Berman, head of sales and marketing at Interscope, who asked us to distribute the video, and we were happy to accommodate them," says Trimark senior VP of sales and marketing Don Gold.

The delay caused many retailers to be caught short for the Thanksgiving (Continued on page 87)

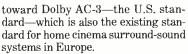
DVD Still Faces Many Hurdles In Europe Sound Standard, Packaging Likely To Delay Launch

BY SAM ANDREWS

STRASBOURG, France—European plans for a spring rollout of DVD look increasingly muddled as suppliers debate key technical and packaging considerations.

Although hardware manufacturers are planning to introduce a number of players this spring, most of the major software suppliers, other than Warner Home Video, are holding off on releasing current hit product until the fourthquarter 1998, leaving the consumer with little to play but catalog titles.

Debate over the multichannel audio standard used for DVD titles is one factor hampering the spring launch. MPEG-2 is the preferred European audio standard for DVD. But some studios, led by Warner, are now swinging



A report presented by Screen Digest magazine at a video conference here revealed that "the European DVD video industry is currently in a state of confusion. Many companies have been diligently gearing up for a spring 1998 launch only to be stopped in their tracks by the complex and ongoing MPEG-2/ AC-3 multichannel audio debate."

The report was presented as part of the sixth European Video Perspective Conference organized by Perspectives de l'Édition Video Européenne and held here Nov. 28-29.

The report also added that there is potential consumer confusion over the alternative Divx format. This raises the VHS/Betamax debacle, particularly in the U.K., where consumers have long memories.

Some observers noted at the conference that many European studios simply are not prepared to launch their first DVD releases.

According to Bob Auger, managing director of manufacturer Electric Switch Ltd., production of a single DVD title will take a minimum of two months but most probably four. Key problems here include ensuring that the version of the film is acceptable in all areas it is to be released, i.e., passing the U.K.'s still-stringent censorship laws; that the dubbing tracks are up to date on classics; and that complicated rights issues across several territories are resolved.

A straw poll among studios at the conference revealed that many hadn't actually begun work on their releases. As one distributor said of the planned launch date: "Let's hope it is a long spring!"

Observers at the conference also noted that even DVD's large capacity cannot accommodate the approximately 17 languages and subtitles needed on pan-European discs. Instead, sources say the studios, led by Warner and PolyGram, will divide Europe into three regions of distribution. Three regional versions of each title will be created, and each version will accommodate five to six languages.

Among the titles scheduled for spring release are "Contact" and "Mars Attacks!" from Warner; "In The Line Of Fire," "Das Boot," and "Legends Of The Fall" from Columbia; and "Four Weddings And A Funeral," "Sleepers," and "Fargo" from Poly-(Continued on page 79)

Meet With President Leaves German Record Biz Upbeat

BY WOLFGANG SPAHR

BONN, Germany—The German record industry has had its first meeting with the country's president and has come away encouraged by a frank exchange of views.

Federal President Roman Herzog met with leading executives and musicians Nov. 26 here to discuss their concerns and the prospects for the development of German pop culture.

The executives present were the heads of the three main record business associations: Gerd Gebhardt, president of Warner Music Central Europe and chairman of the German Phonographic Academy; Wolf-D. Gramatke, president of PolyGram Germany and chairman of the German national group of the International Federation of the Phonographic Industry; and Thomas M. Stein, president of BMG Entertainment in the Germanspeaking territories and chairman of the Federal Assn. of the Phonograph-

ic Industry.

The artistic community was represented by rock singer Peter Maffay (BMG), vocalist Nena (Polydor), and Jazzy from Tic Tac Toe (BMG).

Speaking after the meeting at his official residence in Bonn, Villa Hammerschmidt, Herzog said, "The music business is a very important economic sector, generating revenues of 6 billion marks [\$3.4 billion]. This prompted me to find out something about the problems and concerns of this industry. In addition, I am anxious to bridge the gap between politics and pop culture."

However, unlike the U.S. president, Herzog, as Germany's head of state, has little influence on day-to-day politics. The governance of the country is the responsibility of Chancellor Helmut Kohl, and the federal president must not be a member of the government or the parliament.

Nonetheless, Herzog is extremely popular in Germany and is a noted fan (Continued on page 87)

Honored Leadership. Jazz at Lincoln Center honored Ahmet Ertegun, co-chair

Honored Leadership. Jazz at Lincoln Center honored Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group, and pianist Oscar Peterson at its annual awards gala. Ertegun received the award for leadership, and Peterson received the award for artistic excellence. The event raised more than \$1 million. Shown, from left, are Jazz at Lincoln Center artistic director Wynton Marsalis; Ertegun; and singer/actress Bette Midler. Ertegun was also honored Dec. 3 at the New York Heroes Awards, sponsored by the National Academy of Recording Arts and Sciences, with an award marking the 50th anniversary of Atlantic's founding.

Library Of Congress To Grow Sound, Visual Archives Getting New Facility

BY BILL HOLLAND

WASHINGTON, D.C.—The Library of Congress is about to get a worldclass archive and restoration center to house its collection of almost 2.3 million sound recordings as well as its extensive film and TV materials.

Best of all, for taxpayers, if ongoing negotiations this month continue as expected, the new archive facility for the world's largest library won't cost them a penny—it's a gift.

The David and Lucile Packard Foundation, the philanthropic arm of the Packard computer empire, plans to buy and renovate a huge Cold War-era property, originally built to protect the central federal banking system and its currency in the event of a nuclear attack, and give it to the library.

"While David Packard's interest in film preservation is well known," says David Francis, chief of the library's Motion Picture, Broadcasting and Recorded Sound Division and an early advocate for purchase of the site, "what isn't so well known is that he is also very interested in the preservation of audio recordings as part of our cultural heritage."

The foundation gift of \$10 million includes \$5.5 million for the purchase of the 140,000-square-foot bunker and \$4.5 million for renovation and outfitting.

The facility, located on 41 acres along the side of Culpeper's Pony Mountain, has been a low-use federal storage vault for currency and gold for nearly three decades and has only a few maintenance employees. After renovation, it will be renamed the National Audiovisual Conservation Center. About 75 library audio and film specialists will staff the site.

The ongoing negotiations to finalize the deal involve four parties: representatives from the library; the Packard Foundation; the architect of the *(Continued on page 16)*

Rapper Drama Adds To Death Row Suits

BY CHRIS MORRIS

LOS ANGELES—Adding to the evergrowing mountain of litigation against Death Row Records, rapper Drama (real name Richard S. Vick) has filed suit against the label, its jailed owner Marion "Suge" Knight, and Knight's publishing company, alleging they reneged on his recording and publishing deals.

The action, filed Dec. 2 in Los Angeles Superior Court, seeks declaratory relief in the form of a release from the contracts.

According to the suit, Vick signed a recording contract with Death Row on March 27, 1995. The agreement called for Death Row to pay Vick a salary of \$1,000 a month for at least a year. At the same time, Vick signed a publishing contract with Suge Publishing, which is owned by Knight; that deal required the company to pay Vick a \$1,000 advance.

Vick claims that Death Row and Knight breached his contract by failing to pay him his monthly salary and his publishing advance.

The suit alleges that both contracts bore exclusivity clauses, effectively preventing Vick from recording or writing for other companies.

Knight's attorney David Kenner could not be reached for comment at press time.

Knight is serving a nine-year sentence for armed assault at the California Men's Colony in San Luis Obispo. On Nov. 24, he was sentenced to six months in a federal facility for a weapons violation; that term will be served after he completes his state time (Billboard, Dec. 6).

During the last two years, Knight and his label have been the target of a number of civil suits. Most recently, they were sued by reputed gang member Orlando Anderson, once considered a prime suspect in the September 1996 murder of rapper and Death Row artist Tupac Shakur. Anderson, who also named Shakur's estate as a defendant, claimed he was beaten by Shakur and Knight in the lobby of the MGM Grand in Las Vegas on the night Shakur was fatally wounded (Billboard, Sept. 20).

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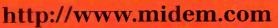
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Nonesuch Expects Frisell's 'Train' To Make Some Noise

BY BRADLEY BAMBARGER

NEW YORK-In the past few years, the term "Americana" has come to denote a pop radio format revolving around rootsy singer/songwriters. Yet the jazz world produced a couple of hit albums this year that draw deeply from the great well of American tradition. One, Charlie Haden and Pat Metheny's "Beyond The Missouri Sky (Short Stories)," on Verve, crowned the Top Jazz Albums chart and is still going strong; another, guitarist Bill Frisell's ac-claimed Nonesuch disc "Nashville," was an Americana favorite and his biggest seller to date.

Due Jan. 6 from Nonesuch, "Gone, Just Like A Train" is Frisell's followup to "Nashville." The upcoming album contrasts with the ambitious avantcountry stylings of "Nashville" to provide a neat summation of Frisell's distinctive fretboard art, setting material from across his 15-year recording career in a lowdown trio guise. And Frisell's bandmates are some serious company: bassist Viktor Krauss, one of the keys to "Nashville" and a member of Lyle Lovett's band (and brother of bluegrass songbird Alison), and drummer Jim Keltner, a Los Angeles session legend who has played with everyone from Ry Cooder and Randy Newman to the Rolling Stones and Elvis Costello.

Signaling the special quality of "Gone, Just Like A Train," the roadaverse Keltner will accompany Frisell and Krauss in a few live residencies on a brief major-market tour just after the new year. The prospect of having this trio air its wares live excited Nonesuch enough for the label to move up the album's release date by a week. Frisell, too, was surprised and thrilled by Keltner's acquiescence to the shows

"Jim doesn't really like to play live he's turned down some amazing offers over the years," Frisell says. "Needless to say, I'm very grateful that he agreed to do these gigs with me."

Frisell was first drawn to Keltner's

playing on John Hiatt's "Bring The Family" album from 1987 (a record that meant so much to the guitarist that his cover of Hiatt's ballad "Have

A Little Faith In Me" served as the centerpiece of his 1993 Americana panorama, "Have A Little Faith"). 'Jim's playing just jumped out at me," Frisell recalls. "He has the earthiest groove.

"But beyond that

groove of his, what blew me away about Jim's playing on my record was how unpredictable it was," Frisell adds. "He never plays it safe-the total opposite of whatever your preconception of what an L.A. session cat might be, Really, Jim's one of the most avant-garde musicians I've (Continued on page 80)

Belgium's Helmut Lotti Crossing Borders Classical Crossover Star Succeeds In World Market

BY MARC MAES

BRUSSELS-In the absence of an official Belgian musical ambassador, Helmut Lotti would make a fine stand-in.

Already a sensation at home and in the neighboring Netherlands, the Flemish singer is finding new audiences in Germany, the U.S., and Canada (see story, page 52). Lotti's beginnings as a Flemish

crooner belie his current status as a classical crossover star to rank alongside the likes of Andrea Bocelli and Andre Rieu. All of these performers have connected with previously untapped mature audiences by popularizing classical standards.

Rino Verecke, a producer with Flemish-language public broadcaster Radio 2, savs Lotti is a favorite on the AC-formatted station. "He's the premier example of how a wonder boy steps up from local repertoire to an international breakthrough," Verecke says

Currently in Canada promoting his first album release in the country, 'Helmut Lotti



Lotti will move into the U.S. for press interviews this month. The longform video "Helmut Lotti Goes Classic II," which accompanied the

release of the album of the same name, will be shown on PBS nationwide between Nov. 28 and Friday (12). Although he currently has no U.S.

label deal, the Canadian release through Coeur de Lion Records has already sold 100,000 units since it came out in May, says that label.

In Belgium and the Netherlands, the first two "... Goes Classic" albums have already sold 1.4 million units, while "... Goes Classic III," released Oct. 22, has moved 455,000 units in the Benelux and Germany, according to Lotti's manager and producer. Piet Roelen.

Lotti, 28, launched his career in 1989 when he came in second in a Dutch TV music contest by delivering a unique rendition of Elvis Presley's 'My Boy.

Lotti records for the Belgian independent label Piet Roelen Productions, and his recordings are licensed to BMG Ariola Belgium for the Benelux. Originally he was signed directly to BMG Ariola and concentrated on Flemish songs. Lotti's Flemish-language debut singles all went straight to No. 1 on Belgium's Flemish-language International Fed-(Continued on page 80)

Seminal Jazz Violinist Stéphane Grappelli, 89, Dies

BY JIM MACNIE

FRISELL

NEW YORK--Some musicians have a panache so natural it makes a formal concert seem like a backvard picnic. When violinist Stéphane Grappelli flew through a jazz tune, that kind of genial climate was often conjured. For a halfcentury, his solos contained a profound breeziness that belied the deep intellectualism at the heart of his work.

That ease and those smarts were part of the violinist's music until his death Dec. 1 in Paris. He had recently undergone a hernia operation in that city, which was his home. Grappelli, a jazz principal of extraordinary eloquence, was 89 years old.

French President Jacques Chirac had awarded Grappelli the Legion of Honor, France's most prestigious civilian honor, Sept. 11. Already in weak health and having partly lost his sight

and hearing, Grappelli made his last public appearance at the ceremony. It occasioned Chirac to deem him "the greatest jazz violinist in the world."

Grappelli was widely considered a patriarch of the jazz violin. He was also a great character, an ageless cherub with hair the color of snow and a kind heart. He worked steadily in studios and on stages until his death, and his sound echoed his personality: tender, articulate, frisky.

One of his last discs, Honest Entertainment's "Celebrating Grappelli," guitarist Martin Taylor's collaboration with the artist, was recorded in 1996; it was scheduled to be released Jan. 26, 1998, Grappelli's 90th birthday. Because of his death, the imprint has made the title available to retail immediately. It is distributed by Allegro.

The American broadcast of "Meeting Grappelli," a 30-minute video capturing Grappelli's personality in conversations and duet performances with Taylor, is slated to air on select PBS stations early next year.

among them. He also formed associa-

tions with other violinists, including Stuff Smith, Joe Venuti, and Eddie South.

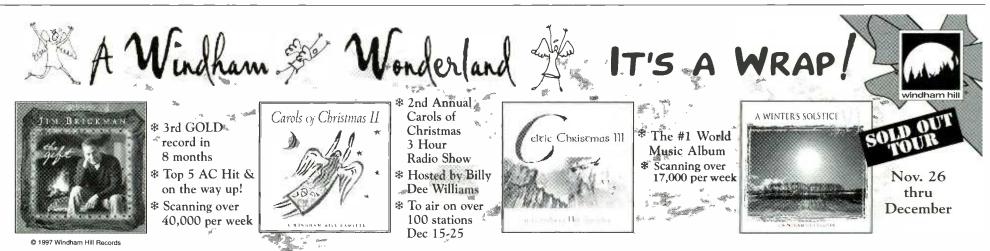
Classical violinist Nehudi Menuhin, with whom Grappelli played on several occasions, told BBC-TV following Grappelli's death, "His music was like coming to a spring of wonderful water. It was inspiring, it was pure, it was

organic, it was communicative. It was magic, too, because he could never repeat himself.'

The defining relationship in Grappelli's career came early on: his 1930s collaboration with genius guitarist Django Reinhardt. Their interplay was ravishing, a synthesis of exclamation and expression that brought worldwide renown to their ensemble, the Quintette Of The Hot Club Of France.

Grappelli was born Jan. 26, 1908. His mother died when he was 3, and, while his father participated in World War I, a portion of Grappelli's youth was spent in an orphanage. He grew up playing piano and harmonium. When his father returned, they attended classical recitals together. He was 12 when he received his first violin: smitten with the music of Debussy and Ravel, he soon began formal training on the (Continued on page 78)





During his seven decades of music making, Grappelli worked with a huge

number of jazz greats—Earl Hines, George Shearing, Oscar Peterson, and Coleman Hawkins GRAPPELLI

Artists & Music

Led Zeppelin Becomes No. 2-Selling Act With November RIAA Certs, Group Trails Only Beatles

BY CHRIS MORRIS

LOS ANGELES-Led Zeppelin soared to No. 2 on the list of all-time best-selling acts in November, as the Recording Industry Assn. of America (RIAA) certified 10 of the heavy metal group's albums at new multi-platinum levels

With its cumulative certified sales now totaling 63.8 million, Led Zeppelin trails only the Beatles, whose aggregate sales are approaching 100 million. Led Zeppelin claimed the No. 2 slot from Garth Brooks, whose certified sales to date total 62 million.

Zeppelin's 1971 album, titled with



TWAIN

runic characters and commonly known as "Led Zeppelin IV," was certified for sales of 17 million, bringing it into a tie for fifth place on the roll of all-time best-selling albums with Fleetwood Mac's 1977 Warner Bros. set "Rumours." Eight other Zeppelin studio albums on Atlantic and Swan Song also received new multi-platinum awards; the 1992 boxed set "Remasters" was simultaneously certified platinum and double-platinum, while the comprehensive 1993 multi-disc box "The Complete Studio Recordings" went platinum.

Thrash metallurgists Metallica also had a big month: The group's self-titled 1991 Elektra opus was certified for sales of 10 million, and four other titles hauled in new multi-platinum trophies.

Two female vocalists hit fresh RIAA high notes in November: Shania Twain's "The Woman In Me" (Mercury Nashville) and Mariah Carey's "Music Box" (Columbia) both roared past the 10 million mark, moving into

RECORD COMPANIES. Sony Music promotes Kathe Malta to VP/creative executive of advertising and new media music licensing in Santa Monica, Calif., and Ronald J. Mirro to senior director of financial planning and analysis in New York. They were, respectively, director of cre-

ative affairs and director of financial

Arista Records in New York

names Soraya Akhavi director of international marketing, Etoile Zis-

selman director of adult contempo-

rary promotion, and David Peters

national director of adult contempo-

rary promotion at EMI Records, and

director of finance at Warner Music

Atlantic Records in Los Angeles

promotes Angelica Cob to director

of media relations, West Coast;

planning and analysis.

a three-way tie with Carole King's classic "Tapestry" at No. 3 on the list of best-selling albums by female soloists. (Alanis Morissette's "Jagged Little Pill," at 15 million, and Whitney Houston's self-titled debut, at 12 million, reign in that category.)

Jewel's tireless "Pieces Of You" (Atlantic) climbed over the 7 million level, while LeAnn Rimes' "Blue" (Curb) reached 5 million. Country thrush Rimes also collected her first multiplatinum single for "How Do I Live," which vaulted the 2 million plateau.

Debuting in the platinum album category were country rock's Nitty Gritty Dirty Band (Liberty), groove master Jamiroquai



singer/songwriter Warren Zevon (Elektra/Asylum), U.K. tubthumper Chumbawamba (Republic/Universal), the Fugees' hiphopper Wyclef Jean (Ruffhouse/ Columbia), pop vocal unit Backstreet Boys (Jive), and blues master B.B. King (MCA).

Scoring a gold album for the first time were King, jazz giant Benny Goodman (Legacy/Columbia), hard rock act Days Of The New (Outpost/ Geffen), R&B's K-Ci & JoJo (MCA) and 702 (Motown), and ska rockers Reel Big Fish (Mojo/MCA).

A complete list of November RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Led Zeppelin, "Led Zeppelin IV," Swan Song, 17 million. Shania Twain, "The Woman In Me," Mer-

cury Nashville, 10 million. Mariah Carey, "Music Box," Columbia, 10

million. Metallica, "Metallica," Elektra, 10 million. Led Zeppelin, "Physical Graffiti," Swan

Song, 9 million. Led Zeppelin, "Led Zeppelin II," Atlantic,

8 million Led Zeppelin, "Houses Of The Holy,"

Atlantic, 8 million. Jewel, "Pieces Of You," Atlantic, 7 million

Led Zeppelin, "In Through The Out Door," Swan Song, 7 million.

- Led Zeppelin, "Led Zeppelin" (1990 boxed set), Atlantic, 6 million. Metallica, "... And Justice For All," Elek-
- tra, 6 million Led Zeppelin, "Led Zeppelin" (1969 album),
- Atlantic, 6 million. LeAnn Rimes, "Blue," Curb. 5 million.
- Amy Grant, "Heart In Motion," A&M, 5 million.
- George Strait, "Strait Out Of The Box," MCA, 5 million.
- Led Zeppelin, "Led Zeppelin III," Atlantic, 4 million

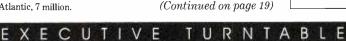
BLACKstreet, "Another Level," Interscope, 4 million



METALLICA

Metallica, "Load," Elektra, 4 million. Metallica, "Ride The Lightning," Elektra, 4 million

- Metallica, "Master Of Puppets," Elektra, 4 million.
- Led Zeppelin, "Presence," Swan Song, 3 million.
- Sublime, "Sublime," Gasoline Alley/MCA 3 million.
- matchbox 20, "Yourself Or Someone Like You." Atlantic, 3 million. Abba, "Gold-The Greatest Hits," Poly-
- Gram, 3 million Amy Grant, "Home For Christmas," A&M,
- 3 million. Bone Thugs-N-Harmony, "The Art Of
- War," Ruthless, 3 million. Barbra Streisand, "The Concert-Live At
- Madison Square Garden," Columbia, 3 million. LeAnn Rimes, "The Early Years," Curb, 2 million.
- Mary J. Blige, "Share My World," MCA, 2 million.
- Various artists, soundtrack, "Gang Related," Death Row/Interscope, 2 million.
- Fleetwood Mac, "The Dance," Reprise, 2





ZISSELMAN

Records in New York. She was marketing coordinator.

COB

Paradigm Associated Labels in New York names Ray Mancison VP/GM. He was director of promotion, Northeast region, at Revolu-

tion/Giant Records. Power Records/Triad Records in Atlanta names Brian Jones director of R&B marketing. He was a radio promotion rep at Ichiban Records.

Pamplin Music/Organic Records in Nashville names Stachia Graham and Beth Blinn publicists. They were, respectively, owner of Ruelle



Publicity and special projects manager at Great Times Out.

PUBLISHING. BMI in New York promotes Mark Barron to senior director of sales and marketing, media licensing. He was director of sales and marketing. PolyGram Music Publishing in

New York appoints Nadine Baker senior creative director. She was senior director of music publishing at Motown Music Publishing.

RELATED FIELDS. EMI-Capitol

Asia To See Blossoming Of Germany's Blümchen

This story was prepared by Wolfgang Spahr in Hamburg, Geoff Burpee in Hong Kong, and Dominic Pride in London.

Her love of flowers earned Jasmin Wagner the epithet of Blümchen, or "little flower," as a child. "The name stuck, and even my mum started to call me that, so I kept it as an artist name," says Wagner. Now Asian audiences are getting the scent of the 17-year-old in the guise of Blossom. German fans of this star of the "happy hardcore" scene would bareenable her to translate her domestic success to the Asian and wider world market, say those involved in the project. Among those with a hand in this restyling are peermusic. the publisher that recorded and developed Blümchen as an artist; edel; British consultancy SWAT Enterprises; and the licensees in Asia.

Taking Wagner out of the European club environment from which her sales grew was not such a huge leap, says SWAT chairman Stuart Watson. "There are two things that matter



Blümchen's re-imaging for the Asian market is reflected in the new album cover, right, designed for release in more "sensitive" countries, such as Indonesia and Singapore. The original European artwork is at left.

ly recognize her.

Plain, bouncy pop melodies over pumping 4/4 dance beats have made her a household name at home. Her latest German album, "Verliebt ..., released in May, is approaching German gold status of 250,000 units sold, says her record company, Hamburgbased edel.

The English-language version of the album, retitled "In Love . . . " for the Asian market, keeps the same simple melodies and clear vocals, but dancefloor beats are mellower or abandoned totally in favor of lush, more conservative, and radio-friendly arrangements.

A change of sound and image will

in Asia: song and image," says Watson. "She had the songs already; now she has the packaging.'

On the front cover of the German album, Blümchen appears touslehaired, almost free of makeup, with a hint of cleavage and midriff. While de riqueur in Europe, the U.S., and Australasia, more sensitive countries, such as Indonesia and Singapore, might have objected. Her alter ego for Asia is made up, has shades perched atop neatly groomed hair, and is safely wrapped up in a snowwhite parka.

"I'm still the same person," insists Wagner. "Whatever I do, I'm the (Continued on page 81)



Entertainment Properties in Los Angeles names Michael L. Tomlin VP of promotion. He was VP of national promotion, feature film, video, and interactive, at 20th Cen-tury Fox.

The Jack Morgan Co. in Chicago names Kathleen Finley account manager. She was account manager at JAM Productions Ltd.

John Golden Mastering in Newbury Park, Calif., appoints Geoff Sykes mastering engineer. He was mastering engineer at A&M Mastering.



14

Group.

AKHAVI

Stephanie Kavoulakos to associate director of media relations. West Coast; and Byron Ward to manager of media relations, West Coast. They were, respectively, associate director of media relations, West Coast; senior director of finance and manager of media relations, West accounting. They were, respectively, an independent tour manager, Coast; and coordinator of media and

artist relations, West Coast. Atlantic Records in New York appoints Beth Narducci A&R rep. She was a music and marketing con-

sultant at V Communications. Rebecca Cavenagh is promoted to advertising manager at Island

Artists & Music

Williams' 'Musings' On Atlantic Genre-Defying Artist Presents A Promo Challenge

BY CARRIE BELL

LOS ANGELES—How do you market a genre-blurring artist's artist, like Victoria Williams, who hasn't had an album out in three years? In every way possible, according to Peter Galvin, Atlantic Records (U.S.) VP of product development.

"She is a very unique artist that is hard to pigeonhole into any one category, which is a characteristic that may hold her back in the traditional publicity sense," Galvin says. "But that distinctiveness is what makes her

so special, and we plan to use it to get her new music out to all avenues—retail, radio, touring, the Internet."

Judging from past sales, airplay, and chart history, this is an ambitious goal for Williams' fourth full-

length release, "Musings Of A Creekdipper," due to

hit stores Jan. 13. Although she's a critical favorite, Williams has yet to break through to the mainstream. Her last album, 1995's "Loose," spent one week at No.

VICTORIA WILLIAMS

40 on the Heatseekers Album chart and has sold 57,000 copies, according to SoundScan. Her other two releases, "Swing

The Statue!" and "Happy Come Home," failed to chart in Billboard and sold 14,000 and 11,000 units respectively, according to SoundScan.

When Williams was diagnosed with multiple sclerosis several years ago and didn't have health insurance, her colorful array of musical friends, including Lou Reed, Soul Asylum, and Matthew Sweet, pulled together covers of her songs for a 1993 tribute album, "Sweet Relief: A Benefit For Victoria Williams." It became the most successful album associated with Williams, selling more than 258,000 units, according to Sound-Scan. The album, which spent 15 weeks on The Billboard 200, peaking at No. 131, spawned the single "Crazy Mary," by Pearl Jam with Williams on backup, which climbed to No. 26 on the Mainstream Rock Tracks chart.

The all-star performers on "Sweet Relief" aren't the only firm believers in Williams' talent. In fact, Atlantic was so impressed by the singer/songwriter that executives made sure her contract stipulated that she would become an Atlantic artist if Mammoth's distribution deal with the company ended.

"It isn't about numbers," Galvin says. "We all want to sell as many CDs as possible, and we intend to give it our all, but her talent isn't something to quantify."

Williams feels the Atlantic team is caught up in a labor of love but is thankful for all the support.

"They baby me, make sure I'm eating and taking care of myself," Williams says. "I get the feeling

they're doing it all out of love. How can you put a price on that?

"So I am working hard at not getting too run-down so I can work this album to the best of my ability. I don't want this recording to have been done in vain."

Williams says that despite the central nervous system disease, which attacks the tools of her guitar-playing trade and is incurable, she is feeling fine. The singer guarantees that she's ready to rock'n'roll live. She performed a selection of standards, including a stunningly sparse rendition of "What A Wonderful World," Nov. 22 at St. Anne's Church in Brooklyn, N.Y. She will perform new material at a showcase slated for Jan. 12 at New York's Bottom Line and again the following week at a Los Angeles club.

"This is a way to reacquaint the industry with Vic and introduce the tastemakers to her new selections," Galvin says.

A full tour of the States will follow in the spring, an extension of what a few Lilith Fair audiences saw this past summer. Select in-store appearances and acoustic performances for Atlantic branch employees to support "Musings" are also in the works.

"Give me the road. I have to know not to overdo it, but it is good for me to be out and playing music," Williams says. She hopes that her husband, ex-Jayhawk Mark Olson, will be her touring partner. "Last time I went out, I felt much stronger halfway through than I did at the beginning."

A yet-to-be-determined single will be shipped to modern adult and

triple-A radio a week before the album, produced by Williams and Daniel Lanois protégé Trina Shoemaker, is available for sale. A videoclip for the single will also be serviced to adult-leaning music video outlets.

"We think those are the formats we will have the most luck with. Maybe she'll break into modern rock, but I'm not sure if the songs are hard enough," Galvin says. "Reception to women on radio has also gotten better since her last album. Maybe we are sitting on a hit. You never know."

Jerry Gerard, PD/music director of triple-A WRRX Gainesville, Fla., is excited about "Musings" and says that despite her quirkiness, Williams is a "vital artist." "We like our female artists with

"We like our female artists with guts, brains, heart, fire, and a sense (Continued on page 20)



Sugar Plums. The members of Sugar Ray nestle with the Wilsons after recording a duet for the KROQ Los Angeles Christmas album. Standing, from left, are Carnie Wilson, producer John Van Nest, Sugar Ray lead singer Mark McGrath, Wendy Wilson, Sugar Ray bassist Murphy Karges, and Sugar Ray guitarist Rodney Sheppard. Kneeling is Sugar Ray drummer Stan Frazier. Proceeds from the album go to charity.

Sneak Peek At Westerberg's Latest; What's Brewing At Java Records

the

by Melinda Newman

CALIFORNIA DREAMIN': While on a recent trek to California, we stopped into Ocean Way Recording, where **Don Was** was producing the new album for **Paul Westerberg**, who has switched from Reprise to Capitol Records. Although it's not out until next spring, we got a sneak peek at some of the record, including a beautiful, spare love song called "Born For Me." Westerberg was gearing up for that post-recording letdown that always visits him after completing a project. "I get very depressed after finishing an album," says Westerberg, who has spent more than a year writing and recording the new effort. "I usually want to start working on something new right away."

Was had been familiar with Westerberg's work but really became a fan when he was producing **the Rolling Stones**' "Voodoo Lounge" album. "I was just constantly listening to [Westerberg's 1993 album] '14 Songs,' " says Was.

Recorded in New York, Los Angeles, and Westerberg's home studio, the new album still has no official title. However, with a wry smile and just the right amount of self-deprecation, Westerberg says he's thinking

about using a title that came to him late one night, "Casually Doomed." We like it.

JAVA UPDATE: We also stopped by **Glen Ballard's** studio in Encino, where Ballard was working on a remix of the song "Unbound," featured on **Robbie Robertson's** new album, due in March from Capitol Records.

Although Ballard plans to work with Alanis Morissette on her next album in 1998, he says he has otherwise "taken down my shingle as an outside producer" as a result of the formation of Java Records, the label he founded last year (Billboard, Sept. 28). The imprint, which is distributed through Capitol, also allows him to work with artists in the Capitol family, such as Robertson.

Ballard was preparing to move into his new offices on the 12th floor of the Capitol Tower in Los Angeles. Although the Tower boasts one of the most famous recording studios in the world, Java will have its own studio on the same floor as the offices. "This was so we can be making a record on the same floor, with promotion and marketing right there," says Ballard. "Everyone will be excited about a project from the very start."

As we've reported before, the first artist signed to Java is **Terence Trent D'Arby**, whose label debut will come out during the second quarter next year. That's around the time Java will release the soundtrack to "Clubland," a movie written and co-produced by Ballard. The movie is the first project from Intrepid Entertainment, the joint venture formed between Ballard, **David Foster**, and entrepreneur John McCaw Jr. Outside of the U.S., the soundtrack will come out on Foster's Atlantic imprint 143 Records.

The film follows a struggling band in Los Angeles and the members' efforts to make it big. The soundtrack features all unsigned bands discovered by Ballard. The one exception is **Brendan Lynch**, who is on Mercury Records.

O LOVE SOMEBODY: The Bee Gees' Nov. 14 performance in Las Vegas will be offered as a pay-per-view special on New Year's Eve. That will be followed by the release of a live album of the event in February. That same month,

a single of "Don't Throw It Away (Our Love)," featuring the Bee Gees dueting with their late brother **Andy Gibb**, will be released.

The Bee Gees plan to play six events in six countries next year. The selected countries or cities are Australia, Germany, Japan, South Africa, Hong Kong, and London. The performances will be similar to their Vegas show, which was the group's only full U.S. concert date this year. Meanwhile, the WKTU New York-

sponsored 20th-anniversary salute to "Saturday Night Fever" featuring the Bee Gees, which was rained out in October, has been rescheduled for Jan. 31 at the Theater at Madison Square Garden.

HIS AND THAT: Producer Gary Katz, best known for his work with Steely Dan; publicist Gary Stromberg; and former artist manager John Hartmann have formed Jake Records, as well as a management and publishing company. Albums from the venture, which was funded through a private Wall Street offering, will be distributed through Interscope/Universal... Boyz II Men, Smokey Robinson, and the Temptations will perform during halftime at the 32nd Super Bowl, slated for Jan. 25. The theme will be a salute to Motown's 40th anniversary... Elektra Entertainment's Bjork is recovering from a kidney infection and has had to cancel promotional and tour dates until after Christmas ... Bow Wow (or at least lead singer Annabella Lwin

and bassist Leigh Gorman) has re-formed for a North American tour that starts Dec. 16 in Kansas City, Mo. After four years at Restless Records, publicist Michelle Roche is setting up her own shop. Among the artists she's

worked with at Restless are Jack Logan, the Golden Palominos, and Spain. Her first client will be Drill Team. She can be reached at 213-464-2225 . . . High Times magazine will salute reggae music with its January issue . . . Former Aerosmith manager Tim Collins has signed Irish rock band rubyhorse to a management contract.



GLOBAL DANCE ACTS SWIRL TOGETHER IN SONY'S POOL

(Continued from page 5)

VP of international marketing at Capitol in Los Angeles, is one of only two London-based executives overseeing Dance Pool's international activities; otherwise, most Dance Pool activity takes place at a national level, with companies doing their own A&R and exchanging tracks and acts among one another.

Brulez was joined this past spring by A&R/marketing director Nanou Lamblin, whose skills were sharpened at Carrere Music and her own label at BMG France, N'NB.

"This music is international," says Lamblin. "People are thinking internationally about it." Adds Brulez, encapsulating the group's philosophy, "Repertoire can come from anywhere and go anywhere. Rock is getting increasingly national in outlook. This is becoming the only music which travels across borders."

It's a claim that is bolstered by fact, says Brulez, citing as an example Austrian signing Unique II, which had a No. 1 single in Australia with "Break My Stride," a cover of the Matthew Wilder '80s ditty. According to Dance Pool, Czech act Lobby had a hit single in Mexico with "Rain Or Shine," and its album, "Power In Our Hands," has shipped 20,000 copies there, a number unheard of there for a Czech signing.

Matthias Grein is manager of German act Jam & Spoon as well as a partner in the production company Allstar Music and its label Jam Records, both

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of which license acts to Dance Pool Germany. Among those are Jam & Spoon, Dance II Trance, and BG, Prince Of Rap.

Grein reports that Sony's Dance Pool system has served his acts well. "I speak to all the other managing directors of major labels, and they normally have a lot more complaints about getting their acts released elsewhere," he says.

"It's gratifying to find your newcomer acts getting a release and not just in the [Germany, Switzerland, Austria] territories, but in the Czech Republic, Italy, Denmark," adds Grein. "When you hear that Jam & Spoon have won dance producer of the year in Finland, it makes a difference. The fact that there is this exchange between the A&R [people] in different countries is a great idea."

The structures that encourage the flow of repertoire bear more similarity to the network of indies that are key in the international dance market.

To create a buzz at street level, national Dance Pool divisions use independent distribution, van sales—which travel the country selling directly to stores—and white-label 12-inches. If and when acts are picked up by mainstream audiences, they use Sony's distribution system.

The combination of major backing with flexible, streetwise marketing and international release is a plus for an artist, according to Dieter Kranenburg, producer of Dance Pool Holland act Sunclub, who noticed the difference with the release of his single "Fiesta (De Los Tamborileros)." A No. 3 single in his homeland this summer, "Fiesta" was also a hit in Belgium (No. 10), Sweden (No. 20), and Greece, where it sold 75,000 singles, a number unprecedented for Sony Greece.

Says Kranenburg, "I've done records for smaller labels. Those records are not all that different, but with 'Fiesta' you see just how far a record can go."

But does the major-owned Dance Pool have the hunger of an indie? "If you look at 'Fiesta' in France," notes Kranenburg, "it's gone in and out of the top 100 several times now, which shows they won't give up on it."

Feedback from Dance Pool affiliates is useful for artists, too, according to Kranenburg. "Within a few weeks, you get their reaction," he says.

CULTURE BEAT OPENS MINDS

Dance Pool can trace its origins back to 1985 as an imprint of CBS Germany, which was then keen to get involved with that nation's explosion in club culture.

In 1993, one of its signings opened the world's eyes to the music's potential with the international success of Culture Beat's single "Mr. Vain," which was a top five hit in most European territories. The act's debut album, "Serenity," went on to sell more than 1.3 million units worldwide, according to the label.

The Dance Pool label still exists as an A&R source at Sony Music Germany: Among signings to the German label are such veterans as Jam & Spoon, as well as new acts like Spacefrog.

In 1995, Dance Pool was launched on a pan-European basis and in Australia, Canada, Latin America, and Asia. The division now includes such labels as Epic imprint Epidrome, Euro-R&B imprint DeeP, and London-based S3.

DeeP is working on Dutch R&B/pop act R.E.D., while Epidrome has two German techno acts on the German charts, Tank and Vertigo.

S3, which operates from within Sony Music U.K.'s Sony Soho Square (S2) company, is more of an underground label, with exclusive deals with Roger Sanchez and for Josh Wink's releases on his Ovum label outside the U.S.

In the U.K., S3 also handles repertoire from other Dance Pool companies and has been bolstered by the addition of Lynn Cosgrave, formerly label manager at the Ministry of Sound. As VP of the dance division at Sony Music U.K., Cosgrave's brief will include smoothing the path for such Dance Pool acts as Alexia and the Sunclub.

Now most Sony Music companies outside the U.S. have a Dance Pool division. These operations also sign acts, which can then appear on the most suitable of the four imprints. Notable national signings include Lobby (the Czech Republic); Lisa Maxwell (Australia); the Sunclub (the Netherlands); C:Real, Phoebus, and Omegavibes (Greece); Alexia and Illusion (Italy); and Claudia Chin (Belgium).

SEPARATE SYSTEMS

It is essential for Dance Pool to have its autonomy from Sony Music, says Lamblin. "In this business, you don't have time to think twice; you have to react straight away," she says. Contracts can be delivered and approved within its separate E-mail system.

Such tools allow the division to be in at the ground level with new signings.

"In order to be in pop tomorrow, we have to be in underground music today," says Brulez, noting Jaydee's "Plastic Dreams" as an example. The track made its debut on Belgian indie R&S in 1992 and is now on the edge of mainstream success through Dance Pool thanks to a succession of remixes and a more open radio climate.

Unlike in the U.S., dance has become mainstream pop. "There are no ghettos," argues Lamblin. Adds Brulez, "In Europe, it's difficult to define what dance means. According to your definition, it could be anything from 25% to 60% of the market.

"What we do know is that we can achieve significant sales figures here with repertoire that would be impossible in the U.S."

So far, Dance Pool operates outside the U.S. because the perception that (Continued on next page)

LIBRARY OF CONGRESS GETS GIFT (Continued from page 10)

Capitol, who must sign off on the purchase of any new buildings that are extensions of Congress's Capitol Hill domain; and the seller, the Federal Reserve Bank of Richmond, Va. The final agreement could come as early as January or February, according to one source.

"With the Fed, which is semiautonomous, it isn't the same as with a regular government agency, where you can just switch it over from one agency to the other," the source adds. "There's an actual price to be worked out. And then there's the holidays."

Congress passed the enabling legislation for the deal as it adjourned last month. Sen. John Warner, R-Va., and Rep. Thomas Bliley Jr., R-Va., had sponsored the bill and pushed for passage.

Once the turnover agreement is finalized, the building will be completely refurbished to include state-of-the-art audio and visual studio labs, including digital conversion gear. It will also have upgraded heating and air conditioning to meet the requirements for the new audio and visual storage areas.

The gift offer comes at a good time, since the library has been told to move its stored holdings out of a federal General Services Administration warehouse in Suitland, Md.

The new facility will be tied into the library's ambitious National Digital Library Federation, a public/privatesector partnership that plans to make more than 5 million items accessible for study through the Internet. The Pony Mountain facility will also be connected by fiber-optic cables to the reading and research rooms in its Jefferson and

BDZZ3027

Madison buildings on Capitol Hill.

The library's huge sound recording collection includes discs (from the earliest wax cylinders and shellac 78s to LPs), tapes, acetate test pressings, and CDs. The range is astoundingly wide: The world's most extensive Duke Ellington collection and a complete run of the World War II "V-Disc" label for GIs are stored alongside obscure doowop and gospel holdings and even recent cassettes sent in as copyright deposit copies by unsigned teen bands.

It is also the custodian for extensive runs of historic radio program transcriptions and recorded music program airchecks as well as collections from NPR and the BBC.

The library is home as well for the National Film Registry, a congressionally mandated unit that picks 25 films a year deemed to be historic and culturally significant. There are now 225 such films in the registry, ranging from newsreels to the original "Ben Hur" (1927) to "Return Of The Secaucus 7" (1980). The library also houses 160,000 other film titles and 85,000 TV titles in its collection.

When completed, the new facility not only will dwarf the giant archive vaults of the largest U.S. major labels and all private film preservation archives, but will house restoration and remastering labs as well as outreach research facilities, so that scholars and students can hear and view the treasures.

Over the last decade, Sony, BMG, PolyGram, and the other majors have updated their vaults—moving their collections to similar temperature-controlled, high-security storage facilities far from the traditional storage centers in and around New York and Los Angeles.

For example, Sony and PolyGram now house their collections in upper New York state at a huge underground site known as Iron Mountain. BMG stores its discs and tapes at a similarly huge site—a former U.S. Steel limestone mine near Slippery Rock, Pa. That facility also has such clients as the U.S. Archives.

BMG has the largest vault: 1.3 million tapes, acetates, metal parts, and other recorded formats. Sony is second, with more than 600,000 items.

The library's collection, unlike those of the labels, does not include master tapes and is composed mostly of copies of records, tapes, and CDs submitted both as gifts and as deposit copies. Still, the collection, viewed in sheer numbers, beats them all.

At the new site, the library plans to continue its longstanding policy of making the huge collection available not only to students and scholars, but to record companies.

Companies have occasionally found the library's collection a haven of last resort, and, in the stacks, reissue producers have discovered copies of rare recordings that the labels themselves have lost or thrown away the masters of in periodic misguided "housecleaning" efforts over the years (Billboard, July 12).

The library has been plagued in recent years by funding restraints that affect both purchases and the cataloging of gift donations, but the library recently finished sorting and cataloging a major 1993 donation of 500,000 significant blues and jazz 78 rpm discs.

Artists & Music

SONY'S DANCE POOL

(Continued from preceding page)

dance music is different there.

Brulez notes, "In America, it's restricted to an underground market. A few labels concentrate on it, but they make [a lot of] income from foreign territories

Adds Lamblin, "In Europe, there are far more cities with their own individual cultures. Clubs have a life of their own, which has a huge influence. The big market in the States is radiodriven, and touring is vital. Clubbing and nightlife are far less influential outside the major cities there."

Allstar's Grein is particularly frustrated that his Dance Pool acts, especially the pop-oriented Jam & Spoon, hit a brick wall in the U.S., "but that's got more to do with the acceptance of dance music there in the business," he says.

"Dance music in Europe is commer-cial music," he adds. "Most of the singles in the German chart are dance, but it's commercial music. I can't see why it won't work in America apart from the ignorance of it. After all, it's an area where you can sell a lot of records for relatively small expenditure.

Europe's radio stations and music TV channels, such as VIVA and MTV Europe, have encouraged dance music and eased its path into the mainstream. That does not mean, however, that

Eurodance cannot cross the Atlantic. Belgian artist Claudia Chin's single "Reach Out" gets a U.S. release this month through Columbia. Dance Pool Germany signing DJ Company peaked at No. 53 on Hot 100 Singles with "Rhythm Of Love" in August for Crave.

Now that Epic in the U.S. has opened Epidrome (Billboard, Nov. 22), Dance Pool's repertoire from Europe stands a better chance of a release, says Brulez, although the label does not report to Dance Pool. Epic U.S. is preparing a TV-advertised compilation "Welcome To The Epidrome" featuring Dance Pool acts.

Dance Pool's repertoire is currently skewed toward German and European repertoire. But Lamblin is encouraging other affiliates to push their own signings. This month, there will be Dance Pool conventions in Bangkok, Thailand, and Kuala Lumpur, Malaysia, and Brazil will launch an operation early next year, followed by India in the summer. A Dance Pool compilation has already sold 100,000 copies in Mexico, according to the label, and two acts, Angel and Ivan, have been signed there.

Another avenue for expansion is the risky but lucrative business of licensing individual tracks locally, which can often lead to more permanent cooperation

Epic Germany's marketing and distribution deal with German indie Dos or Die (Billboard, Aug. 16) means that the label's output, including DJ Quick-silver, Cosmanova, and La Voix, will go through Dance Pool internationally, apart from where license deals already exist.

Cosgrave's appointment in the U.K. could help to smooth the previously bumpy journey of European repertoire across the English Channel.

With European acts from other labels such as Bellini, Sash, and Mr. President gaining ground after extensive radio play, Lamblin and Brulez are confident that, in time, British audiences will be dancing to the same tune as the rest of the world.



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R&B STARS SING WITH MARLEY ON GHETTO YOUTH SET

(Continued from page 5)

star-studded compilation that features contemporary hip-hop and R&B stars "jamming" with Bob Marley on his greatest hits through the wonders of technology.

Produced by Stephen, the set will be released by the Marley children's Ghetto Youth label in conjunction with Island Jamaica in the spring of 1998.

"One of father's dreams was to appeal to the U.S. urban market, to the youths," says Stephen. "That was always in the back of our minds—to get our father in a new light through the great respect [that audience has for] artists they already recognize. Not just [to know] that Bob Marley was a great writer and a prophet, but to really penetrate that audience, especially the gang youths that really need the message from someone as strong as our father. There's not really one message, but, overall, it's love and unity—that everyone is equal."

These "do-overs" are much more than covers. They are reinventions that feature Bob's vocals "dueting" with contemporary R&B singers and rappers over entirely new tracks, composed by Stephen with assistance from brothers Julian and Damien and designed to reflect each artist's unique musical style. Another bonus for Marley fans is that Bob's vocal tracks on "Black Survivors" are all alternative versions drawn from Island Records' master vaults, not the tracks used for the original recordings. The compilation's title comes from 1979's "Survival," a Bob Marley album and hit single. "The [1979] album's original name was 'Black Survival,' " notes Island Jamaica president Maxine Stowe. "But 'Black' was later removed. When they were redoing the track, the line in the chorus that speaks of 'black survivors' stood out. It underlined the theme of integrating the Jamaican ethos with the U.S. R&B/hip-hop audience of linking those cultures "

ence, of linking those cultures." The idea for the compilation originated with Stephen.

"I was the one who brought it forward, but we is one unit still," he says. "The Ghetto Youth label [also the name of the production company] is for this Marley generation. Everyone is there giving their vibe, and Damien and Julian are working closely. We love it. For us, it's not just a record. It's something special from our hearts."

Besides a high chart profile, the other chief criterion for singing with Bob is being "rebellious," says Stephen, "not just singing love songs. But if it's a love song, you have to feel it. We have to relate to all elements of life, because that's what we're here for."

At the time of this writing, three tracks of "Black Survivors" were complete. Lenny Kravitz's leads in "Roots, Rock, Reggae" are virtually indistinguishable from Bob's, and the track's juicy, '70s funk is laced with the original's reggae beats, making for a smooth accommodation of Kravitz's

CHANNEL

n own sound.

"Likewise, "Turn Your Lights Down Low" grooves to a cool hip-hop/ R&B/reggae mélange that perfectly mirrors Fugee diva Lauryn Hill's uniquely inclusive vibe. This teaming is nothing short of revelatory, with Hill rising to the heat of Bob's love call.

At the time of this writing, "Guiltiness," featuring Cheeks of Lost Boyz, had also been completed.

"All of us really feel great about this [project]," Stephen says of his brothers and sisters, enthusiasm vibrating in his voice. "From young, we listened to a wide range of music. We're open to all musics; that's how we grow. But we didn't know what to expect. We just go in and do it, and so far, so good."

Among the other artists slated to jam with Bob is Erykah Badu, who has just delivered her son and will record the tune of her choice after she has recovered from the birth. Because the contracts have not been finalized, other artists committed to the project cannot be named at this time.

Other Bob Marley tracks that have been laid down and are awaiting their guest artists include "Burning," "Jamming," "No More Trouble," and "Road Block." Stephen expects that the album will contain 11 or 12 tracks.

The completed tracks were recorded at Marley Music, the recording studio that Ziggy rebuilt from his father's Tuff Gong studio, located at the famous Hope Road address in Kingston, Jamaica, and at a New York studio.

This is not the first time Stephen has joined forces with his stateside peers to pay homage to his father. He and Spearhead's Michael Franti got together for a revamp of "Rebel Music" that was released as a single and is included on Spearhead's 1997 "Chocolate Supa Highway" album. Stephen and Wyclef of the Fugees dominated Jamaican radio for several months via their collaboration on the Stephenpenned "Everybody Wants To Be," a version of which appears on Ziggy Marley & the Melody Makers' album "Fallen Is Babylon," also released this year.

"All of this activity is held together by his vision of bringing his father's music to the contemporary generation," says Stowe, who also notes that increased interest in Bob Marley's music from R&B American artists "was happening organically, with the Fugees doing 'No Woman, No Cry' and Warren G doing 'I Shot The Sheriff."

"This is the new stage in development for Marley children," Stowe adds. "It's much more contemporary, embodying their father's image and projecting it into a modern feeling and style."

The Ghetto Youth production company/label has been active for more than three years, releasing singles and albums (for Julian and Damien). Sisters Cedella and Sharon Marley, along with Erica Newell (who sings background harmonies for the Melody Makers), recently released their first Marley Girls single, "Unbelievable," which appears on the "Dancehall Queen" soundtrack album on Island Jamaica. The sons—Ziggy, Stephen, Julian, Damien, and Ky-Mani—are recording together and plan to perform as a unit on occasion, starting sometime in the near future.

"We will come with a Wailers feel," says Stephen, "a very old feel, with organs, the wah-wah pedal, and harmonies. We don't have a name yet, but we've been laying tracks. Everyone does leads and group songs, in which everyone has his line and part."

"All of the Marley children are stepping up and coming forward at this point in time through Ghetto Youth," says Stowe. "The album is a great opportunity to work with Stephen and project such a collaboration at this time. Because Stephen is so inspired by his father and furthering his father's mission, at times I even feel as if I'm working directly with Bob."

For Stephen, making this album has sparked more than vivid memories of his father.

He says, "We didn't know how it would come out, to change music like that. But since we've been doing it, I've been getting a lot of visions of my father dancing and of His Majesty [Emperor of Ethiopia, Haile Selassie I]. This is the bridge for us, with us producing and our father come and play for his children again."

Jonny Lang in Concert

The 16-year-old blues sensation rocks the Disney-MGM Studios at the Walt Disney World® Resort.

Saturday PremEAR December 13 at 7pm/6c

Don't miss the live video chat with Jonny. Find out more on the Disney Channel site at www.disney.com

Artists & Music

million

IN NOVEMBER RIAA CERTIFICATIONS, LED ZEPPELIN BECOMES NO. 2-SELLING ACT (Continued from page 14)

million

Rage Against The Machine, "Evil Empire," Epic, 2 million. Led Zeppelin, "Remasters," Atlantic, 2 mil-

lion. PLATINUM ALBUMS

Led Zeppelin, "The Complete Studio Recordings," Atlantic, its 12th.

Led Zeppelin, "Remasters," Atlantic, its 13th Nitty Gritty Dirt Band, "Will The Circle Be

Unbroken, Volumes 1 & 2," Liberty, its first. Bone Thugs-N-Harmony, "The Art Of War," Ruthless, its second.

Oasis, "Be Here Now," Epic, its second.

Jamiroquai, "Traveling Without Moving," Work/Columbia, its first.

Simon & Garfunkel, "Wednesday Morning, 3 A.M.," Columbia, their eighth. Michael W. Smith, "Change Your World,"

Reunion, his first. Pantera, "Vulgar Display Of Power," Atco,

its second.

Pantera, "Far Beyond Driven," EastWest, its third.

Warren Zevon, "Excitable Boy," Elektra/ Asylum, his first.

ARTIST(S)

LUIS MIGUEL

ROLLING STONES

FLEETWOOD MAC

FLEETWOOD MAC

FLEETWOOD MAC

FLEETWOOD MAC

FLEETWOOD MAG

VICENTE FERNANDEZ

ELEETWOOD MAC

YANN

amusem

National Auditorium

National Auditorium

Venue

Mexico City

Las Vegas

Mexico City

Atlantic City

Convention Center

Rosemont Harizon

Rosemont III

Gund Arena

Palace of Auburn

Auburn Hills, Mich

USAirways Arena

Landover, Md

Universal

Amphitheatre

Marine Midland

Arena Buffalo, N.Y.

Universal City, Calif

Atlantic City, N.I

S

MGM Grand Garden Nov. 22

n е

Date(s)

Oct. 9-30

Nov. 1-2

Nov. 6-9

Nov 29

Nov 20

Nov. 24

Nov. 21

Nov. 30

Nov. 21-23

Nov. 23

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Stevie Nicks, "The Other Side Of The Mirror," Atlantic, her fourth.

Stevie Nicks, "Timespace: The Best Of Stevie Nicks," Atlantic, her fifth.

- Various artists, soundtrack, "Gang Relat-
- ed," Death Row/Interscope. Chumbawamba, "Tubthumper," Repub-
- lic/Universal, its first. Janet Jackson, "The Velvet Rope," Virgin,
- her fifth. The Rolling Stones, "Bridges To Babylon," Virgin, their 19th.

Wyclef Jean Featuring Refugee Allstars, "Wyclef Jean Presents The Carnival Featuring Refugee Allstars," Ruffhouse/Columbia, his first.

B.B. King, "The Best Of B.B. King," MCA, his first. Andrew Lloyd Webber, "Michael Crawford

Performs Andrew Lloyd Webber," Atlantic, his ninth

- LeAnn Rimes, "The Early Years," Curb, her third.
- Backstreet Boys, "Backstreet Boys," Jive, their first.

GOLD ALBUMS

S

Gross Ticket Price(s)

\$6,766,336 (52,777.420 pesos)

\$70.51/\$19.23

\$2,925,800

\$300/\$100

\$1,791,923 (14,335,384 pes \$61.34/\$18.40

\$1.174,075

\$100/\$25

\$1,088,525

\$75/\$35

\$927.900 \$60/\$25

\$926,190 \$65/\$45

\$894.650

\$75/\$25

\$861.258

\$836 145

\$60/\$25

\$53 50/\$50 50

pesos)

S

Various artists, "Keep The Faith," TV First. Lynyrd Skynyrd, "Boxed Set," MCA, its 16th.

Attendance Capacity

159.878

166.617

17 show 16 sellouts

12.750

sellout

48,211 49,005,

five shows four sell-outs

16,164

sellout

18.319

20,672

16,918

sellout

15,520

sellout

18,107

18.753

three shows

17,021

BOXSCORE

TOP 10 CONCERT GROSSES

Promoter

TNA USA

Spectro

Magicworks

PACE Touring

Caesars Palace

Magicworks Entertainment Inc. PACE Touring Tim Orchard

Magicworks Entertainmer

Magicworks Entertainment Inc PACE Touring

Cellar Door

Magicworks

Entertainment Inc. PACE Touring

Universal Concerts

Magicworks Entertainment Inc. PACE Touring

Jack Utsick Presents

Entertainment Inc PACE Touring

Entertainment Inc.

Bill Silva Presents Andrew Hewi

Showtime de Mexico



John Denver, "Wildlife Concert," Legacy/ Columbia, his 16th.

- Benny Goodman, "Live At Carnegie Hall," Legacy/Columbia, his first. Bone Thugs-N-Harmony, "The Art Of
- War," Ruthless, its second. Oasis, "Be Here Now," Epic, its third. Days Of The New, "Days Of The New,"
- Outpost/Geffen, their first. Black Sabbath, "Never Say Die," Warner
- Bros its 11th K-Ci & JoJo, "Love Always," MCA their
- first. Janet Jackson, "The Velvet Rope," Virgin, her fifth.
- Various artists, soundtrack, "Gang Related," Death Row/Interscope.
- The Rolling Stones, "Bridges To Babylon," Virgin, their 37th.
- EPMD, "Back In Business," Def Jam/Poly-
 - Gram, its fifth. LL Cool J, "Phenomenon," Def Jam/Poly
 - Gram, his eighth.

- Reel Big Fish, "Turn The Radio Off," Mojo/MCA, its first
- Peter Gabriel, "Real World Live," Geffen, his sixth.
- B.B. King, "The Best Of B.B. King," MCA, his first.
- Various artists, soundtrack, "Anastasia," Atlantic.
- LeAnn Rimes, "The Early Years," Curb, her third.
- John Michael Montgomery, "Greatest Hits" Atlantic, his fifth
- Stevie Nicks, "Street Angel," Atlantic, her sixth
- The Jerky Boys, "The Jerky Boys 3," Mercury, their third.
- 702, "No Doubt," Motown, its first. Salt 'N Pepa, "Brand New," PolyGram,
- their fifth. Allman Brothers, "Where It All Begins,"
- Epic, their 10th **MULTI-PLATINUM SINGLES**
 - LeAnn Rimes, "How Do I Live," Curb, 2

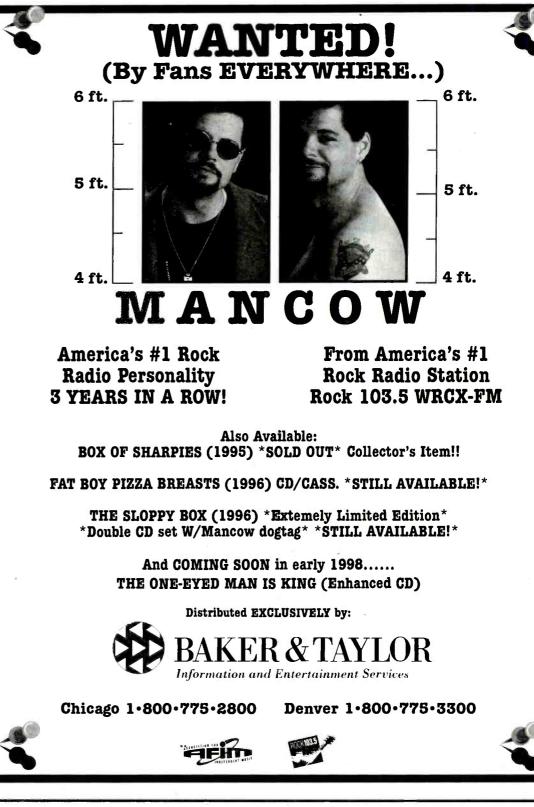
Bone Thugs-N-Harmony, "Look Into My Eyes," Ruthless, its second

PLATINUM SINGLES

- **GOLD SINGLES** Next, "Butta Love," Arista, its first.
- Milestone, "I Care 'Bout You," LaFace, its first
- Mase, "Feels So Good," Bad Boy/Arista, his first.
- LSG, "My Body," EastWest, its first. Hanson, "I Will Come To You," Mercury,
- its second.
- Missy Elliott, "Sock It To Me," EastWest, her first.
- Bone Thugs-N-Harmony, "Look Into My Eves," Ruthless, its fourth.

Bone Thugs-N-Harmony, "If I Could Teach The World," Ruthless, its fifth.

Assistance in preparing this story was provided by Carrie Bell.



WILLIAMS' 'MUSINGS' ON ATLANTIC

(Continued from page 15)

of humor. They find welcome homes here at WRRX," he says. "She may be an acquired taste, but we think her music is meaningful. We don't need call-out research or top 40 to tell us that."

However, Dave Benson, PD at triple-A KBCO Boulder, Colo., isn't so quickly sold.

"Most of her recognition is as a songwriter, and her vocals are pretty raw," he says of the Joshua Tree, Calif., resident who can be heard on two recent Microsoft commercials. "The [label] is at almost square one with her at radio. The real challenge for the company is to establish her with the commercial audience. She'll probably do better with college or public radio, because they take more chances."

Williams, who is managed by Danny Heaps, published by BMG,

and booked through Monterey Peninsula Artists, is working on a radio mix of a cut from the new album, "Train Song," which is new territory for the artist.

"They tell me radio people like choruses," she says. "So that's what we are adding, and we are working with loops. There is a first for everything."

Galvin says Atlantic will also explore Internet marketing options, including a showcase webcast, a preview of new songs on Atlantic's World Wide Web site, and the production of a tour travel diary. She also has a personal site at www.thegrid.net/creekdipper/.

"I used to be phobic of computers, but I think this medium is a great way to connect with people," Williams says.

Atlantic hopes that retail will come

through and that fans will root for "Musings." The label will supply stores with a poster and plans to send fan club members, key industry contacts, and retailers a Christmas card with her original artwork announcing the album.

Bob Say, executive VP/head buyer at the seven-store, Reseda, Calif.based Moby Disc chain, expects the new outing to do at least as well as her past efforts.

"Stores like Best Buy won't touch it unless she gets really popular. Tower types will stock it. Indies like Moby Disc, who have done well with her in the past, will put it on sale out of the box and will do well with it," he says. "But maybe this album will be different, and she might get a song on the radio. Maybe we'll have another Shawn Colvin scenario on our hands."



LITTLE ROCK, ARK.: Little Rock may be better known as the capital of the president's home state, but it is also the location of a quirky, occasionally vital music scene that has produced a handful of fine bands over the years, including Gunbunnies, 2 Minutes Hate, Pokerface, Delta Angels, Big Boss Line, Techno-Squid Eats Parliament, Ho Hum, Boondogs, Dirt Clods, Magic Cropdusters, the Baileys, Bobgoblin, Skeeterhawks, and Cosmic Giggle Factory. Over the last two years, Ashtray Babyhead—comprising Scott Cook (vocals/guitar), Jeff Matika (guitar/vocals), Jason Ledford (bass), and Ryan Scott (drums)—has been one of Little Rock's most popular bands, winning the ASCAP-sponsored Arkansas Music Showcase in 1996. Now with the release of its debut album, "O-Rama," the group has emerged as one of Little Rock's



major-label-ready enterprises. Musically, Ashtray Babyhead fits neatly alongside bands like the Ramones, the Jam, Green Day, Foo Fighters, and Weezer. "O-Rama," which was produced by Little Rock music-community favorite Barry Poynter, is an appealing set of crunchy, guitardriven punkish pop highlights, including "Bug," "Vilonia," and the title track. "This band kind of just happened,"

ASHTRAY BABYHEAD

recalls Cook. "I got so depressed in my last band that I basically started writing these pop songs for my girlfriend, who thought they were really cool. We played at [shows], and people were just loving it. Kids would show up and be stage-diving." Upon recording the group's first demos, Poynter felt there was something special. "I was really impressed," he says. "Their songs, which are pop with some punk and '50s and '60s influences, were pretty much 'there.' I find the music to be very fun." Contact: Deborah Van Etten Management at 501-395-0948 or Poynter at 501-663-6886. RICK CLARK

CHICAGO: In the volatile world of rock'n'roll nightclubs, staying 15 years in the business is a considerable feat. And indeed, Chicago's premier alternative rock nightspot, Metro (capacity 1,100), has been celebrating its illustrious decade and a half all through the year with a series of concerts. The pièce de résistance is a two-night stand by Bob Dylan Saturday (13) and Dec. 14. It was August 1982 when partners Joe Shanahan and Joe Prino put on their first official rock concert in the former Northside Auditorium Building, a stone's throw from Wrigley Field. That show featured a promising foursome called R.E.M., whose fortunes were on the rise; so were those of the two Joes. Shanahan and Prino built Metro into the city's top showcase room for cuttingedge music, aided by an ongoing partnership with Chicago's foremost concert promoter, Jam Productions. Not only has Metro supported up-and-coming national acts through the years (Nirvana, Replacements, and Jamiroquai, to name a few), the club has played a pivotal role in developing local talentmost notably current superstars Smashing Pumpkins. When Billy Corgan and company sold out three consecutive nights in August 1993, Shanahan says, "we knew they'd be huge beyond anyone's wildest dreams ... For me, it's always been about the bands. There's still great new music to be heard, and I still want to be the amplifier it runs through." MOIRA McCORMICK

MINNEAPOLIS: Being a hip-hop outfit from Minneapolis has got to be one of the toughest gigs a rhymer could ask for. With few R&B media outlets and long-time snubbing from club bookers, rhymers in the Twin Cities have had to learn to fend for themselves. Taking it to the streets and working to build a national presence with its Internet tape trading, hip-hop act **Atmosphere** not only has found a loyal audience but has made some loot to finance its projects. To

keep things going, vocalist/lyricist Slug and his cohorts vocalists/lyricists Beyond and Spawn and producer/DJ Ant—helped foster the loosely knit Rhyme Sayers collective (which includes a number of other local rhymers). "Everybody here knows each other," Slug says. "They go to each other's shows, they don't have problems with each other, and they buy each other's tapes. They all want to see something happen with this underdog hip-hop thing." And Atmosphere has made it a mission to stick to a positive tip, laying down rhymes that are reality-driven but don't stoop



ATMOSPHERE

to chest-puffing machismo or misogyny. Feeding off beats that echo the East Coast more than the West, Atmosphere has a following that has expanded beyond its loyal all-ages crowds, and the group now routinely holds court at First Avenue and the Cabooze, proving to be just as comfortable onstage freestyling with any number of DJs and jazz or funk bands as it is in the studio. The group has also made it into the pages of The Source (for a review of its album, "Overcast!") and on to the airwaves of the community-run radio station KMOJ, in addition to catching the attention of local critics and locking in a monthly gig at the 7th Street Entry. Contact Siddiq Ali at Rhyme Sayers at 612-539-7474 or E-mail rhymesayr@aol.com. VICKIE GILMER



| BILLBOARD'S HEATSEEK | |
|----------------------|--|
|----------------------|--|

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SoundScan® SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY COMPILED AND PROVIDED BY COMPILIANT PROVIDED BY COMP |
|--------------|--------------|------------------|---|
| 1 | 1 | 23 | ★ ★ ★ NO. 1 ★ ★ ROBYN RCA 67477 (10.98/16.98) ROBYN IS HER |
| 2 | 2 | 20 | MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) MICHAEL PETERSON |
| 3 | 4 | 24 | BLINK 182 CARGO 11624*/MCA (8.98/12.98) DUDE RANCH |
| | 6 | 5 | MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98) MARCY PLAYGROUNI |
| 5 | 3 | 10 | ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98) ME ESTOY ENAMORANDO |
| \bigcirc | 5 | 30 | ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) ALLUR |
| \bigcirc | 9 | 5 | RAY BOLTZ WORD 68512/EPIC (10.98 EQ/16.98) A CHRISTMAS ALBUM |
| 8 | 7 | 6 | SANDI PATTY WORD 68583/EPIC (10.98 EQ/16.98) ARTIST OF MY SOU |
| 9 | 8 | 10 | THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.9B) JUST BETWEEN YOU AND M |
| 10 | 10 | 10 | SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) THIS TIME IT'S PERSONA |
| | 13 | 27 | OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) CLUMS |
| 12 | 12 | 5 | NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98) STRENGT |
| 13 | 23 | 48 | BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) ROCK SPECTACL |
| | 20 | 69 | JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) HEAVENLY PLAC |
| (15) | 16 | 4 | KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) FINALLY KAREI |
| 1 | 32 | 3 | REBECCA ST. JAMES FOREFRONT 25176 (10.98/16.98) CHRISTMA |
| 17 | 11 | 5 | WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) INVITATION ONL |
| | 15 | 29 | LEE ANN WOMACK DECCA 11585/MCA (NASHVILLE) (10.98/15.98) |
| 19 | 19 | 9 | NEXT ARISTA 18973 (10.98/15.98) RATED NEX |
| 20 | 31 | 25 | THE SUPERTONES BEC 17401 (10.98/15.98) SUPERTONES STRIKE BAC |
| 21 | 30 | 4 | UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) UNCLE SAM |
| (22) | 50 | 2 | DAVE KOZ CAPITOL 57097 (10.98/16.98) DECEMBER MAKES ME FEEL THIS WA |
| 23 | 33 | 6 | ROY D. MERCER CAPITOL (NASHVILLE) 21144 (7.98/12.98) HOW BIG'A BOY ARE YA? VOLUME |
| 24 | 27 | 15 | RICH MULLINS REUNION 16205/ARISTA (9.98/15.98) SONG |
| 25 | 24 | 12 | THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98) LOVIN' GOD & LOVIN' EACH OTHER |

| I | The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the |
|---|--|
| 1 | top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immedi- |
| | ately 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. |
| l | |

| 26 | 26 | 8 | ANDREA BOCELLI PHILIPS 539207 (10.98/16.98) | ROMANZA |
|------------|----|-------|--|-----------------------------|
| 27 | 29 | 40 | SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) | BECOMING X |
| 28 | 38 | 13 | SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) | TIME FOR HEALING |
| 29 | 43 | 2 | GARY CHAPMAN REUNION 10274/JIVE (10.98/15.98) | THIS GIFT |
| 30 | 17 | 3 | FIVE IRON FRENZY 5 MINUTE WALK/SARABELLUM 46815/WARNER RESOUND (10.98/15.9 | OUR NEWEST ALBUM EVER! |
| 31) | N | EW 🕨 | THE WHORIDAS HOBO/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16. | .98) WHORIDIN' |
| 32 | 21 | 5 | G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98) | YEAH, IT'S THAT EASY |
| 33) | 42 | 18 | 98 DEGREES MOTOWN 530796* (6.98/10.98) | 98 DEGREES |
| 34 | 37 | 9 | CRISTIAN ARIOLA 52205/BMG (9.98/15.98) | LO MEJOR DE MI |
| 35 | 35 | 4 | PLANKEYE BEC 17405 (10.98/15.98) | THE ONE AND ONLY |
| 36 | 18 | 6 | BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) | TIMELESS |
| 37 | 25 | 12 | CHELY WRIGHT MCA (NASHVILLE) 70003 (10.98/16.98) | LET ME IN |
| 38 | RE | ENTRY | REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98) | GOD |
| 39 | 41 | 34 | DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) | HOMEWORK |
| 40 | 40 | 14 | DIANA KRALL IMPULSE! 233/GRP (16.98 CD) | LOVE SCENES |
| 41 | 34 | 15 | JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)PUSH | ING THE SALMANILLA ENVELOPE |
| 42 | 28 | 5 | BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (16.98 CD) | BUENA VISTA SOCIAL CLUB |
| 43 | 39 | 10 | CORNERSHOP LUAKA 80P 46576/WARNER BROS. (15.98 CD) WHEN 1 | WAS BORN FOR THE 7TH TIME |
| 4 | N | EW 🕨 | ROY D. MERCER CAPITOL (NASHVILLE) 54781 (9.98/15.98) HOW E | BIG'A BOY ARE YA? VOLUME 1 |
| 45 | 14 | 4 | CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) | GHETTO CYRANO |
| 46 | 22 | 4 | MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) | VENDETTA |
| 4 D | 46 | 22 | LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98) | THREE DOLLAR BILL, Y'ALL |
| 48 | 36 | 6 | GRUPO LIMITE POLYGRAM LATINO 539331 (8.98/14.98) | SENTIMIENTO |
| 49 | N | EW 🕨 | BOB RIVERS ATLANTIC 83043/AG (10.98/16.98) | MORE TWISTED CHRISTMAS |
| 50) | RE | ENTRY | CHRIS RICE ROCKETOWN/WORD 68643/EPIC (10.98 EQ/15.98) | DEEP ENOUGH TO DREAM |

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

GLOBE TROTTERS: Los Umbrellos, the Virgin trio whose "No Tengo Dinero"a quirky reworking of '60s film theme song "Never On A Sunday"-continues its run on the Hot 100 Singles chart this issue at No. 43, is putting



Change Up. Kathleen Wilhoite's album, "Pitch Like A Girl," originally released by Daves' Record Label, bows Jan. 27 on V2. The artist also had a development deal with Mercury in the '80s. In her other life, Wilhoite has acted in such films as "Lorenzo's Oil" and "Private School" and TV programs including "E.R." and "L.A. Law.

the final touches on its fulllength debut, "Flamenco Funk.'

According to Los Umbrellos founder Al Agami, the album, which bows Feb. 24. will continue the multicultural slant found on the "No Tengo Dinero" CD-4. The title track on that col-

lection is sung in Spanish and English by Danish and African artists over a melody written by Greek composer M. Hadjidakis.

"Everything is forced to work together," says Agami. "That's our recipe for making this work. We haven't really limited ourselves to where we get our inspiration from.'

Still, Agami's work represents a marked shift in styles. The artist, who started his music career in the underground rap world, took home a Danish Grammy for his first solo album, which was released under the name Covert Operations. On later projects with drummer Thomas Blackman, Agami received similar awards for best jazz and best rap album.

It's hardly the pedigree that one would expect from the creator of the distinct pop songs found on "No Tengo Dinero."

"I've tried to do everything in the music business other than have huge commercial success," quips the artist. "It's fun now but no



Dog Days Of Winter. On Jan. 27, RCA will release "Blame It On The Dog," the Thompson Brothers Band's follow-up to its 1996 EP, "Cows On Main Street." Meanwhile, its latest single, "Drive Me Crazy," climbs to No. 57 on the Hot Country Singles & Tracks chart this issue. The threesome has also recorded a spot for Coca-Cola, which is getting regular radio airplay.

REGIONAL HEATSEEKERS NO. 1s MOUNTAIN Blink 182, Dude Ranch NORTHEAST Barenaked Ladies, Rock Spectacle EAST NORTH CENTRA Robyn Is Here, Robyn ENTRAL MIDDLE ATLANTIC Robyn Is Here, Robyn WEST NORTH CENTRA Robyn Is Here, Robyn 5 5 SOUTH ATLANTIC Alejandro Fernandez, Me Estoy Enomorando PACIFIC Whoridas, Whordin' SOUTH CENTRAL Roy D. Mercer, How Big A Boy Are Ya? Volume 3 THE REGIONAL ROUNDUP Rotating top 10 lists of best-selling titles by new and developing artists. MOUNTAIN MOUNTAIN 1. Blink 182 Dude Ranch 2. Michael Peterson Michael Peterson 3. Robyn Robyn Is Here 4. The Kinleys Just Between You And Me 5. Marcy Playground Marcy Playground 6. Allure Allure 7. Somethin' For The People This Time It's Personal 8. Lee Ann Womack Lee Ann Womack 9. Nastyboy Klick Tha Jst Chapter 10. Buena Vista Social Club Buena Vista Social Club

NORTHEAST 1. Barenaked Ladies Rock Spectacl 2. Opie & Anthony Opie & Anthony's Di 3. Robyn Robyn Is Here 4. Our Lady Peace Clumsy 5. Blink 182 Dude Ranch 6. Usels Son Usels Son Uncle Sam Uncle Sam
 G. Love & Special Sauce Yeah, It's That Easy
 Limp Bizkit Three Dollar Bill, Y'all
 Marcy Playground Marcy Playground
 Andrea Bocelli Romanza easier than anything else I've done. The way I write lyrics still hasn't changed, and I still have a tongue-incheek approach to writing."

Agami's fun-loving approach is enhanced by Danes Mai-Britt Grondahl Vingsoe and Grith Hojfeldt, two former models and television personalities who won an audition held by Flex/EMI in Copenhagen to fill out the Los Umbrellos lineup.

The act's first inroads in the U.S. occurred when Virgin, picking up the single from now-dismantled EMI, shipped "No Tengo Dinero" to top 40 stations in August.

Virgin product manager Sig Sigworth says the single's Spanish chorus reacted first in Texas markets, where such stations as top 40 KPRR El Paso, Texas, and KRBE Houston picked up the song.

Such major-market stations as top 40 KIIS Los Angeles have come on board more recently, and the act taped a "Ricki Lake" performance Tuesday (9).

The group, which is booked by Pyramid in New York, is also plotting a tour to begin in January.

Adding to the pan-global mystique of the act is Agami's unusual background as exiled crown prince of Lado, an African nation now occupied by Uganda, Zaire, and Sudan (Agami's family was forced out of its home during the bloody reign of Ugandan dictator Idi Amin). Outside of his music en-



Dandy Lads. In addition to strong specialty show and college radio airplay, Washington, D.C.-based Anne Summers has been getting healthy doses of exposure on local modern rock outlet WHFS. The act's album, "The Dandy, which was released on San Diego indie PC Music in September, is blissful pop perfection. The trio plays Monday (8) at Los Angeles' Spaceland and Dec. 18 at San Francisco's Paradise Lounge.

deavors, Agami has been active in the Danish Sudanic Refugee Organization and in helping his father prepare a case to be presented before the International Court of Justice by 2000.

R&B

Mack Life To Bolster U.K. R&B WEA Label Boasts Mark Morrison's Input

BY PAUL SEXTON

LONDON—Having carried the British R&B torch to the world, Mark Morrison is now ready to be an executive soul man.

After conquering the international marketplace with his "Return Of The Mack" single and subsequent WEA U.K. releases, Britain's platinum-selling R&B artist is getting his feet under the desk in a new role: that of record mogul at Mack Life, a new label to be funded and distributed by WEA.

With direct involvement from Morrison in signing, A&R, and pro-

'The acts that I'll sign are not singers, they're artists . . . and I know they can deliver'

duction, Mack Life has been established with the goal of finding and developing the U.K.'s premier upand-coming R&B artists. Official announcement of the label's first signings will come in the new year, but they are expected to include Darkman, the U.K. rapper formerly signed to Polydor's Wild Card imprint and best known for his 1994 single "Yabba Dabba Doo."

Planning to sign some three acts a year and with its first singles due next summer, the new label is described as one of the few imprints here "run by a black artist for black artists."

The description comes from Mack Life's managing director, Clive Black, who signed Morrison to WEA during his time as head of A&R at the company in 1994-95 and who is also the artist's manager. Following his departure in June from the role of managing director at EMI U.K., Black also established Blacklist Entertainment, which he runs alongside Mack Life from south London offices with GM Paul Mitchell, a former colleague from his EMI A&R days. Mack Life's GM is Max Price, a longtime Morrison confidant.

"Our black population want to be stars now," says Black of the motivation for the label. "In the past, they wanted to be musicians. And people are starting to love the Babyfaces and similar artists that didn't get the exposure before."

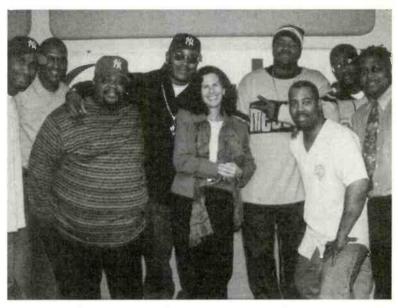
Black, who is hopeful that Mack Life will have U.S. distribution via Atlantic, believes Morrison's international success did much to overcome British soul music's "poor relation" image on the world stage. With previous home-grown black talent, Britain had "competed but hadn't necessarily won," he says. "When we've had black artists that are special, like Seal and Sade, they have won through. But in the R&B world, the records haven't been good enough, and lot of our R&B stuff hasn't sold in Europe, either.

"I signed [EMI's highly bankable pop-soul trio] Eternal, who didn't break America or Germany but have had huge success in Japan and the U.K. Much as I love them, if you put our groups up against an SWV or En Vogue, we do come out second best. [America] has been doing it for 20 years, so they've got a head start, but I do think [our time] is coming."

Black says he is relishing his return to scouting duties, a move that brings him full circle, as his first industry job was as a teenage talent scout at Island Records.

Morrison will combine his duties at the new label with his own releases, which will continue to go through WEA, possibly with a Mack Life imprint, according to Black. The singer's second full album, in fact, will be titled "Mack Life"; Morrison says it will be released May 1 (Black prefers a more cautious autumn forecast), and he will embark on his first world tour to support it.

Early January will bring the U.K. release of the single "Best Friend," an impressive and unexpected collaboration among Morrison and fellow British stars Gabrielle and Gary Barlow, a combination that Morrison lightheartedly describes as "the good, the bad, and the lovely." U.S. release plans had yet to be determined at press time. The single will also include remixes of "Blackstabbers," from Morrison's U.K. minialbum "Only God Can Judge Me," for which he flew on Nov. 25 to America to complete with members (Continued on page 27)



World Radio Phenomenon. LL Cool J's seventh album, "Phenomenon," made its world radio debut Oct. 13 via satellite. The event, produced by SJS Entertainment, included live interviews and discussion of the album with LL Cool J, Ed Lover, and Doctor Dre. Pictured at a New York studio during the event, from left, are Terry Colter, radio tour coordinator at SJS; Mark Unthank, talent coordinator at SJS; Doctor Dre, co-host of the world premiere; LL Cool J; June Brody, president of SJS; Ed Lover, co-host of the world premiere; Doc Martin, urban entertainment producer at SJS; Bentley Clarke, urban entertainment creative services director at SJS; and Mkalea McClendon, affiliate relations manager at SJS.

Stars To Come Out For Gospel Awards; Richie's Love Songs Are 'Truly' Classic

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

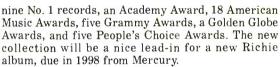
STELLAR LINEUP: Gospel music has gained more and more of a foothold in the secular/R&B spotlight this year, thanks to **Kirk Franklin & the Family** and **God's Property**. So this year's 13th annual Stellar Gospel Awards is set to be even more of a star-studded event garnering a broad viewership. The program will be taped Dec. 18 at the Grand Ole Opry House in

Nashville and be aired in time to celebrate Black History Month and the Dr. Martin Luther King Jr. holiday. Celebrity hosts are gospel stars Yolanda Adams and Kirk Franklin with actor Miguel Nunez of TV's "Sparks."

Presenters will include Robin Givens ("Sparks"), Rocky Carroll ("Chicago Hope"), Karen Clark-Sheard of the Clark Sisters, and

Simba Khali ("3rd Rock From The Sun"). Scheduled performers are comedian Jonathan Slocumb, the Kurt Carr Singers, the Williams Brothers, and God's Property; the event's producers are even talking to one-time rap master Hammer to open the show. Dottie Peoples will be honored with the James Cleveland Award, presented by Vickie Winans and Shirley Caesar. The show is being produced by Don Jackson and distributed by Central City Productions; the air-time window is Jan. 12-Feb. 8. Check your local listings.

BACK IN THE SADDLE: Lionel Richie fans rejoice! Just in time for holiday gift-giving, Motown has repackaged some of the singer/songwriter's best classic tunes for "Truly: The Love Songs." The 14-track compilation includes "Three Times A Lady," "Still," "Lady," "Endless Love," "Truly," "Hello," and more. Lest we forget, Richie amassed an astonishing number of awards and tributes for these tunes, including



A few weeks back, Popular Records hosted a meetand-greet for execs and artists at Los Angeles' Caribbean-themed Limbo restaurant. Among the revelers was singer/songwriter **Terry Steele**, now signed to the label with a new, as-yet-untitled album due in February. Steele was nominat-



ruary. Steele was nominated for a Grammy for his composition "Here And Now" for Luther Vandross and has penned songs for Brandy, Dionne Warwick, and Whitney Houston. He has been a fixture on the R&B music scene for several years as a backup singer for Houston, Anita Pointer, Bette Midler, Warwick, Ray Parker Jr., and Diana Ross. He also had a top 10

R&B single, "If I Told You Once," from an SBK solo album in 1990. Popular has serviced a holiday single by Steele called "Everyday Christmas."

N EW IMAGES: We're all looking for that perfect holiday gift as well as calendars to keep us on point in the new year. A nice choice would be the "Wonder About Me 1998" calendar, masterminded by 23-yearold Haitian photographer **Herve Coeur-Aimable**. The calendar combines beautiful sepia-toned photographs of women of color with words from **Yesenia B. Sevil**la's poem "Wonder About Me," which speaks of the individuality and mystery of women. Coeur-Aimable works with fashion designer **Cynthia LaMaide** in styling these gorgeous and graceful shots, including the arresting cover and December portraits of Lau**ryn Hill**, of Grammy-winning Columbia recording act **the Fugees**. The calendar is available in select stores; computerphiles can head for www.wonderabout me.com.

Somethin' Supa Dupa Fly. Warner Bros. recording group Somethin' For The People (SFP) and EastWest/Elektra artist Missy "Misdemeanor" Elliott recently taped appearances on BET's "Planet Groove" program in Washington, D.C. Taking time out from trading producer secrets to pose for a photo at the studio, from left, are Cat Daddy of SFP, Fuzzy of SFP, Elliott, and Sauce of SFP.

Billboard

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TITLE

ARTIST (IMPRINT/PROMOTION LABEL

* * NO.1 * *

TYRONE ERYKAH BADU (KEDAR/UNIVERSAL) 3 wks at No.

PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)

WE'RE NOT MAKING LOVE NO MORE

SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)

MY LOVE IS THE SHHH!

I WONDER IF HEAVEN GOT A GHETTO

LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)

YOU MAKE ME WANNA ...

WHAT ABOUT US

A SONG FOR MAMA

MY BODY LSG (EASTWEST/EEG)

EVERYTHING MARY J. BLIGE (MCA)

FEEL SO GOOD

NICE & SLOW

I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)

A DREAM MARY J. BLIGE (ARISTA)

GUESS WHO'S BACK

THEY LIKE IT SLOW

THE LOVE SCENE

NO, NO, NO DESTINY'S CHILD (COLUMBIA)

BUTTERFLY MARIAH CAREY (COLUMBIA)

PHENOMENON LL COOL J (DEF JAM/MERCURY)

ARE U STILL DOWN

4 SEASONS OF LONELINESS

DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)

YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)

IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARIST

THE ONE I GAVE MY HEART TO

HOLD ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)

RAPPER'S DELIGHT ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY

GOT 'TIL IT'S GONE JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)

ROXANNE '97 (PUFF DADDY REMIX) STING & THE POLICE (A&M)

I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)

ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)

5 STEPS DRU HILL (ISLAND)

BUTTA LOVE

DECEMBER 13, 1997 Hot R&B Airplay.

ARTIST (IMPRINT/PROMOTION LABEL) BEEN AROUND THE WORLD

MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT, PUFF DADDY & MASEI (BAD BOY/ARISTA

STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)

OTHERSIDE OF THE GAME ERYKAH BADU (KEDAR/UNIVERSI

ANYTIME BRIAN MCKNIGHT (MERCURY)

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

WEEK

LAST

38 44 19

(41) 50 52

17

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42 37

(43) 54

45 33 15

46 41 6

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(47)

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52 57 6

53 49 3

54

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56 59 3

57

(58) 63 5

59 51 14

(60)

61 56 14

63

62 70 9

64 75

65 69 5

66)

67 53 7

68 65

69 73 8

70 58 10

71 60 7

(72)

(73)

75

50 71

55 8

38

52

9

6

48 41

1

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1

CAN WE

I'M NOT A PLAYER

GIVE UP THE GHOST

BREAKDOWN MARIAH CAREY (COLUMBIA)

TUCK ME IN KIMBERLY SCOTT (COLUMBIA)

SO GOOD

44 31 30

1 S

(39) 39 35

40 30 33

Z

WEEKS

TITLE

IN MY BED DRU HILL (ISLAND)

I CAN LOVE YOU MARY J. BLIGE (MCA)

I GET LONELY

GOOD GIRLS

LAST NIGHT'S LETTER

FATHER LL COOL J (DEF JAM/MERCURY)

WHAT YOU WANT MASE IFEAT. TOTAL) (BAD BOY/ARISTA)

MONEY TALKS LIL' KIM (FEAT. ANDREA MARTIN) (ARISTA)

PHONE TAP AZ, NAS, NATURE AND DR. DRE (AFTERMATH/INTERSCOPE

HONEY MARIAH CAREY (COLUMBIA)

BOYS AND GIRLS TONY TONI TONE (MERCURY)

LOSE MY COOL SWV (FEATURING REDMAN) (RCA)

FOR YOU KENNY LATTIMORE (COLUMBIA)

THAT GIRL MJG FEAT, RODNEY ELLIS (SUAVE HOUSE/UNIVERSAL)

SHOE WAS ON THE OTHER FOOT PATTI LABELLE (MCA)

WHEN YOU CALL ON ME/BABY THAT'S WHEN I COME RUNNIN

GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)

ALL MY LOVE QUEEN PEN (LIL' MAN/INTERSCOPE)

NOTHIN' MOVE BUT THE MONEY MIC GERONIMO (FEAT, PUFF DADDY) (BLUNT/TVT)

R U READY SALT-N-PEPA (RED ANT/LONDON/ISLAND)

IN HARM'S WAY BEBE WINANS (ATLANTIC)

GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)

LUTHER VANDROSS (LV/EPIC. SUNSHINE WY-7 FEAT BABYFACE AND FOXY BROWN (ROC-A-FELLA/DEF JAM/MERCURY

SEVEN DAYS MARY J. BLIGE (MCA)

R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 4 SEASONS OF LONELINESS (FMI April ASCAP/Flvt 16

Billboard

- Tyme, ASCAP) HL AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/E2, ASCAP/A Sut Ion The Charts, ASCAP/Mo Better Grooves, ASCAP/Tamous, ASCAP) 65
- HL AIN'T NO LIMIT (Zomba, ASCAP/Chin Checkin' 71
- 89
- 21
- AIN'T NO LIMIT (Zomba, ASCAP/Chin Checkin', ASCAP/Big P, BMI) AIN'T NUTHIN' BUT A JAM Y'ALL (Mac-man, ASCAP/Brownstar, ASCPA/S&S, ASCAP) ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM ALL OF MY DAYS (Zomba, BMI/R.Keliy, BMI) WBM AS WE LAY (Saja, BMI/Lastrada, BMI) AYENUES (Intersong, ASCAP/Warner Chappell, ASCAP) HL. 38 87 79
- ASCAP) HL BABY. BABY (Olik, BMI/Santron, BMI) BABY VOU KNOW (Lii' Mob, BMI/Ramal, BMI/Warner Tamerlane, BMI/Keith Sweat, ASCAP) WBM BACKYARD BOOGIE (WB, ASCAP/Real An Ruff, CARD BOOGIE (WB, ASCAP/Real An Ruff, 94 47
- 53 57
- ASCAP) WBM BIG BAD MAMMA (Slam U Well, ASCAP/Lil Lu Lu, BM/Jim Edd, BM//12 Stone Ave., BM/EMI Blackwood. BM//12 & Under, BM/Jumping Bean LLC, ASCAP/Lelly Jams LLC., ASCAP) HL BOUNCE BABY BOUNCE (Lindseyanne, BM//Big Fat, MU
- 95 69
- BUUNCE BABY BOUNCE (LINGSeyanne, BM//Big rat, BMI) THE BREAKS (Neutral Gray, ASCAP/Original J.B., ASCAP/Twin Kgrove, ASCAP/ BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh ASCAP/Yah Yah, ASCAP/ DH/WBM CAN'T STOP NO PLAYER (Prophets Of Rage, BMI) CAN WE (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM CLOSER (Suite 1202, BMI/Jose Luis Gotcha, BMI//Percy Coles, ASCAP/1 st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP/ 6
- 75
- ASCAP) DELA VU (Powder Down, BMI/MCA, BMI) HL DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast. ASCAP/Zomba, ASCAP/MCA) HL/WBM DONT SAY (Sony/ATV Songs, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping, Into The Blue, ASCAP/Warner Chappell, BMI) HL/WBM ODNT STOP THE MUSIC (Vrgina Beach, ASCAP/Blaziticious, ASCAP/Herbilicious, 66
- 29
- 64

- 46 88
- DON'T STOP THE MUSIC (Virgina Beach, ASCAP/Batilicous, ASCAP/ DO YOU LIKE THIS (Mike's Rap, BMI) EVERYTHING (EMI April, ASCAP/Pityte Tyme, ASCAP/Warner-Tameriane, BMI/Oynatone, BMI/Sectiwood, BMI) HL/WBM FEEL SO GOOD (Second Decade, BMI/Warner-Tameriane, BMI/Foreign Imported, BMI) WBM FOR YOU (Colour'd, ASCAP/PSO, ASCAP) WBM GET IT WET (Stay High, ASCAP/TS AI God!, ASCAP/Creator's Way, ASCAP) GOING BAC/T TO ALI (Big Poppa, ASCAP/Justin Goms, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Cast, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HAYE A LITLE MERCY (Flyte Tyme, ASCAP/EMI April ASCAP), Hullion, D. BMI/ 45
- 76
- ASCAP) HILL INLEX INFO (THE FIGURE ASCAP/CHINADI HEAVEN (O.C.D., BMI) HONEY (Sony/ATV Songs, BMI//Rye, BMI/Justin Combs ASCAP/ZMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Jazz Norchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM HOW YA DO DAT (Burrin Ave., ASCAP/O/B/O Itself, ASCAP/Rig ASCAP/Beats By The Pound. ASCAP/Bornb Shelter, ASCAP/ Burl, Blackwood, BMI//Podney Levins, BMI/Indras, BMI/Warner, 73 27
- 51
- 34
- 12
- 14
- 41
- ASCAP/Bomb Shelfer, ASCAP) I CAN LOY FOU/LOYE SALL WE NEED (MCA, ASCAP/Mary J. Bige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/NASHMACK, ASCAP/National League, ASCAP) HL/WBM I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/RCAF, BMI/For Film, BMI) WBM I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI) PILL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL I MISS MY HOMIES (BUrrin Avenue, BMI/Big P, BMI/Warner-Tamerlane, BMI) WBM IMM ROLLA (Kerason, BMI) I'M NOT A FOOL (Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Go Speed Go, BMI) WBM I'M NOT A FLAYER (Let Me Show, ASCAP/Jole Cartegena, ASCAP/Sethrus II, ASCAP/Jol Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM I'M HOT A FLAYER (Let Me Show, ASCAP/Jole Cartegena, ASCAP/Sethrus II, ASCAP/Jol Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM I'M HOT A FLAYER (Let Me Show, ASCAP/Jol Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM I'M HOT A FLAYER (Let Me Show, ASCAP/Jol Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM I'M HOT A FLAYER (Let Me Show, ASCAP/Jol Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM I'M HOT A FLAYER (Let Me Show, ASCAP/JOL Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM I'M HIMKING (Boethrus II, ASCAP/Boethrus II, SOCAN) NFATILATION (Bokie BMI/Sonw/ATV BMI/TAV BMI/TAVEN NFATILATION (Bokie BMI/Sonw/ATV BMI/TAV BMI/TAVEN MFATILATION (Bokie BMI/Sonw/ATV BMI/TAV BMI/TAVEN MFATILATION (Bokie BMI/Sonw/ATV BMI/TAVEN MFATILATION (Bokie BMI/Sonw/ATV BMI/TAVEN MFATILATION (Bokie BMI/Sonw/ATV BMI/TAVEN MFATILATION (BOKEN BMI/FANTEN BMI/BATCH BMI/FANTEN BMI/FANTEN MARCH BMI/FANTEN BMI/FAN 50
- 81 84
- 19
- 92
- 49
- 23
- 22
- 80
- Spirituals, BML/Warner-Tamerlane, BMI) WBM I'M THINKING (Boethrus II, ASCAP/Boethrus II, SOCAN) INFATUATION (Bokie, BMI/Sony/ATV BMI/Yab Yum, BMI/Browntown Sound, BMI/Sony/ATV Tunes, ASCAP/Dificolelife, ASCAP) IN HARM'S WAY (EM Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rnett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI HL/WBM IN MY BED (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacego, BMI/Warner-Tamerlane, BMI/Soboie-Loo, BMI/Brown Lace, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Stephen A. SCAP/Charles, ASCAP/Big Poppa, ASCAP/Justin Cambs, ASCAP/Paniro's, ASCAP/Inteas, BMI/Crazy Cat Catalog, ASCAP, I'T S ALRIGHT (Una Baby, BMI/Janiee Combs, BMI/EM Blackwood, BMI/Baby Big, ASCAP/Suddha Max, ASCAP/Perk's, BMI/MCA. 10
- 93 18
- 98 28
- 22
- 72
- 99 56
- 83
- 31
- 1 5

- ACVER HAD A CHARLE (Large Jar, ASCAP/Cerrin ASCAP/Kaja, ASCAP) NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM NEVER WANNA LET YOU GO (HGL, ASCAP) NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-25

| × | ¥ | 7 | | × | × | 7 | |
|-----------|-----------|----------|---|-----------|-----------|----------|--|
| THIS WEEK | LAST WEEP | WEEKS ON | TITLE | THIS WEEP | LAST WEEK | WEEKS ON | TITLE |
| Ŧ | 4 | × | ARTIST (IMPRINT/PROMOTION LABEL) | | - | 1 | ARTIST (IMPRINT/PROMOTION LABE |
| 1 | 1 | 8 | * * NO. 1 * * MY BODY | 38 39 | 38 | 7 | CHANGING FACES (FEAT. JAY-Z) (BIG BEAT/A INFATUATION |
| 2 | 8 | 2 | LSG (EASTWEST/EEG) 5 wks at No. 1 IT'S ALL ABOUT THE BENJAMINSBEEN AROUND THE WORLD | 40 | 32 40 | 6 24 | LAURNEA (YAB YUM/EPIC) |
| 3 | 2 | 16 | PUFF DADDY & THE FAMILY (BAD BOY/ARISTA) MY LOVE IS THE SHHH! | 41 | 35 | 8 | LIL' KIM (UNDEAS/TOMMY BOY/ATLANTI MAN BEHIND THE MUSIC |
| 4 | 3 | 15 | SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.) BUTTA LOVE | 42 | 37 | 16 | BACKYARD BOOGIE |
| 5 | _ | 10 | A SONG FOR MAMA | (43) | 49 | 10 | MACK 10 (PRIORITY) - HEAVEN |
| 6 | | 1 | BOYZ II MEN (MOTOWN) | 44 | 46 | 12 | NU FLAVOR (REPRISE/WARNER BRO OFF THE BOOKS |
| 7 | 4 | 7 | DRU HILL (LAFACE/ARISTA) FEEL SO GOOD MASE (BAD BOY/ARISTA) | 45 | 34 | 10 | THE BEATNUTS FEAT. BIG PUNISHER & CUBAN UNK (MOLATOR/ NEVER WANNA LET YOU GO |
| 8 | 6 | 11 | THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC) | 46 | 41 | 8 | ABSOLUTE (DEF JAM/MERCURY) DJ KEEP PLAYIN' (GET YOUR MUSIC YVETTE MICHELE (LOUD) |
| 9 | 5 | 9 | SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) MISSY "MISDEMEANOR" ELLICIT FEAT. DA BRAT (EASTWEST/EEG) | 47 | 36 | 10 | TOO GONE, TOO LONG EN VOGUE (EASTWEST/EEG) |
| 10 | 9 | 16 | WHAT ABOUT US TOTAL (LAFACE/ARISTA) | 48 | 44 | 7 | CLOSER CAPONE -N- NOREAGA (PENALTY/TOMM) |
| 11 | 11 | 6 | I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC) | 49 | 48 | 16 | DON'T SAY JON B. (YAB YUM/550 MUSIC/EPIC) |
| 12 | 7 | 17 | YOU MAKE ME WANNA USHER (LAFACE/ARISTA) | 50 | 58 | 27 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY) |
| 13 | 10 | 11 | THEY LIKE IT SLOW H-TOWN (RELATIVITY) | 51) | _ | 1 | I WONDER IF HEAVEN GOT A GHE 2 PAC (AMARU/JIVE) |
| 14 | 14 | 3 | NO, NO, NO DESTINY'S CHILD (COLUMBIA) | 52 | 50 | 4 | L-L-LIES DIANA KING (WORK/EPIC) |
| 15 | 12 | 16 | I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA) | 53 | _ | 1 | TOGETHER AGAIN JANET (VIRGIN) |
| 16 | 15 | 7 | I'M NOT A PLAYER BIG PUNISHER (LOUD) | 54 | 55 | 17 | AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA) |
| 17 | 13 | 12 | 4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN) | 55 | 51 | 20 | NEVER MAKE A PROMISE DRU HILL (ISLAND) |
| 18 | - | 1 | JUST CLOWNIN' WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR/ISLAND) | 56 | 42 | 7 | THE BREAKS NADANUF FEAT, KURTIS BLOW (REPRISE/WARNE |
| 19 | 20 | 7 | SO GOOD DAVINA (LOUD) | (57) | 66 | 6 | WHAT I NEED CRAIG MACK (STREET LIFE/ALL AME |
| 20 | 17 | 8 | DON'T STOP THE MUSIC PLAYA (DEF JAM/MERCURY) | 58 | 59 | 22 | GOTHAM CITY R. KELLY (JIVE) |
| 21 | 16 | 11 | LAST NIGHT'S LETTER K-CI & JOJO (MCA) | 59 | 43 | 13 | AVENUES REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MAN |
| (22) | - | 1 | TUCK ME IN KIMBERLY SCOTT (COLUMBIA) | 60 | 62 | 20 | INVISIBLE MAN 98 DEGREES (MOTOWN) |
| 23 | 24 | 5 | SHOW ME LOVE ROBYN (RCA) | 61 | 54 | 10 | IMMA ROLLA MR. MONEY LOC (LOC-N-UP) |
| 24 | 18 | 16 | ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE) | 62 | 45 | 3 | THA HOP KINSU (BLUNT/TVT) |
| 25 | 19 | 15 | YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY) | 63 | 52 | 8 | GET IT WET TWISTA (CREATOR'S WAY/BIG BEAT/ATLA |
| 26 | 21 | 6 | MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (TOMMY BOY) | 64) | _ | 2 | WHAT U GOTTA SAY RODNEY O (NEW QUEST/DPH/LIGHT) |
| 27 | 25 | 12 | EVERYTHING MARY J. BLIGE (MCA) | 65 | 65 | 20 | MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BI |
| (28) | 39 | 2 | GOING BACK TO CALI THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 66 | 47 | 2 | I'M THINKING CARL HENRY (CMC MUSIC/TOUCHWO |
| 29 | 23 | 2 | YOU KNOW MY STEEZ GANG STARR (NOD TRYBE/VIRGIN) | 67 | 64 | 20 | DO YOU LIKE THIS ROME (GRAND JURY/RCA) |
| 30 | 26 | 9 | IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY (RELATIVITY) | 68 | 61 | 21 | SOMEONE SWV (FEATURING PUFF DADDY) (RC/ |
| 31 | 22 | 7 | IN HARM'S WAY BEBE WINANS (ATLANTIC) | 69 | 73 | 4 | UP & DOWN BILLY LAWRENCE (EASTWEST/EEG) |
| 32 | 30 | 22 | UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC) | 70 | 68 | 18 | HOW YA DO DAT MASTER P FEAT. YOUNG BLEED AND C-LOC (NO LIMIT/P) |
| 33 | 28 | 15 | I MISS MY HOMIES MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT/PRIORITY) | 71 | 60 | 4 | BOUNCE BABY BOUNCE FRAZE (BEFORE DAWN/TOUCHWOOD |
| 34 | 27 | 8 | RISE VERONICA (H.O.L.A./ISLAND) | 72 | 56 | 18 | HAVE A LITTLE MERCY 4.0 (SAVVY/PERSPECTIVE/A&M) |
| 35 | 31 | 14 | HONEY MARIAH CAREY (COLUMBIA) | 73 | 72 | 18 | THE WAY THAT YOU TALK JAGGED EDGE FEAT. DA BRAT & JD (SO SO DEF/COLL |
| 36 | 33 | 4 | SHOWDOWN E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY) | 74) | _ | 8 | AIN'T NUTHIN' BUT A JAM Y'A |
| 37 | 29 | 8 | BABY YOU KNOW THE O'JAYS (GLOBAL SOUL/FREEWORLD) | (75) | _ | 1 | NEVER HAD A CHANCE SAISON (KAT'S EYE/ULG) |
| | Reco | ords v | with the greatest sales gains. © 1997 Billbo | ard/BF | | mmu | |

61 96

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63 90

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TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) TOO GONE, TOO LONG (Realsongs, ASCAP) WBM TRUE TO MYSELF (India B., BMI/Purthy Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Songs Of PolyGram Int'l, BMI) TUCK ME IN (Philesto, BMI) UP & DOWN (Frabensha, ASCAP/B.K.L., BMI/Warner Chappell, BMI/Sadiyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP

ASCAP) UP JUMPS DA BOOGIE (Virginia Beach, ASCAP/Rodsongs, ASCAP/Amass Confusion, ASCAP/WI ASCAP/Rodsongs, ASCAP/Almo, ASCAP) WBM WAIT A WHILE (PLS, ASCAP/Al rich, ASCAP) THE WAY THAT YOU TALK (So So Def, ASCAP/ARI April, ASCAP/Throwin Tantrums, ASCAP) HL WE CAN GET DOWN (Alley Gadfly, BMI/M Double, BMI/Spin, ASCAP)

Hat DOD Oliveriae Oalas

DECEMBER 13, 1997

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- 62
- 44
- 59 8

70

3

- Shorwown (Ski & CMI, ASCAP/SonyArv Iunes, ASCAP/Wixen, BMI) SHOW ME LOVE (Heavy Rotation, BMI/Cheiron, ASCAP/BMG, ASCAP) SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (Mass Contusion, ASCAP/Xignia Beach, ASCAP/Nickel Shot SUCH TIZ MC/THE KAIN (SUPA DUPA FLT) (Mas Confusion, ASCAP/Virginia Beach, ASCAP/Nickel S BM/Wadud, BM/Warner-Tamerlane, BM/Throwin Tantrums, ASCAP/Air Contrel, ASCAP/EMI April, ASCAP) HL/WBM SO FLY (M Double, BMI) SO GOOD (Davina, BM/MJQ, BMI/Careers-BMG, BM/Ramecza, BMI) HL SO LONG (WELL WELL) (K Jack Top Ten, ASCAP/Baxter, ASCAP/Blue Error Soui, ASCAP) A SONG FOR MAMA (Sony/ATV Songs, BMI/ECAF, BMI)
- 58 26
- BMI) SUNSHINE (Lil Lu, Lu, BMI/EMI Blackwood, BMI/Essential Vibe, BMI/Janice Combs, BMI/Bobby Robinson, BMI/Flyte Tyme, ASCAP/EMI April, ASCAP) 42
- 74 THA HOP (DutchMastas, SESAC)

WE CAN GET DOWN (Alley Gadfly, BMI/M Double, BMI/Spin, ASCAP) WERE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/FCAF, BMI/Fox Film, BMI) WHAT ABOUT US (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM WHAT I HED (MacKword (ASCAP) WHAT U GOTTA SAY (All Seeing Eye, ASCAP/Polygram Int'l, ASCAP/Cameo-Five, BMI/Songs Of PolyGram Int'l, BMI/Rodney 0, BMI) YEAH! YEAH! YEAH! (EMI Blackwood, BMI/Rodney Jerkins, BMI) YOU KNOW MY STEEZ (EMI April, ASCAP/III Kid, ASCAP/Gited Pearl, ASCAP) VOU MAX ME WEWANNA... (EMI April, ASCAP/III Kid, ASCAP/Siack A.D., ASCAP/UR IV, ASCAP/BMG Songs, ASCAP) HL 25

ASCAP/WB

- 14 10 21 CRUSH ON YOU LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC) 1 3 6 NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL) Y) (RCA) DOWN BOY/ARISTA) EF JAMMERCURY ULD I BE DEF JAM/MERCURY R&B Singles
- DEJA VU LORD TARIQ & PETER GUNZ (CODEINE) UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGRDUND/ATLANTIC) 74 74 22 82 ONLY WHEN UR LONELY C Records with the greatest airplay gains. © 1997 Billboard/BPI Communication

HOT R&B RECURRENT AIRPLAY

| | | | Entre in Bridge in Edition Entre in Entre in Editorie | | | | LIE MINITENT. EIE GENOE (UNDENG/DIG U |
|----|----|----|--|----|----|----|---|
| 2 | 1 | 4 | THE SWEETEST THING REFUGEE CAMP ALL-STARS FEAT. LAURYN HILL (COLUMBIA) | 15 | 22 | 14 | BIG DADDY HEAVY D (UPTOWN/UNIVERSAL) |
| 3 | 2 | 2 | LOVIN' YOU TONIGHT THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY/ARISTA) | 16 | - | 1 | SOMEONE SWV (FEATURING PUFF DADDY) |
| 4 | 8 | 42 | ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 17 | 20 | 34 | PONY GINUWINE (550 MUSIC/EPIC) |
| 5 | 5 | 14 | HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) | 18 | 18 | 16 | CAN'T NOBODY HOLD ME PUFF DADDY (FEAT, MASE) (BAD E |
| 6 | 4 | 6 | I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA) | 19 | 16 | 38 | YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA) |
| 1 | 6 | 41 | ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA) | 20 | 12 | 11 | CUPID 112 (BAD BOY/ARISTA) |
| 8 | 7 | 4 | I'LL DO ANYTHING/I'M SORRY GINUWINE (550 MUSIC/EPIC) | 21 | - | 2 | WHO YOU WIT JAY-Z (QWEST/WARNER BROS.) |
| 9 | - | 1 | G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC) | 22 | - | 23 | GET ME HOME FOXY BROWN FEAT. BLACKSTREET (VIOLATOR/DEI |
| 10 | 13 | 11 | HOPELESS DIONNE FARRIS (COLUMBIA) | 23 | - | 24 | DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG) |
| 11 | 15 | 7 | RETURN OF THE MACK MARK MORRISON (ATLANTIC) | 24 | 14 | 26 | WHAT KIND OF MAN WOU MINT CONDITION (PERSPECTIVE |
| 12 | 11 | 38 | NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE) | 25 | - | 50 | TOUCH ME TEASE ME CASE FEAT. FOXOY BROWN (SPOILED ROTTEN/DEF |
| 13 | 9 | 10 | DON'T LEAVE ME BLACKSTREET (INTERSCOPE) | | | | es which have appeared on the Hot I an 20 weeks and have dropped below |
| | | | | | | | |

| K, ASCAP/Perk S, DMI/MCA, DMI/ HL | 1 1 |
|---|-----|
| SYOURZ (Wu-Tang, BMI/Careers-BMG, BMI) | 10 |
| ONDER IF HEAVEN HAS GOT A GHETTO (Joshua's | |
| am, BMI/Music Corp. Of America, BMI/Saja, | |
| I/Songs Of Lastrada, BMI/Lawhouse, ASCAP) | |
| T BECAUSE (Might Is Right) | |
| T CLOWNIN' (Base Pipe, ASCAP/Vent Noir, | |
| CAP/Famous, ASCAP) | 40 |
| ST NIGHT'S LETTER (EMI April, ASCAP/LBN, | 10 |
| CAP/Plaything, ASCAP/Too True, ASCAP/E Two. | 60 |
| CAP/Cord Kayla, ASCAP) HL | |
| -LIES (Dekopa, BMI/World Of Andy, | 11 |
| CAP/Romanesque, ASCAP/Annotation, ASCAP/WB, | |
| CAP) | 30 |
| DAME BUTTAFLY (Young Man Moving, ASCAP) | |
| N BEHIND THE MILSIC (Donril ASCAP/Zomba | |

- 43
- MADAME BUTTAFLY (Young Man Moving, ASCAP) MAN BEHND THE MUSIC (Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Opratone, BMI/Unichappell, BMI) WBM ME AND MY CRA2Y WORLD (LB, ASCAP/EMI April, ASCAP, AND MY CRA2Y WORLD (LB, ASCAP/EMI April, ASCAP, ASCAP, WORLD (LB, ASCAP/EMI April, ASCAP, ASCAP, WORLD (LB, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Joing, BMI) WBM MY BOOY (Ioni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP/Jiam-Cat, BMI) HL MURN YOU TILI JOIN YOU (Naughty, ASCAP/WB, ASCAP/Jiam-Cat, BMI) HL MUEN YOU (Ioni Robi, ASCAP/2000 Watts, ASCAP) MY BOOY (Ioni Robi, ASCAP/2000 Watts, ASCAP) MY BOOY (Ioni Robi, ASCAP/2000 Watts, ASCAP) MY LOVE IS THE SMIHH (Unichappell, BMI/Junkie Funk, BMI/Jiam-Cat, BMI) HL MEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young, BMI/Songs, OH PolyGram Int'l, BMI) HL/WBM 85
- HL/WBM NEVER HAD A CHANCE (Large Jar, ASCAP/Cermortin, 91
- 68 17

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- 50
- BMI) THE ONE I GAVE MY HEART TO (Realsongs, ASCAP)
- WBM PHENOMENON (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM RICHTER SCALE (Paricken, ASCAP/WB, ASCAP/Joe's, ASCAP/Second Decade, BMI/Warner-Tamerlane, BMI) RISE (Michael Moody's Universe, BMI/Jumping Bean LC, ASCAP/Si-19-51, ASCAP/Rhythm Queen, ASCAP) SHOWDOWN (Ski & CMT, ASCAP/Sony/ATV Tunes, ASCAP/Visen, BMI) 67

| | TAN | DOD | AI | DI | IN/IC |
|-------------------|-----|-----|----|----------|----------------|
| DECEMBER 13, 1997 | | Käb | AL | | |
| | | | | 48 50 51 | 37 THE NOTORIO |

AGO WKS. (TITLE POSIT OSIT ARTIST IT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/C * * * NO. 1/GREATEST GAINER * * * (1)49 R U STILL DOWN? [REMEMBER ME 2PAC AMARU 41630*/JIVE (19.98/24.98) 1 week at No. 1 ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98) 1 2 73 3 LIVE LSG EASTWEST 62125/EEG (10.98/16.98) LEVERT.SWEAT.GILL 3 2 2 3 2 * * * PACESETTER * * * VARIOUS ARTISTS (4) IN THA BEGINNING ... THERE WAS RAP 4 99 2 RITY 50639* (11.98/17.98) 5 4 MYSTIKAL NO LIMIT 41620/JIVE (10.98/16.98) UNPREDICTABLE 1 1 â HARLEM WORLD 6 -5 6 MASE A BAD BOY 73017*/ARISTA (10.98/16.98) $\overline{\mathcal{T}}$ SOUL FOOD 1 8 6 11 SOUNDTRACK A LAFACE 26041/ARISTA (10.98/16.98) NO MORE GLORY 4 8 4 2 MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98) THE 18TH LETTER 1 9 6 4 5 RAKIM UNIVERSAL 53113* (10.98/16.98) IN MY LIFETIME, VOL. 1 2 10 7 5 JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) THE VELVET ROPE 11 JANET A VIRGIN 44762 (11.98/17.98) 2 9 12 8 (12) 13 15 11 USHER A LAFACE 26043/ARISTA (10.98/16.98) MY WAY 4 NAS ESCOBAR, FOXY BROWN, AZ AND NATURE 13 10 7 7 THE FIRM --- THE ALBUM 1 12 WHEN DISASTER STRIKES. 14 11 11 BUSTA RHYMES A ELEKTRA 62064*/EEG (10.98/16.98) 1 NO WAY OUT (15 20 PUFF DADDY & THE FAMILY A 3 BAD BOY 73012*/ARISTA (10.98/17.98) 18 16 1 EVOLUTION (16)17 14 10 BOYZ II MEN • MOTOWN 530819* (11.98/17.98) GHETTO D 1 12 10 MASTER P A NO LIMIT 50559*/PRIORITY (10.98/16.98 17 14 * * * HOT SHOT DEBUT * * * 18 (18) BIG WILLIE STYLE NEW WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98) BUTTERFLY MARIAH CAREY A² COLUMBIA 67835 (10.98 EQ/17.98) 3 (19) 19 17 11 20 16 3 TIMBALAND AND MAGOO 8LACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD q 21 KENNY G ARISTA 18991 (10.98/17.98) KENNY G GREATEST HITS (21) 23 22 14 LONG TIME NO SEE 14 2 CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98) LUNITIK MUZIK 8 23 15 3 LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98) 8 PHENOMENON 4 24 LL COOL J
 DEF JAM 539186*/MERCURY (11.98 EQ/17.98) 21 19 7 SHARE MY WORLD 25 22 20 33 MARY J. BLIGE A² MCA 11606* (10.98/16.98) 25 26 25 27 11 JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) COOL RELAX THE WHISPERS (27) NEW 1 SONGBOOK VOLUME ONE - THE SONGS OF BABYFACE 27 NTERSCOPE 90111 (10.98/16.98) DRU HILL A ISLAND 524306 (10.98/16.98) 5 (28) 29 29 54 DRU HILL GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION 1 GOD'S PROPERTY 29 27 22 28 10 (30) 32 36 10 BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98) ANYTIME LADIES EDITION 12 31 28 21 5 H-TOWN RELATIVITY 1596 (10.98/15.98) ALL THAT LAM 4 32 30 26 18 JOE • JIVE 41603* (11.98/16.98) NEW MTV UNPLUGGED NYC 1997 33 (33) 1 BABYFACE EPIC 68779 (10.98 EQ/16.98) 34 SOUNDTRACK A² DEATH ROW 53509*/PRIORITY (12.98/19.98) GANG RELATED - THE SOUNDTRACK 1 24 18 9 MC EIHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98) LAST MAN STANDING 13 35 20 13 3 LUTHER VANDROSS 17 (36) ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 35 33 9 LV 68220/EPIC (10.98 EQ/17.983) LOVE ALWAYS q 37 33 39 24 K-CI & JOJO ● MCA 11613* (10.98/16.98) MONEY TALKS - THE ALBUM (38) 36 37 6 15 SOUNDTRACK ARISTA 18975 (10.98/16.98) (39) 41 FLAME 10 41 PATTI LABELLE MCA 11642 (10.98/16.98) 23 24 SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) 40 60 53 18 BACK IN BUSINESS 4 EPMD • DEF JAM 536389*/MERCURY (10.98 EQ/16.98) 32 11 41 31 MISSY "MISDEMEANOR" ELLIOTT A EASTWEST 62062*/EEG (10.98/16.98) SUPA DUPA FLY 1 42 34 31 21 5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98) USUAL SUSPECTS 26 43 26 2 WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 4 44 42 43 23 28 (45) FINALLY KAREN 48 KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) 38 4 INVITATION ONLY 30 46 37 47 5 WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) MEN IN BLACK-THE ALBUM 2 (47) 66 22 SOUNDTRACK A2 COLUMBIA 68169* (10.98 EQ/17.98) 73

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|-----------|------------|------|-------------|---|----|
| 48 | 50 | 51 | * 37 | THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH | 1 |
| 49 | 38 | 24 | 42 | ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM | 1 |
| (50) | 63 | 49 | 9 | NEXT ARISTA 18973 (10.98/15.98) | 29 |
| 51 | 45 | 46 | 18 | BONE THUGS-N-HARMONY A 3 RUTHLESS 6340*/RELATIVITY (19.98/23.98) THE ART OF WAR | 1 |
| 52 | 39 | 35 | 4 | MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) | 20 |
| 53 | 40 | 34 | 7 | GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98) THE PICK, THE SICKLE AND THE SHOVEL | 7 |
| 54 | 43 | 42 | 6 | BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) | 15 |
| 55 | 51 | 23 | 4 | THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98) CHPT. 2: WORLD DOMINATION | 18 |
| 56 | 55 | 44 | 11 | MACK 10 • PRIORITY 50675* (10.98/16.98) BASED ON A TRUE STORY | 5 |
| (57) | 66 | 58 | 7 | UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) | 57 |
| 58 | 57 | 59 | 10 | SOMETHIN' FOR THE PEOPLE THIS TIME IT'S PERSONAL WARNER BROS. 46753 (9.98/15.98) | 33 |
| 59 | 53 | 45 | 6 | SALT-N-PEPA RED ANT/LONDON 828959*/ISLAND (10.97/17.98) BRAND NEW | 16 |
| 60 | 71 | 75 | 10 | IMMATURE MCA 11668 (10.98/16.98) THE JOURNEY | 20 |
| 61 | 52 | 48 | 28 | SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98) I'M BOUT IT | 1 |
| 62 | 56 | 50 | 5 | BEBE WINANS ATLANTIC 83041/AG (10.98/16.98) BEBE WINANS | 36 |
| 63 | 44 | 28 | 4 | CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) | 23 |
| 64 | 47 | 25 | 5 | SPICE 1 THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY) JIVE 41596 (10.98/16.98) | 5 |
| 65 | 54 | 54 | 16 | SWV RCA 67525* (10.98/16.98) RELEASE SOME TENSION | 5 |
| (66) | NE\ | NÞ | 1 | THE WHORIDAS HOBO/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) | 66 |
| 67 | 59 | 81 | 4 | PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98) CONTAGIOUS | 59 |
| 68 | 65 | 61 | 87 | MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) | 8 |
| 69 | 62 | 56 | 79 | MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN | 3 |
| 70 | 46 | 30 | 4 | BOBBY BROWN MCA 11691 (10.98/16.98) FOREVER | 15 |
| 71 | 64 | 64 | 41 | TRU ▲2 NO LIMIT 50660*/PRIORITY (12.98/18.98) TRU 2 DA GAME | 2 |
| 72 | 72 | 63 | 26 | WU-TANG CLAN ▲ ⁴ LOUD 66905*/RCA (19.98/24.98) WU-TANG FOREVER | 1 |
| 73 | 61 | 52 | 9 | COMMON RELATIVITY 1535* (10.98/15.98) ONE DAY IT'LL ALL MAKE SENSE | 12 |
| 74 | NE\ | NÞ | 1 | VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) MTV PARTY TO GO 98 | 74 |
| (75) | 78 | 74 | 20 | MAXWELL COLUMBIA 68515 (7.98 EQ/13.98) MTV UNPLUGGED EP | 15 |
| 76 | 68 | 62 | 33 | ROME • GRAND JURY 67441/RCA (10.98/15.98) ROME | 7 |
| 77 | 70 | 70 | 57 | MAKAVELI▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY | 1 |
| 78 | 77 | 72 | 60 | GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) | 14 |
| 79 | 58 | 40 | 3 | DIAMOND MERCURY 534900* (10.98 EQ/16.98) | 40 |
| 80 | 79 | 69 | 7 | RICK JAMES HIGHER SOURCE/PRIVATE 417070/MERCURY (10.98 EQ/16.98) URBAN RAPSODY | 31 |
| 81 | 67 | 68 | 95 | 2PAC ▲7 DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME | 1 |
| 82 | 75 | 55 | 4 | TONY TONI TONE MERCURY 536368 (10.98 EQ/17.98) HITS | 54 |
| 83 | 74 | 65 | 3 | LUKE LUKE 524448/ISLAND (10.98/16.98) CHANGIN' THE GAME | 65 |
| (84) | 87 | 71 | 23 | VARIOUS ARTISTS S0 S0 DEF 67998*/COLUMBIA (10.98 EQ/16.98) S0 S0 DEF BASS ALL-STARS VOL. II | 26 |
| 85 | 80 | 79 | 30 | ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) | 23 |
| 86 | 85 | 87 | 76 | TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98) SECRETS | 1 |
| 87 | 69 | 57 | 6 | TOP AUTHORITY TOP AUTHORITY UNCUT - THE NEW YEA | 21 |
| 88 | 81 | 86 | 77 | TOP FLIGHT/WRAP 8160/ICHIBAN (11.98/16.98) TO A SOM OWN ON OWN OWN WE | 19 |
| 89) | | NTRY | 18 | BONEY JAMES WARNER BROS. 46548 (10.98/16.98) LS SWEET THING | 49 |
| 90 | 86 | 82 | 38 | SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98) LOVE JONES: THE MUSIC | 3 |
| 91 | 84 | 67 | 23 | TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) | 13 |
| 92 | 91 | 83 | 9 | SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) | 41 |
| 93 | 76 | | 2 | VARIOUS ARTISTS DJ SKRIBBLE'S TRAFFIC JAMS | 76 |
| | | 00 | | WARLOCK 2791* (11.98/15.98) | 3 |
| 94 | 92 | 80 | 56 | LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98) HARD CORE | |
| 95 | 96 | 76 | 14 | VARIOUS ARTISTS ARISTA 18977 (10.98/16.98) ULTIMATE HIP HOP PARTY 1998 | 32 |
| 96 | 94 | 88 | 66 | AALIYAH ▲ ² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98) ONE IN A MILLION | 2 |
| 97 | 8 9 | 77 | 12 | JONATHAN BUTLER N2K ENCODED 10005 (10.98/15.98) DO YOU LOVE ME? | 57 |
| 98 | 83 | 78 | 5 | MARVIN SEASE JIVE 41619 (10.98/15.98) THE BITCH GIT IT ALL | 64 |
| 99 | 100 | - | 52 | SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) SPACE JAM | 5 |
| 100 | 90 | 89 | 24 | MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98) UNLADY LIKE | 2 |

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED,

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Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ARIAA 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. Billboard(BPI Communication, Inc.

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Billboard

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Hot Rap Singles.

TITLE

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ARTIST

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♦ BIG PUNISHER

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♦ GANG STARR

♦ MACK 10

2PAC

THE BEATNUTS

◆ CRAIG MACK

♦ FREAKNASTY

CAPONE -N- NOREAGA

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

MOURN YOU TIL I JOIN YOU
A NAUGHTY BY NATURE

IF I COULD TEACH THE WORLD

BONE THUGS-N-HARMONY

UP JUMPS DA BOOGIE
(C) (D) BLACKGROUND/ATLANTIC 98018/AG

I MISS MY HOMIES ← MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY

(O/ D/ (T/ RELATIVIT 1945) NOT TONICHT ▲ UIL KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (O) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG

(c) (d) (m) (T (k) UNDERS TOMMY BOY 980 19/MG MAN BEHIND THE MUSIC (c) (d) (T) LIL MAN 97020/INTERSCOPE

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S VINDONS

★/JIVE ◆ NADANUF FEATURING KURTIS BLOW

INT & NUMBER/DISTRIBUTING LABEL

ARISTA

/ATLANTIC

OFF THE BOOKS (C) (T) (X) RELATIVITY 1646

WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN

I WONDER IF HEAVEN GOT A GHETTO

MACK LIFE

(Continued from page 22) of Tha Dogg Pound.

Of his attitude toward A&R at Mack Life, Morrison says, "The acts that I'll sign are not singers, they're artists, they write and produce, and I know they can deliver. A lot of acts are successful without writing their own material, and that's why it's special when you get people like Erykah Badu, that write their own stuff. Those are the kind of artists we're trying to put to Mack Life."

Black adds that while signings will be U.K.-based, that does not exclude non-British hopefuls. "The gap in the market is for black British talent," he says, "but that's not meant to limit anyone. If there was a Terence Trent D'Arby or the next Neneh Cherry, I'd hate to think we'd miss out on them."

"New talent is more than welcome," enthuses Morrison. "Old school, new school, send your demos ... if we can't find a home for you at Mack Life, we'll find it somewhere else." The singer admits he may not be able to resist some audible contributions. "You may hear



That's (Mack) Life. Mark Morrison, center, presides over the signing of his new black music label, Mack Life, to a deal with WEA U.K. Sealing the deal are Mack Life GM Max Price, left, and Mack Life managing director Clive Black, right.

the odd little ad lib, a little 'oww,' maybe a duet."

In a separate move, Morrison was instrumental in signing teen R&B female band Cleopatra to WEA U.K. A domestic single is due from the act in February.

Of Darkman and other intended signings that have previous recording experience, he says, "If they had had the backing that Warner put behind Mark Morrison, it would have happened for them; they would have had the No. 1's we had, 'Return Of The Mack' did a world of good for British, black R&B Faith was restored that we can make records as good as America, and it benefited [acts] like Damage, Shola Ama, and Eternal."

Black feels that Morrison's new executive role will also be of great personal benefit. The singer has had a series of high-profile skirmishes with the law and served a prison sentence earlier this year. "Mark hasn't been busy enough creatively, and there's been some frustration at some of the situations he's got into. This won't detract from his career. It'll have the opposite effect."

Says Morrison, "All the arrests, all the bad press, it just makes me stronger; it makes me want to write more songs. The more they hit me and beat me down, the more I'm coming back."

TO OUR READERS The Rap Column will return in

two weeks.



WO NEW PACS: Consumers have responded to the title of 2Pac's second posthumous album, "R U Still Down?" (Remember Me) (Amaru/Jive), with a firm yes-549,000 yeses at the overall panel, in fact, worthy of a No. 2 ranking on The Billboard 200. On Top R&B Albums, the set wins the Greatest Gainer award, springing 49-1 after street-date violations forced an early entry. The album is the first release by Amaru Records, helmed by 2Pac's mother, Afeni Shakur, following a settlement with Interscope (Billboard Bulletin, Oct. 27).

The set's first single, "I Wonder If Heaven Got A Ghetto," debuts at No. 18 on the Hot R&B Singles list. It was released only as a12-inch single, which limits sales (fewer than 1,000 copies sold at the core R&B panel), but since the song has more than 20 million listener impressions, it still manages to secure its top 20 ranking.

In addition to the current single, 2Pac is featured on two new tracks at radio from other albums: Jon B.'s "Are U Still Down" (Yab Yum/550 Music/Epic), which moves 19-18 on Hot R&B Airplay with 69 supporters, and 2Pac Featuring Outlawz's "Lost Souls" (Death Row/Priority), which has 4.4 million listener impressions.

BACK II BACK: Two more songs featured on the soundtrack to "Soul Food" (LaFace/Arista) enter the Hot R&B Singles list: Dru Hill's "We're Not Making Love No More" (LaFace/Arista), which lands the Hot Shot Debut at No. 2, and Boyz II Men's "A Song For Mama" (Motown), entering at No. 3.

To illustrate how tight the battle is between the two, only a handful of units separate them on the Hot R&B Singles Sales list, where the Boyz enter at No. 5 and Dru comes in at No. 6. On Hot R&B Airplay, "We're Not Making Love" ranks No. 5 with 32.9 million listeners, while "A Song For Mama" is at No. 7, fetching 32.3 million listeners. Needless to say, next week could prove to be anyone's game as far as the runner-up slot goes, because LSG appears to have No. 1 wrapped up for a while.

The "Soul Food" soundtrack has four songs ranking in the top 15; the oth-ers are **Total**'s "What About Us" at No. 7 and **Milestone**'s "I Care 'Bout You" at No. 12. With Dru Hill and "It's All About The Benjamins" (Bad Boy/Arista) by Puff Daddy & the Family, which moves 13-10, the Arista label family boasts six records in the top 10.

ELLO JANET: Janet Jackson's "Together Again" (Virgin) gets forced onto Hot R&B Singles a week early, at No. 37, due to street-date violations. The single sold enough in the R&B core stores to enter Hot R&B Singles Sales at No. 53, which necessitates the early debut. However, it ranks below No. 75 on Hot 100 Singles Sales and thus avoids a premature Hot 100 bow. "Together Again" picked up 15% in listener impressions at the R&B radio panel and gained nine new supporters, totaling 63 in all. The track ranks below the top 75 of the Hot R&B Airplay chart but will likely debut on that list next issue.

LIVE AGAIN: Following a trend in gospel music, **Babyface** joins a growing list of R&B artists to release live sets this year. "MTV Unplugged NYC" (Epic) enters Top R&B Albums at No. 33 and The Billboard 200 at No. 106, with 18,000 units scanned. Other artists with recent live sets include Erykah Badu's "Live," No. 2 on Top R&B Albums, and Maxwell's "MTV Unplugged," which moves 78-75.

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| 5 | - | 1 | THE STONE GARDEN THE PSYCHO REALM (RUFFHOUSE/COLUMBIA) | 18 | 7 | 10 | PARTY PEOPLE GP WU (MCA) |
| 6 | 9 | 10 | BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE) | 19 | 10 | 8 | UM BAH AREAL (THATZ ENTERTAINMENT/COPPER'SUN |
| 7 | 11 | 5 | PAPI CHULO FUNKDODERST FEAT. DAZ DILLINGER (IND COBRA RED IBUZZ TONE/RCA) | 20 | 17 | 3 | HARD TIMES LUNASICC FEAT. C-BO AND EPHRIAM GALLOWAY (ON THE RUNAWO) |
| 8 | - | 2 | UNIVERSAL MAGNETIC MOS DEF (OPEN MIK/RAWKUS) | 21 | 19 | 16 | LET ME HOLLA AT CHA BLAC HAZE (LIVE SHOT) |
| 9 | - | 1 | AZ SIDE NASTYBOY KLICK (NASTYBOY/GLASSNOTE/MERCURY) | 22 | - | 9 | BUBBLIN' CRU (VIOLATOR/DEF JAM/MERCURY) |
| 10 | 6 | 4 | PUFF IN GOT TO GIVE IT UP RUSCOLA FEAT, BUZ (ROME/ALEXIA/ICHIBAN) | 23 | 18 | 14 | PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY) |
| 11 | 5 | 4 | IT'S RAINING MENTHE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC) | 24 | 20 | 2 | COME ON IN BO-SHED (WARNER BROS.) |
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○ 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 unavailabile. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (W) Communications, and Sound'Scan. Loc and SoundScan. Inc.

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DA' DIP

Newsmakers





Reel Big Check. Members of Orange County, Calif.-based ska group Reel Big Fish presented reps from the Children's Hospital of Orange County (CHOC) with a check for \$1,700. The donation was a portion of the proceeds from their sold-out show at the Hollywood Palladium that night. Shown backstage, from left, are Jay Rifkin, president, Mojo Records; Harry Bauland, CHOC rep; Vince Pileggi, the band's manager; Scott Klopfenstein, band member; Dan Regan, band member; Diane Luker, CHOC rep; Aaron Barrett, band member; Matt Wong, band member; Randy Nichols, booking agent, Artist and Audience; and Tavis Werts, band member. Shown kneeling is band member Andrew Gonzales.

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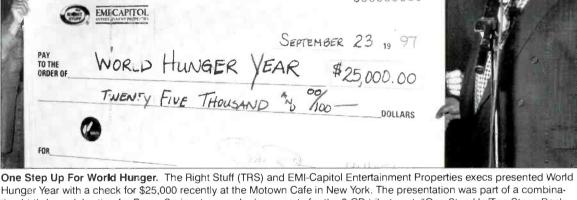
Artful Achievers. The third annual International Achievement in Arts Awards honored execs and artists in music, TV, film, and sports recently at the Beverly Hilton Hotel in Beverly Hills, Calif. Proceeds from the event, hosted by actor Robert Wagner, benefited the Michael Bolton Foundation Inc.; the Whitney Houston Foundation for Women Inc.; the Motion Picture and Television Fund; and scholarships for students majoring in theater arts, dance, and music. Pictured at the event in the back row, from left, are honorees Gregory Peck, actress Veronique Peck, Smokey Robinson, actress Erika Slezak, Celine Dion, and host Wagner. In the front row, from left, are songwriter Diane Warren and actress Dolores Hope. Honorees not shown include Sylvia Rhone, Elektra Entertainment Group chairman/CEO; Tony Brown of MCA Records Nashville; Jennifer Jones Simon, actress; John Crean, chairman of the board, Fleetwood Enterprises Inc.; and Donna Crean, CEO, Fleetwood Enterprises Inc.



Preserving Jazz Film History. The NARAS Foundation, the charitable organization within the National Academy of Recording Arts and Sciences (NARAS), recently hosted the "Music On Film Preservation Project" at the Motion Picture Arts & Sciences theater in Los Angeles. The project was set up to acquire and preserve information about music in jazzoriented films. The information will be made available through the NARAS Research Library. Attending the event, from left, are jazz artist Lyle "Spud" Murphy; Diane Mataraza, executive director, NARAS Foundation; Bill Henderson, actor; Michael Greene, president/CEO, NARAS and the NARAS Foundation; and jazz artist Horace Silver.



Eagle Scout For The Environment. Don Henley, founding member of the Eagles, was awarded the National Humanities Medal by President Bill Clinton and first lady Hillary Rodham Clinton. Henley helped create the Thoreau Institute in Lincoln, Mass., which protects nearly 100 acres of environmentally and historically significant land in the Walden Woods ecosystem.



Une Step Up For World Hunger. The Hight Stuff (THS) and EMI-Capitol Entertainment Properties exects presented wond Hunger Year with a check for \$25,000 recently at the Motown Cafe in New York. The presentation was part of a combination birthday celebration for Bruce Springsteen and release party for the 2-CD tribute set, "One Step Up/Two Steps Back: The Songs Of Bruce Springsteen," on TRS. Shown presenting the check, from left, are Traci Jordan, senior VP/creative director, Motown Cafe; Mark Jaffe, senior VP, product development, EMI-Capitol Entertainment Properties; Bill Ayers, executive director/co-founder, World Hunger Year; Max Weinberg, music director of "Late Night With Conan O'Brien" and founding member of the E-Street Band; and Tom Cartwright, VP, production development, the Right Stuff Records.



The Making of A Miracle. Mindy McCready, Kenny Chesney, and Kevin Sharp joined patients at St. Jude Research Hospital in Memphis to record "Make A Miracle," a track from the upcoming "Country Cares For Kids." The set includes holiday music from Clint Black, Lorrie Morgan, Bryan White, Alabama, and others. Proceeds of "Country Cares" will benefit patients at St. Jude. Pictured in the studio with hospital patients, from left, are BNA recording artist Jason Sellers; McCready; Heath Wright, lead singer of Ricochet; singer/songwriter Skip Ewing; Chesney; BNA recording artist Ray Vega; Curb/Universal artist Kippi Brannon; Frank Myers, "Miracle" co-writer; Teddy Gentry, member of Alabama; RCA recording artist Sara Evans; and Gary Baker, "Miracle" co-writer. Shown kneeling is Randy Owen, lead singer of Alabama.



LIVE For LIFEbeat. Radioactive recording act LIVE stopped by the Los Angeles Free Clinic while on tour for its latest set, "Secret Samadhi." The group added a 25-cent surcharge to the ticket price of 11 shows to be donated to the clinic via LIFEbeat. Pictured at the clinic, in the top row from left, are Bill Mannion, board VP, Los Angeles Free Clinic; Ed Kowalczyk, band member; Chad Taylor, band member; and Chad Gracey, band member. In the bottom row, from left, are Mike Morgan, peer educator, Los Angeles Free Clinic; Crystal D'Angoura, peer educator, Los Angeles Free Clinic; Patrick Dahlheimer, band member; and Efrain Reyes, peer educator, Los Angeles Free Clinic.

Dance Artists & MUSIC

'Groove' May Pick Up Where 'Bandstand' Left Off

WATCH FOR THIS: Is the time right for the '90s clubland equivalent to "American Bandstand"? Though many have peddled an assortment of ideas influenced by the famed television show for several years, a firm answer appears to be imminent now that Vision Entertainment producer Andy Richardson has secured a launching pad for "The Groove."

The 30-minute program hits the air Dec. 20 on WXIN (Fox 59) Indianapolis, and it looks like a real winner. Hosted with ample Jenny McCarthystyled humor and runway-model beauty courtesy of Catt Sadler, "The Groove" scores largely on its simplicity and the natural energy created by the freewheeling atmosphere of Eden, the local nightclub where the show is taped.

Here's perhaps the best thing about "The Groove": There's *nothing* but pure dance music showcased. Not even a teeny-tiny drop of pop-friendly rap or jeep music has been slipped into the mix—and the show still sparks with mainstream accessibility. The first



by Larry Flick

Richardson, Hayslett, and the rest of "The Groove" posse have done to assemble a credible yet easily marketable dance music program.

SEE THE LIGHT: One of the perennial difficulties of our job is watching noteworthy projects dissolve into obscurity. It was particularly disappointing to see Lighthouse Family's charming Polydor debut, "Ocean Drive," disappear this autumn before it could completely connect with willing listeners.

The album had everything going for it: smooth rhythms, courtesy of producer **Mike Peden**; infectious pop melodies by musician **Paul Tucker**; and quietly masculine soul singing by

e show still sparks with accessibility. The first melodies by musician **Paul Tucker**; and quietly masculine soul singing by

Subliminal Excitement. Erick Morillo, left, and Mark Finkelstein recently toasted the launch of Morillo's New York-based indie Subliminal Records, which is distributed in the U.S. by Finkelstein's venerable Strictly Rhythm Records. Subliminal's first release is "Cro-Magnon," an underground house dub by Constipated Monkeys, aka producers Harry Romero and Jose Nuñez. Also coming soon on the label is "Fun," a Morillo production fronted by legendary diva Jocelyn Brown.

episode features a live performance by Le Click front woman Kayo, as well as street fashion segments, videoclips, and clubland news provided by popular underground 'zine Dance Music Authority. In fact, the publication's publisher, Gary Hayslett, is a music consultant for the program, providing the essential perspective of a person who lives in the trenches of the dance community on a daily basis.

At this point, WXIN has committed to airing several episodes of "The Groove," including shows with performances by **Robin S.** and **Inoj**, with an eye toward adding the program to its permanent lineup early next year. Richardson also has begun shopping for a national syndication deal. Word has it that a number of Fox affiliates around the country will be closely monitoring WXIN's ratings and are seriously considering the program.

Wanna see "The Groove"? Dial up your local station and start asking for it. As with most things worth having, no one is going to hand it to you. You've got to be willing to break a sweat—like Tunde Baiyewu that should make Seal sweat (if not inspire him to finally complete his own belated album). But its failure to instantly ignite a sales or radio fire here—despite huge success in nearly every other territory in the world—led to a swift disappearance from the label's promotional priority list.

Perhaps we're showing our Pollyanna stripes, but we're optimistic that the act's stronger second set, "Postcards From Heaven," will meet with a warmer stateside response once it's released early next year. It started circulating in Europe a few weeks ago to ardent consumer response.

Tucker finds it ironic that the act is traveling a slower road to stateside success, given that the British-bred act has frequently been mistaken for an American group overseas.

"We've even shot our videos in the States," he says with a grin. "So much of the album was consciously directed toward American audiences. My childhood was filled with the music of artists like Stevie Wonder and Marvin Gaye. Their spirit is all over both albums."

Fortunately, the lads didn't opt to mimic the sound of their heroes. Rather, "Postcards From Heaven" cuts like "Let It All Change" and "Sun In The Night" show the band digesting and interpreting the influence of Wonder and Gaye. "Raincloud" is especially potent, as it places Baiyewu's relaxed performance within a smooth arrangement of fluttering acoustic guitars and firm funk rhythms.

"The intention of the song is to run against the overriding mood of darkness that seems to be covering different parts of the world," Tucker says. "It's about picking yourself up and looking beyond the day's problems. People seem to respond to that message. They want to find a way out of the darkness."

Although they're happily stomping in support of "Postcards From Heaven," Tucker and Baiyewu are already thinking about their next album. "Quite frankly, it'll offer more of the same—but with a hint of the growth as humans we've experienced, of course," Tucker says.

ANITA, WHERE ARE YA? Isn't it ironic how some of the more beloved or compelling artists from the disco era are nowhere to be found, while there's an army of one-hit (and even more near-hit) wonders who simply refuse to go away?

It took a nationwide search to pull Yvonne Elliman from the shadows of self-imposed retirement in California for WKTU New York's recently rained-out "Saturday Night Fever" anniversary show—which has been rescheduled for Jan. 31 at the Theatre at Madison Square Garden, by the by. Also, we still have yet to unearth the mysterious Andrea True, though we desperately cling to the hope that she'll eventually come out of hiding.

Now we're on the hunt for Anita Ward, whose squeaky soprano rendered "Ring My Bell" an instant classic. This, however, is not completely an act of self-indulgence and personal curiosity. We actually know a couple industry folks who are *extremely* interested in working with the woman. Is that enticing enough for ya, doll? Give us a call!

LISTEN UP, FOLKS: Once again, we're finding ourselves bonding more with unsigned dance music than the often tired, derivative stuff that labels think will bring them pop success. When will they learn?

Both items come from the plush publishing stable of Warner/Chappell Music, where A&R VP Patrick Conseil has done wonders developing young writers and artists. First we have Reeves, a 26-year-old hunk with a voice mildly reminiscent of Rick Astley and George Michael. Paired with veteran producer/tunesmith Tommy Faragher and the fast-rising team of Cosgrove and Clark, he's concocted a four-song demo that strobes with NRGetic rhythms and sunny lyrics. Never Gonna Stop Me (Loving You)" is particularly strong, with its sweeping disco tone and anthemic chorus.



Catching Sunscreem. The members of enduring U.K. techno troupe Sunscreem get playful after a recent performance at George Dellinger's successful Tea party at Life in New York. The act is trekking around the U.S. in support of its first Popular/Critique collection, which is due in early 1998. The album is preceded by the single "Catch," which is already a dancefloor staple throughout much of the world. Pictured, from left, are Dellinger and Sunscreem's Paul Carnell, Lucia Holm, and Nick Slingsby.

Even more pop-ready is JamPack, a Danish act masterminded by Delgado and Johnny Jam, who are still deservedly aglow from their massive production of "Barbie Girl" by Aqua. With cutie-pie singer Bee happily chirping, simplistic but contagious cuts like "Feel The Power Of Love" and "Don't Break My Heart" have undeniable crossover potential. The latter song is especially noteworthy, with its shuffling midtempo groove and candysweet chorus.

And, of course, Conseil continues to diligently work on behalf of **Billie Ray Martin**, whose current demo shows her continued exploration of various sounds and styles, including electronica ("Don't Believe A Word"), Euro-pop ("Honey"), and moody pop balladry ("I've Never Been To Memphis"). We hold hope that there's a label executive out there capable of understanding and embracing Martin—a unique artist who has long designed music for the more sophisticated, adventurous ear. Such an extraordinary talent deserves



a forum of expression as well as the opportunity to be discovered.

LINE 'EM UP: Ya gotta love industry veteran (and clubland graduate) Daniel Glass and his energetic posse at GlassNote Records. They intend to make some big noise. The label thrusts its way onto dancefloors with "Harder," a deep li'l ditty by Sabateur. Good taste prevents us from directly quoting the song's saucy lyrics, though we'll hint that vocalist Miss Clohe Nicolle's breathy commands to do something "harder" have nothing to do with macrame or gardening.

macrame or gardening. Produced by Paul Roessler and Geza X. (who has presided over countless punk classics by Dead Kennedys and Black Flag, among others), "Harder" rattles with prickly industrial-funk beats, metallic guitars, and icy-cool synths. Although radio will find even the bleep-infested "clean" version too hot to touch, we expect this track to become an immediate staple of the electronic/rave circuit and college clubs that subscribe to the vibe of Meat Beat Manifesto, KMFDM, and early Nine Inch Nails. Racy fun stuff that you don't wanna play around your momma. With such a startling and effectively attention-grabbing first dance record, we're alternately afraid and intrigued at what Glass and company will serve up next.

If you've been missing the presence of Sabrina Johnston as much as we have, then you'll be equally delighted to discover her as the belter on Rimbaud's "Hard Times" 12-incher. Nabbed by Submarine Records following a solid run in the U.K. on Top Banana, this R. Dougan production effectively merges twinkly Euro-NRG synths with a hearty groove that's rooted in deep house. It's an unwielding stylistic blend that is held together by Johnston's white-knuckled performance. This lady has developed an amazing range in the five or so years since her breakthrough hit, "Peace." It breaks our heart that she hasn't found a label with the vision to let her properly strut her stuff on a full-length album. Perhaps this winning single will (Continued on next page)

| <u>ж</u> – ; | KS T | WKS. ON CHART | CLUB PL COMPILED FROM A NATIO OF DANCE CLUB PLA | NAL SAMPLE YLISTS. |
|--------------------------------|----------------------|------------------|--|--|
| WEEK LAST | WEEN 2 WKS AGO | WKS | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
| D 2 | 3 | 10 | * * NO. 1 * ECUADOR ULTRA/FFRR 006/ISLAND 1 | veek at No. 1 ◆ SASH! |
| 2) 3 | 8 | 7 | CHELSEA PRESS 2 JELLYBEAN 2529 | DAT OVEN |
| 3 1 | 2 | 7 | DRAMA TWISTED 55403/MCA | CLUB 69 FEATURING KIM COOPER |
| 4 4 | 7 | 8 | TO BE IN LOVE MAW 021/STRICTLY RHYTHM | MAW |
| 5) 7 | 11 | 6 | | CLUB 69 FEATURING SUZANNE PALMER |
| 5 5 | 10 | 8 | BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR | |
| 15 | - | 5 | NEVER GONNA FALL ARISTA PROMO | LISA STANSFIELD |
| | | 6 | LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRIS | |
| 12 | - | 6 | CATCH PULSE-8 PROMO/POPULAR | SUNSCREEM |
| 0 18 | - | 4 | | (FEATURING Q-TIP AND JONI MITCHELL) |
| 1 14 | - | 7 | GET READY TO BOUNCE EDEL AMERICA 3722 | BROOKLYN BOUNCE |
| 1 14 2 9 | 10 | 9 | TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521 | |
| 2 9 3 6 | 4 | 10 | DEEP DAY MAXI 2061 | KATRINA VAUGHN |
| 4 8 | 5 | 9 | AIN'T NO NEED TO HIDE CHAMPION 331 | SANDY B |
| 4 0 5 13 | - | 12 | JAMES BOND THEME ELEKTRA 63904/EEG | ◆ MOBY |
| 6) 23 | | 4 | ONE GOOD REASON MAXI 2060 | SOULSHOCK |
| 7 10 | | 10 | CLOSER THAN CLOSE BIGBANG IMPORT | ROSIE GAINES |
| 8) 24 | | 5 | DAY BY DAY LOGIC 52033 | ♦ REGINA |
| 9 21 | - | 5 | THE RIGHT WAY HEVI FLOE IMPORT | ERIC GADD |
| 0 19 | | 7 | SUNSTROKE EDEL AMERICA 9139 | ◆ CHICANE |
| 0 15 | | | | |
| 1) 32 | 41 | 2 | | CK ★ ★ ★ HOUSE OF PRINCE FEATURING OEZLEM |
| 2 26 | - | 3 | PERFECT LOVE TWISTED 55404/MCA | BYRON STINGLY |
| 2 20 3) 33 | | 4 | SING A SONG NERVOUS 20283 | VO MERCY |
| 3 33 4 16 | | 9 | KISS YOU ALL OVER ARISTA 13438 | |
| 5 25 | | 9 | | HITEBIRD FEATURING VERONICA BROWN |
| 6 17 | | 8 | CLAP YOUR HANDS FFRR/LONDON 570037/ISLAND | LIL LOUIS & THE PARTY |
| 7 29 | | 0 | THEME FROM THE VALLEY OF THE DOLLS WARNER BRO | S. 43952 K.D. LANG |
| 8 39 | - | 2 | | KIMARA LOVELACE |
| 9 20 | | 13 | CIRCLES KING STREET 1070 | ◆ KIM ENGLISH |
| 0) 42 | -+ | 2 | LEARN 2 LUV NERVOUS 20248 SPICE UP YOUR LIFE VIRGIN 38620 | ◆ SPICE GIRLS |
| | - | _ | | |
| 1 22 2) 35 | | 9 | DON'T GO LOGIC 64974/RCA | LE CLICK FEATURING KAYO |
| | | 4 | WHAT WOULD WE DO '97 AFRO WAX 003 | D.S.K. |
| <u></u> | - | | | |
| K | | 2 | | |
| 5) 37 6) 38 | - | 3 | WANNA B LIKE A MAN VU 38615/VIRGIN | ◆ SIMONE JAY ◆ VERONICA |
| X | | 3 | RISE H.O.L.A. 341031 | |
| | - | 7 | SOMETHING TO BELIEVE IN ATLANTIC PROMO YOU CAN DO IT DELICIOUS VINYL 1232 | LINDA EDER THE BRAND NEW HEAVIES |
| 8 31 9 27 | | 11 | BE MY BABY INTERHIT 54012/PRIORITY | ← CAPPELLA |
| 0 41 | | 3 | | ◆ CAPPELLA ◆ DJ SUPREME |
| | - | - | | |
| 1) 46 | | 2 | | GIGABYTE |
| 2 36 | _ | 5 | BALLAD OF CLEO & JOE EPIC 78694 | CYNDI LAUPER |
| 3 48 | - | 2 | DANCE (DO THAT THING) STRICTLY RHYTHM 12523 | BLACK MAGIC |
| 4 30 | 13 | 15 | RUN TO YOU EIGHTBALL 45217/LIGHTYEAR | JOI CARDWELL |
| 5) N | ew b | | | |
| | | 1 | LAND OF ECSTASY SQUEAKY CLEAN 539 | |
| <u> </u> | EW > | 1 | SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR | MACK VIBE FEATURING JACQUELINE |
| | EW | 1 | ROCK THE FUNKY BEAT WARNER BROS. 43957 | NATURAL BORN CHILLERS |
| | EW | 1 | YOU ARE MY FRIEND JELLYBEAN 2535 | |
| 9 34 | | 9 | AMI WA WA (SOLO POR TI) NONESUCH 79480/ATLANTIC | GIPSY KINGS |
| 0 44 | 38 | 10 | LIKE A STAR TIMBER! 738/TOMMY BOY | CYNTHIA |

| Ю | ard. HOT DANC | F | | V | | JISI |
|-------------------|--|------------------|--------------|----------------|------------------|---|
| | COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. ARTIST | THIS | LAST WEEK | | WKS. ON CHART | TM 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, INC. TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL ARTIST |
| | * * * No. 1 * * * | | | | | * * * No. 1/Hot Shot Debut * * |
| | CUADOR ULTRA/FFRR 006/ISLAND 1 week at No. 1 SASH! | (1) | _ | W Þ | 1 | IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (T) (0) BAD BOY 79126/ARISTA 1 week at No 1 + PUFF DADDY & THE FAMILY |
| | HELSEA PRESS 2 JELLYBEAN 2529 DAT OVEN | (2) | 5 | | 2 | YOU KNOW MY STEEZ (T) (X) NOO TRYBE 38624/VIRGIN |
| | RAMA TWISTED 55403/MCA CLUB 69 FEATURING KIM COOPER O BE IN LOVE MAW 021/STRICTLY RHYTHM MAW | 3 | 4 | 3 | 9 | |
| | O BE IN LOVE MAW 021/STRICTLY RHYTHM MAW UCH BETTER TWISTED 55333/MCA CLUB 69 FEATURING SUZANNE PALMER | 4 | 4 | 4 | 27 | SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (M) (T) EASTWEST 6391/JEEG |
| | EAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR VICTOR CALDERONE | 6 | 2 | 4 | 4 | |
| | EVER GONNA FALL ARISTA PROMO LISA STANSFIELD | 0 | 2 | 2 | 4 | |
| | OVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE BT | | 10 | 10 | | * * * GREATEST GAINER * * * |
| | ATCH PULSE-8 PROMO/POPULAR SUNSCREEM | $\overline{)}$ | 18 | 12 | 4 | BREAKING ALL THE RULES (T) (X) GEFFEN 22304 SHE MOVES |
| | OT 'TIL IT'S GONE VIRGIN PROMO → JANET (FEATURING Q-TIP AND JONI MITCHELL) | (8) | 13 | 11 | 10 | ONE MORE NIGHT (T) (X) TOMMY BOY 786 AMBER |
| | | 9 | NE | WÞ | 1 | PLEASE (X) ISLAND 572195 ♦ U2 |
| | ET READY TO BOUNCE EDEL AMERICA 3722 | 10 | NE | WÞ | 1 | I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500/JIVE 2PAC |
| | URN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521 PRAXIS FEATURING KATHY BROWN | 11 | 8 | 6 | 5 | ALL CRIED OUT (T) (X) TRACK MASTERS/CRAVE 78736/EPIC ALLURE FEATURING 112 |
| | EEP DAY MAXI 2061 KATRINA VAUGHN | 12 | 10 | 7 | 6 | EVERYTHING (T) (X) MCA 55354 |
| | IN'T NO NEED TO HIDE CHAMPION 331 SANDY B | 13 | 7 | 5 | 12 | OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK |
| | AMES BOND THEME ELEKTRA 63904/EEG | (14) | 20 | 19 | 3 | NO, NO, NO (T) (X) COLUMBIA 78687 |
| | NE GOOD REASON MAXI 2060 SOULSHOCK | 15 | 14 | 8 | 11 | YOU MAKE ME WANNA (T) (X) LAFACE 24269/ARISTA |
| | LOSER THAN CLOSE BIGBANG IMPORT ROSIE GAINES | 16 | 16 | 17 | 7 | I'M NOT A PLAYER (T) LOUD 64909/RCA |
| | AY BY DAY LOGIC 52033 | (17) | 24 | 9 | 20 | YOU'RE NOT ALONE (T) (X) RCA 64904 |
| | HE RIGHT WAY HEVI FLOE IMPORT ERIC GADD | 18 | 19 | 14 | 25 | SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN |
| 7 S | UNSTROKE EDEL AMERICA 9139 | (19) | NE | wÞ | 1 | SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS. |
| | * * * POWER PICK * * * | 20 | 12 | 13 | 14 | HONEY (M) (T) (X) COLUMBIA 78665 |
| 3 P | ERFECT LOVE TWISTED 55404/MCA HOUSE OF PRINCE FEATURING OEZLEM | (21) | 35 | 45 | 7 | I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618 |
| | ING A SONG NERVOUS 20283 | 22 | 17 | 24 | 24 | THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381 		 DEBORAH COX |
| | ISS YOU ALL OVER ARISTA 13438 NO MERCY | 22 | 22 | 16 | 5 | SOMEWHERE/A RED LETTER DAY (T) (X) ATLANTIC 84033/AG PET SHOP BOYS |
| | VORDS THAT YOU SAY STRICTLY RHYTHM 12517 WHITEBIRD FEATURING VERONICA BROWN | (24) | | ₩► | 1 | LOLLIPOP (CANDYMAN) (T) MCA 55411 |
| | LAP YOUR HANDS FFRR/LONDON 570037/ISLAND LIL LOUIS & THE PARTY | (25) | | ENTRY | 3 | MAGIC ORGASM (T) (X) TWISTED 55370/MCA HOUSE HEROES |
| | HEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952 K.D. LANG | (26) | 40 | 15 | 11 | THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG ALLYAH |
| | BELIEVE VELOCITY 61007 PRO TOOLZ FEATURING ALTHEA MCQUEEN | 27 | 15 | 15 | 2 | HOME/USELESS (T) (X) MUTE/REPRISE 43906/WARNER BROS. |
| | IRCLES KING STREET 1070 | 200 | | | 1 | |
| | EARN 2 LUV NERVOUS 20248 | (28) | | .₩ ► | 4 | SAMBA DE JANEIRO (T) (X) TOMMY BOY 417 FELIZIA RUN TO YOU (T) (X) EIGHTBALL 54217/LIGHTYEAR JOI CARDWELL |
| | PICE UP YOUR LIFE VIRGIN 38620 SPICE GIRLS | 30 | 46 6 | 10 | 4 | |
| | ON'T GO LOGIC 64974/RCA LE CLICK FEATURING KAYO | | 6 | 10 | - | |
| | VHAT WOULD WE DO '97 AFRO WAX 003 D.S.K. | 31 | 27 | 20 | 15 | YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761 |
| | IPGROOVE LOGIC 51764 | 32 | 33 | 28 | 10 | MY LOVE IS THE SHHH! (T) WARNER BROS. 43919 SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA |
| | HOE WAS ON THE OTHER FOOT MCA PROMO PATTI LABELLE | (33) | 49 | 47 | 27 | I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA PUFF DADDY & FAITH EVANS (FEAT. 112) PUFF DADY & FAITH EVANS (FEAT. 112) |
| | VANNA B LIKE A MAN VU 38615/VIRGIN | 34 | | ENTRY | 9 | SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923/MERCURY |
| | ISE H.O.L.A. 341031 VERONICA | 35 | 9 | 18 | 12 | LOVE IS ALIVE (T) (X) DV8 582349/A&M SRD PARTY CDIOS (ID VOLDA LIES (T) VRDAW 28500 CDIOS (ID VOLDA LIES (T) VRDAW 28500 CDIOS (ID VOLDA LIES (T) VRDAW 28500 |
| | OMETHING TO BELIEVE IN ATLANTIC PROMO LINDA EDER | 36 | 26 | 22 | 4 | SPICE UP YOUR LIFE (T) VIRGIN 38620 SPICE GIRLS |
| | OU CAN DO IT DELICIOUS VINYL 1232 THE BRAND NEW HEAVIES | 37 | 21 | 25 | 10 | PHENOMENON (T) DEF JAM 568081/MERCURY |
| | E MY BABY INTERHIT 54012/PRIORITY | 38 | 41 | 26 | 10 | |
| | HA WILDSTYLE INTERHIT 54015/PRIORITY | (39) | | ₩ ► 25 | 11 | DIGITAL (T) (X) FFR7/LONDON 570057/ISLAND |
| | T'S MY LIFE SPORE IMPORT GIGABYTE | 40 | 38 | 35 | 11 | BUTTA LOVE (T) (X) ARISTA 13413 |
| | ALLAD OF CLEO & JOE EPIC 78694 CYNDI LAUPER | 41 | 30 | 27 | 3 | RICHTER SCALE (T) DEF JAM 568057/MERCURY |
| | ANCE (DO THAT THING) STRICTLY RHYTHM 12523 BLACK MAGIC | (42) | 48 | 21 | 6 | WHAT I NEED (T) STREET LIFE 78150/ALL AMERICAN CRAIG MACK |
| 15 R | UN TO YOU EIGHTBALL 45217/LIGHTYEAR JOI CARDWELL | 43 | | ENTRY | 22 | NOT TONIGHT/CRUSH ON YOU (M) (1) (0) UNDEASTOWNY BOY 95574/AG + LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ |
| | * * * HOT SHOT DEBUT * * * | (44) | | ENTRY | 14 | AROUND THE WORLD (T) SOMA 38608/VIRGIN • DAFT PUNK |
| | AND OF ECSTASY SQUEAKY CLEAN 539 PILGRIMAGE | 45 | 23 | 29 | 12 | DON'T GO (T) (X) LOGIC 64974/RCA LE CLICK FEATURING KAYO |
| | KY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR MACK VIBE FEATURING JACQUELINE | (46) | - | w Þ | 1 | BELO HORIZONTI (T) (X) VIRGIN UNDERGROUND 38622/VIRGIN |
| 1 S | | 47 | 36 | - | 2 | BENEDICTUS (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM BRAINBUG |
| 1 S 1 R | OCK THE FUNKY BEAT WARNER BROS. 43957 • NATURAL BORN CHILLERS | | 0.5 | | | |
| 1 S 1 R 1 Y | OU ARE MY FRIEND JELLYBEAN 2535 INSTINCT | 48 | 29 | 30 | 7 | THEME FROM THE VALLEY OF THE DOLLS (T) (X) WARNER BROS. 43952 K.D. LANG |
| 1 S 1 R 1 Y | | 48 (49) 50 | | 30 ₩► 31 | 7 1 5 | THEME FROM THE VALLEY OF THE DOLLS (T) (X) WARNER BROS. 43952 K.D. LANG GET FUNKY (T) TWISTED 55368/MCA THE WATER CHAMBER KISS YOU ALL OVER (T) (X) ARISTA 13438 NO MERCY |

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

DANCE TRAX

(Continued from preceding page)

do the trick.

Mary J. Blige disciples should start sprinting to the nearest import shop for a copy of "Missing You," the latest U.K. single release from her gorgeous "Share My World" collection. But be prepared for the song's transformation into a house anthem by Curtis and Moore. If you're as emotionally bonded with the original Babyface production as we are, you may be unpleasantly jarred at first. However, open your mind and allow the production team's rumbling percussion, lush disco strings, and smooth piano lines to work their magic. You'll be twirlin' and testifyin' within minutes. In fact, we've got our fingers crossed that MCA will see fit to issue these mixes domestically.

Remember T'Pau's 1987 smash "Heart And Soul"? Of course ya do. Who could forget that hook, right? Band leader Carol Decker has enlisted mix-masters Society and Rafe McKenna to update Michael Moran's production with grooves suitable for current consumption. The results of

this RPMedia/BMG U.K. release are varied. McKenna valiantly tries to reinvent the tune with jeep-funk flavor and nearly destroys the richly layered verse/chorus interplay that made the single so memorable in the first place. Society fares far better with a handbag-swingin' trance-NRG remix that will have peak-hour punters happily trippin' and twirlin'. Neither mix can hold a candle to the original recording, but they're quite festive and noteworthy, nonetheless.

Whilst we're in an '80s frame of

mind, we want to encourage you to pick up the latest edition of Rhino's "Just Can't Get Enough: New Wave Dance Hits" compilation series, of which there are 15 volumes. With cuts like "Lawnchairs" by Our Daughter's Wedding, "Moody" by E.S.G., and "Cavern" by Liquid Liquid, the set covers pop-oriented new wave hits with a decidedly club-conscious vibe.

Overseen by Barry Zeger, this series merits applause largely for managing to avoid using the same five songs that seem to appear on every retro collection culled from '80s-era material.

And if you wanna go even further back, you simply cannot lose with the '70s-driven "Boogie Nights" soundtrack. Oooh, baby . . . you need this set not only for disco fodder like "Jungle Fever" by Chakachas, but for goofy pop yummers like "Sister Christian" by Night Ranger and "Brand New Key" by Melanie. Now there are a pair of tunes ripe for hi-NRG covers! Capitol is fast assembling a second set of songs from the film, due in early '98.

Coun ARTISTS & MUS



A Monumental Affair. Debut act Dixie Chicks performed at a launch party for Monument Records in Nashville, Shown in the back row, from left, are Sony Music Nashville executive VP Paul Worley and Monument's national promotion director Bart Allmand, promotion coordinator Tommy Laird, Northeast/Midwest promotion regional manager R.J. Meacham, Southwest regional manager Mike Ring, country promotion VP Larry Pareigis, and Southeast regional manager Wix Wichmann. In the front row, from left, are Emily Erwin and Martie Seidel of the Dixie Chicks, Sony Music Nashville president Allen Butler, Natalie Tarabay of the Dixie Chicks, and Monument West Coast regional manager Pam Newman.

Akins Single Sparks 'Livin'' Interest Georgia Tour Part Of Decca's Plan For Album

BY DEBORAH EVANS PRICE

NASHVILLE-Whenever an artist issues a record that evokes a strong reaction, it's time to start fanning the flames and building a fire. That's exactly what Decca Records is trying to do with "More Than Anything, the first single from Rhett Akins' latest album, "What Livin's All About," to be released Jan. 13.

"We have a song that is really connecting with people out there," says MCA Nashville VP of sales and mar-keting Dave Weigand. "I'm seeing immediate reaction to the current single.'

Decca senior VP/GM Shelia Shipley-Biddy agrees. "This is the kind of song that if people are allowed to hear it, it will ring a bell for them," she says. "We've had stations who've played it as few as one or two times getting immediate calls. We've put cassette singles in the marketplace, and where we're getting airplay,

Credible Book By Feiler Checks Out 'The Changing Face Of Nashville'

DETWEEN THE COVERS: Not much that appears in print about country music is worth a damn, especially in book form. One book that looms on the horizon, though, is one of the best about country music to appear in years. Bruce Feiler's "Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes And The Changing Face Of Nashville" is due in May 1998 from Avon Books and will come highly recommended from this quarter.

Feiler is one of a disappearing breed: the immersion

journalist, who totally immerses himself, fulltime, in his subject. For his last book, he joined the circus for a year, so moving to Nashville was not so much of a stretch for him. The result, though, is a highly satisfying exploration of what is happening in and to modern country music, seen primarily through the eves of Brooks, Judd, and Haves. You may think you knew those three artists,



by Chet Flippo

but you didn't at all and won't until you read Feiler's exhaustive profiles. (Some revelations about Brooks and Wynonna, especially, will surprise you, but we'll hold off on those for now.)

The writing is also a sad reminder of just how re-created, airbrushed, and sanitized artists like this come across in journalism today. After the publicity machines, media coaches, and spin doctors took over show business in the 80s, the artists became stick figures or cardboard cutouts-simply creations of the star-making machinery. It's no coincidence that Brooks speaks of himself in the third person. Anyhow, Feiler gets into these artists' lives and under their skin, and along the way he presents a compelling look at the heart of Nashville today and what's happened to it during the recent go-go years.

Also on the book front, the Country Music Foundation's long-awaited "Encyclopedia Of Country Music" is due to go to press in fall of next year. Oxford University Press is the publisher of the 40-pound tome.

UN THE ROW: Johnny Cash was released Dec. 1 from Baptist Hospital here after being treated for double pneumonia. The country legend has been diagnosed with Shy-Drager Syndrome, a form of Parkinson's disease ... Our

condolences to family and friends of guitarist Jimmy Dempsey, who died Nov. 30 in Owensboro, Ky., at age 60. He was a longtime Nashville session guitarist and member of the Atlanta Country Music Hall of Fame.

Continuing the trend to meet listener response to early radio play of album tracks (Billboard, Nov. 15), Curb Universal has rush-released Wynonna's "Come Some Rainy Day" as a single. Wynonna makes an appearance on the Dec. 13 "Concert Of Hope" TV special on CBS. Tim McGraw also

appears on the show, which stars Natalie Cole McGraw and his wife, Faith Hill, took honors for No. 1 video of the year for their duet "It's Your Love" in the CMT 1997 Countdown. McGraw was also named male video artist of the year. The female honor went to Deana Carter. Brooks & Dunn took top group/ duo honor, and rising video star awards went to

Kevin Sharp, Sherrié Austin, and Sons Of The Desert.

PEOPLE: BNA Records and the Kentucky Headhunters have parted ways in what is described as an ami-cable separation . . . The Atlanta Rhythm Section signs with River North Records ... Baillie & the Boys sign with Prestige Entertainment Inc. for exclusive booking ... Balmur Entertainment's publishing division signs singer/songwriter Rick Barron ... Camille Harrison signs a publishing agreement with Hamstein/Nashville ... Ramblin' Jack Elliott signs with HighTone Records; Guy Clark and Emmylou Harris will be among the guest artists on his label debut album, "Friends Of Mine," due March 17.

Dwight Yoakam's postponed benefit concert for the Los Angeles Mission is now set for Dec. 21 at Billboard Live in Los Angeles.

UN THE RECORD: Ernest Tubb's last recordings are now available on Nashville's First Generation Records. The 47 cuts stem from the Pete Drake-produced sessions that stretched over the years 1979-1981. Twenty of these songs were released as overdubbed duets on the 1979 Cachet album "The Legend And The Legacy," which was withdrawn from release. The overdubs have now been removed.

we're seeing sales double or triple or even [quintuple] what they've been the week before.

According to Weigand, the label seeded Akins' top 50 markets by giving 15,000 copies of the single to

where we knew we had past success

at radio. When we got the product

into the market, in some markets

sales quadrupled. We wanted to cre-

ate a story before we solicited the

album to our accounts. Our feeling is

that the single is a reaction record.

and if we can convince retailers to

put it in the markets where we are getting airplay, we'll sell product."

Shipley-Biddy is pleased with the strategy and how it is setting up

"What Livin's All About." "When

you're trying to show people that you

have a reaction record, you can't do

that unless you have product in the

market," she says. "Dave came to us

with that idea . . . and it worked.

We've seen dramatic increases in

sales, which shows if the product is there, people will buy it, and we hope

the same is going to be true with the

album when we get it out there. To

have a sales story-to be able to have

something to take back to radio, not

only the airplay stories we're getting,

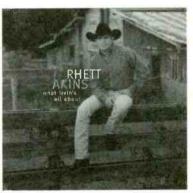
but a retail consumer story-I think,

Another key component of the

is extremely important right now."



retailers. "We looked at a combination of his radio success, his past history at radio in those markets, and sales," Weigand says. "We gave Rhett's singles to retail gratis to make sure we got it into the markets



marketing plan is the Rhett Akins Across Georgia tour. "This tour will span two weeks where Rhett will perform in as many Georgia counties as possible," says Weigand. "This will happen the last two weeks of January. One of Rhett's dreams is to perform in every county in Georgia.'

"I've always been interested in history and geography," Akins says. 'I've always been a real big fan of my home state . . . and I like backroads. Anytime I have time off, I like to drive out in the country and see small towns. I've always wanted to travel to every single county in Georgia, hang out, and talk to people and find out the history. And one of my goals was to take a picture of all the courthouses and maybe make my own book someday."

Akins will get a good start on his book during his promotional tour, as he's scheduled to perform acoustically at county courthouses and city halls in 50 counties. The label will be partnering with Ford, which will donate a Ford Expedition for Akins to travel in. Weigand says the label is developing a contest in which it (Continued on page 33)

Picking On The Greats. A group of guitar legends convened recently in Nashville for an induction ceremony by Hollywood's RockWalk. Meeting at the Country Music Hall of Fame in the front row, from left, are Chet Atkins and Hank Garland. In the back row, from left, are James Burton, Scotty Moore, Duane Eddy, and Peter Frampton.

www.americanradiohistory.com

Board HOT COUNTRY SINGLES & TRACKS WKS. ON CHART 2 WKS TITLE PRODUCER (SONGWRITER) ARTIST AST VEEN *** No. 1 *** FROM HERE TO ETERNITY MICHAEL PETERSON REPRISE ALBUM CUT 1 week at No. 1 3 Δ 14 1 LONGNECK BOTTLE GARTH BROOKS (2)2 4 6 4 SHANIA TWAIN (C) (D) (V) MERCURY 568062 LOVE GETS ME EVERY TIME 3 11 1 1 1 TRACE ADKINS 58680 THE REST OF MINE (4) 15 4 9 10 (C) (D) (V) CAPITOL NASHVILLE 58680 PAM TILLIS (V) ARISTA NASHVILLE 13096 BEARD) LAND OF THE LIVING (5)5 8 8 15 A PATTON T.SILLERS) B.J.WALKER, JR., F. HILLIS (M. HALLEN, C. CHAMBERLAIN) ALAN JACKSON 6 7 6 11 10 MARTINA MCBRIDE A BROKEN WING \overline{T} 11 9 14 7 HOUSE, S. HOGIN, P. BARNHART) GEORGE STRAIT TODAY MY WORLD SLIPPED AWAY 3 15 8 3 5 (V) MCA NAS SOMETHING THAT WE DO ◆ CLINT BLACK 2 9 2 2 16 TOBY KEITH WITH STING I'M SO HAPPY I CAN'T STOP CRYING (10) 12 13 10 10 V) MERCI PLEASE R.ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN) ♦ THE KINLEYS 7 11 20 10 7 ANGEL IN MY EYES C.PETOCZ (B.DALY,T.MULLINS) ◆ JOHN MICHAEL MONTGOMERY 12 12 15 19 11 WATCH THIS J.STROUD.C. WALKER (A.SMITH, A.BARKER, R.HARBIN) CLAY WALKER 19 4 13 6 5 PATTY LOVELESS YOU DON'T SEEM TO MISS ME (14)16 18 13 14 * * * AIRPOWER * * * HE'S GOT YOU **BROOKS & DUNN** (15) 15 19 27 9 ROOKS, R. DUNN (R. DUNN, T. MCBRIDE) TA NASHVILLE 1310 YOU WALKED IN LONESTAR (16) 14 17 16 14 ,B.ADAMS) I HAVE TO SURRENDER ♦ TY HERNDON (17) 17 18 21 13 *** AIRPOWER *** DIAMOND RIO IMAGINE THAT (18) 22 25 18 A.D.CLUTE, DIAMOND RIO (D.GEORGE, J.TIRRO, B. WHITE) ARISTA NAS * * * AIRPOWER * * * ON THE SIDE OF ANGELS W.C.RIMES (G.BURR.G.HOUSE) LEANN RIMES (19) 19 21 22 10 CURB ALBUM CUT LOVE OF MY LIFE SAMMY KERSHAW (20) 20 24 33 8 IRV 568140 (V) MEI JUST TO SEE YOU SMILE TIM MCGRAW (21) 44 19 21 31 ER.T.MARTIN) OF COURSE I'M ALRIGHT ALABAMA (22) 22 23 26 10 LEE ANN WOMACK YOU'VE GOT TO TALK TO ME (23) 28 32 7 23 ◆ LILA MCCANN I WANNA FALL IN LOVE 24 (24) 12 25 28 DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN 25 (25) 32 37 5 THANK GOD FOR BELIEVERS MARK CHESNUTT 26 17 12 20 2 OHNSON) DID I SHAVE MY LEGS FOR THIS? DEANA CARTER 27 (27) 27 31 7 (C) (D) (V) CA C.FARREN LD. GAN CAMERING ♦ TIM MCGRAW 28 20 15 24 1 WHEN LOVE STARTS TALKIN WYNONNA 13 11 29 13 14 .NICHOLSON) (C) (D) (V) CURB 56095 DEANA CARTER TOL NASHVILLE 19646 HOW DO I GET THERE 26 24 20 1 30 A CHANCE KENNY CHESNEY 31 (31) 35 36 10 (V) BNA 64987 D ◆ ANITA COCHRAN (DUET WITH STEVE WARINER) COCHRAN (A.COCHRAN) VILSON (D.DILLON, R.PORTER) WHAT IF I SAID 32 (32) 36 42 6 IF YOU CAN'T BE GOOD (BE GOOD AT IT) ♦ NEAL MCCOY (33) 33 IF YOU CAN TO CONTROL OF THE TOTAL OF TOTAL OF THE TOTAL OF 38 38 9 ◆ TRISHA YEARWOOD AND GARTH BROOKS 34 30 20 17 2 (V) N LOVE IS THE RIGHT PLACE BRYAN WHITE 4 35 33 23 20 ING (M.HUMMON,T.SIMS) ◆ REBA MCENTIRE WHAT IF IT'S YOU 15 36 29 16 15 A IESKI P E OPPAI ONE OF THOSE NIGHTS TONIGHT LORRIE MORGAN 37 (37) 41 43 (V) BNA 65333

| | | ТМ | U | ΠΙΛΟΝΟ | | |
|------------------------------|---|------------------|------------------|---|---|----------------------|
| × | L X | KS | WKS. ON CHART | | ADTICT | PEAK POSITION |
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS | TITLE PRODUCER (SONGWRITER) | ARTIST | PEA |
| 38 | 34 | 29 | 16 | HONKY TONK TRUTH D.COOK,K.BROOKS,R.DUNN (R.DUNN,K.WILLIAMS,L.WILSON) | BROOKS & DUNN (V) ARISTA NASHVILLE 13101 | 3 |
| 39 | 42 | 40 | 9 | POSTMARKED BIRMINGHAM M.BRIGHT (P.VASSAR, D.SAMPSON) | BLACKHAWK (V) ARISTA NASHVILLE 13107 | 39 |
| (40) | 45 | 49 | 4 | STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT) | TRAVIS TRITT WARNER BROS. ALBUM CUT | 40 |
| (41) | 49 | 58 | 6 | THE NOTE D.JOHNSON, J.HOBBS (B.MOORE, M.RAY) | DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE | 41 |
| (42) | 44 | 46 | 11 | MORE THAN EVERYTHING J.STROUD (M.GREEN, A.MAYO) | ♦ RHETT AKINS (C) (D) (V) DECCA 72022 | 42 |
| (43) | 47 | 51 | 7 | THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D. SANDERS,S.DIAMOND) | WADE HAYES (C) (D) COLUMBIA 78745 | 43 |
| (44) | 48 | 70 | 3 | ONE SMALL MIRACLE B.J.WALKER,JR.,K.LEHNING (B.ANDERSON,S.WARINER) | BRYAN WHITE ASYLUM ALBUM CUT | 44 |
| (45) | 46 | 54 | 8 | I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES) | DIXIE CHICKS (C) (D) MONUMENT 78746 | <mark>45</mark> |
| 46 | 39 | 35 | 16 | HAND OF FATE J.SLATE,D.JOHNSON (M.LUNN,M.NOBLE) | SONS OF THE DESERT (C) (D) (V) EPIC 78663 | 33 |
| 47 | 40 | 30 | 13 | WHAT IF I DO D.MALLOY (M.D. SANDERS, E.HILL, D.MALLOY) | MINDY MCCREADY | 26 |
| 48 | 4 3 | 41 | 14 | ONE SOLITARY TEAR E.SEAY, W.RAMBEAUX (S.AUSTIN, S.MANDILE) | SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099 | 41 |
| (49) | 55 | 59 | 5 | JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (D.L.MURPHY) | DAVID LEE MURPHY (v) MCA NASHVILLE 72024 | 49 |
| 50 | 50 | - | 2 | TWO PINA COLADAS | GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 50 |
| (51) | 56 | 57 | 8 | NIGHTS LIKE THESE D.COOK (P.LYNN,P.LYNN) | THE LYNNS (C) (D) (V) REPRISE 17276 | 51 |
| (52) | 71 | 69 | 3 | JUST ANOTHER HEARTACHE T.BROWN (E.HILLM.D. SANDERS) | ◆ CHELY WRIGHT (V) MCA NASHVILLE 72025 | 52 |
| | | | | * * * HOT SHOT DEB | | |
| 53 | NE | w Þ | 1 | IT'S NOT OVER MARK CHESNUTT FEAT. VIN M.WRIGHT (L.KINGSTON, M.WRIGHT) | ICE GILL AND ALISON KRAUSS (V) DECCA 72032 | 53 |
| (54) | 60 | 61 | 6 | WHAT A WOMAN KNOWS | ♦ KRIS TYLER | 54 |
| 55 | 51 | 52 | 8 | T.BROWN,E.GORDY,JR. (K.TYLER,D.CHILD,G.BURR) THE GIFT COLLIN RA [™] COLLIN RA [™] COLLIN COLLIN COLIN COLLIN CO | (C) (D) (V) RISING TIDE 56051 YE FEATURING JIM BRICKMAN | 51 |
| (56) | 65 | 64 | 4 | C.RAYE,D.SHEA,B.J.WALKER,JR.,P.WORLEY (T.DOUGLAS,J.BRICKMAN THAT DOES IT C.FARREN (J.SELLERS,A.CUNNINGHAM) |) EPIC ALBUM CUT JASON SELLERS (C) (V) BNA 65322 | 56 |
| (57) | 63 | 63 | 5 | DRIVE ME CRAZY THE B.LLOYD, THE THOMPSON BROTHERS BAND (M. WHITTY, R. DAVIES, R. K | THOMPSON BROTHERS BAND | 57 |
| (58) | 69 | 66 | 4 | THERE'S ONLY YOU | KEVIN SHARP 143 ALBUM CUT/ASYLUM | 58 |
| (59) | RE-E | NTRY | 2 | C.FARREN (S.EWING,D.KEES) CLOSER TO HEAVEN B.MEVIS (A.MAYO,B.LUTHER) | MILA MASON ATLANTIC ALBUM CUT | 59 |
| 60 | 53 | 50 | 12 | WALKIN' THE COUNTRY M.COPELAND,K.URBAN (K.URBAN,V.RUST) | ♦ THE RANCH (V) CAPITOL NASHVILLE 19699 | 50 |
| (61) | NE | wÞ | 1 | COME SOME RAINY DAY | WYNONNA | 61 |
| (62) | 72 | | 2 | B.MAHER (B.MCGRATH, B.KIRSCH) | CURB ALBUM CUT/UNIVERSAL | 62 |
| (63) | RE-E | INTRY | 2 | P.MCMAKIN (D.KEES,S.EWING) | JAMES BONAMY | 63 |
| 64 | 58 | 56 | 13 | | (C) (D) EPIC 78742 TRACY LAWRENCE ATLANTIC ALBUM CUT | 26 |
| 65 | 64 | | 2 | THE COAST IS CLEAR F ANDERSON,T.LAWRENCE (J. BROWN,B.JONES) BELLEAU WOOD A DEVNOUS (J. HENRY & BROOKS) | GARTH BROOKS | 64 |
| 66 | 62 | | 2 | DO WHAT YOU GOTTA DO | CAPITOL ALBUM CUT/CAPITOL NASHVILLE GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 62 |
| 67 | 59 | _ | 2 | HOW YOU EVER GONNA KNOW | GARTH BROOKS | 59 |
| | | | | A LITTLE IN LOVE | CAPITOL ALBUM CUT/CAPITOL NASUVULE | |
| 68 | 54 | 45 | 9 | | CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 45 |
| 68 (69) | | 45 ₩► | 9 | J.LEO (J.LEO,R.BOWLES) SOMEBODY WILL | PAUL BRANDT REPRISE ALBUM CUT RIVER ROAD | 45 69 |
| | | | | J.LEO (J.LEO,R. BOWLES) SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE, B. CRISLER, S.D. JONES) THE WISH | PAUL BRANDT REPRISE ALBUM CUT RIVER ROAD CAPITOL NASHVILLE ALBUM CUT BLAKE & BRIAN | |
| 69 | NE 75 | WÞ | 1 | J.LEO (J.LEO,R.BOWLES) SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES) THE WISH C.HOWARD (C.WHITE,S.HOGIN,P.BARNHART) THE NEXT STEP | PAUL BRANDT REPRISE ALBUM CUT RIVER ROAD CAPITOL NASHVILLE ALBUM CUT BLAKE & BRIAN CURB ALBUM CUT JIM COLLINS | 69 |
| (69) 70 | NE 75 RE-E | ₩ ► 67 | 1 | J.LEO (J.LEO,R BOWLES) SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES) THE WISH C.HOWARD (C.WHITE,S.HOGIN,P.BARNHART) THE NEXT STEP J.STROUD,W.WILSON (K.BLAZY,S.BLAZY,M.HUMMON) LET IT SNOW, LET IT SNOW, LET IT SNOW | PAUL BRANDT REPRISE ALBUM CUT RIVER ROAD CAPITOL NASHVILLE ALBUM CUT BLAKE & BRIAN CURB ALBUM CUT JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107 RICOCHET | 69 67 |
| 69 70 71 | NE 75 RE-E | 67 | 1 4 2 | JLEO (JLEO, R BOWLES) SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES) THE WISH C.HOWARD (C.WHITE,S.HOGIN,P.BARNHART) THE NEXT STEP J.STROUD,W.WILSON (K.BLAZY,S.BLAZY,M.HUMMON) LET IT SNOW, LET IT SNOW, LET IT SNOW R.CHANCEY,E.SEAY (S.CAHN,J.STYNE) COWBOY CADILLAC | ◆ PAUL BRANDT REPRISE ALBUM CUT RIVER ROAD CAPITOL NASHVILLE ALBUM CUT BLAKE & BRIAN CURB ALBUM CUT ↓ JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107 ◆ RICOCHET COLUMBIA PROMO SINGLE GARTH BROOKS | 69 67 71 |
| 69 70 (71) (72) | NE 75 RE-E RE-E 52 | 67 | 1 4 2 6 | JLEO (JLEO, R BOWLES) SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES) THE WISH C.HOWARD (C.WHITE,S.HOGIN,P.BARNHART) THE NEXT STEP J.STROUD,W.WILSON (K.BLAZY,S.BLAZY,M.HUMMON) LET IT SNOW, LET IT SNOW, LET IT SNOW R.CHANCEY,E.SEAY (S.CAHN,J.STYNE) COWBOY CADILLAC | PAUL BRANDT REPRISE ALBUM CUT RIVER ROAD CAPITOL NASHVILLE ALBUM CUT BLAKE & BRIAN CURB ALBUM CUT JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107 ARISTA NASHVILLE 13107 RICOCHET COLUMBIA PROMO SINGLE GARTH BROOKS CAPITOL ALBUM CUTCAPITOL NASHVILLE COLLIN RAYE | 69 67 71 43 |

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS & DAY 7 DAYS &

WEEK SONGS RANKED BY NUMBER OF DETECTIONS

 Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxisingle availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. ability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND

RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

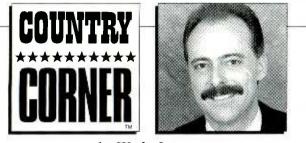
Billboard. Top Country Singles Sales

| THIS | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------|--------------|--------------|------------------|--|--------------------------|
| | 1 | 1 | 26 | ★ ★ NO. 1 ★ ★ ★ HOW DO I LIVE ▲ ² CURB 73022 19 weeks at No. | 1 LEANN RIMES |
| 2 | 2 | 2 | 10 | LOVE GETS ME EVERY TIME MERCURY 568062 | SHANIA TWAIN |
| (3) | 5 | 9 | 3 | DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 5682 | 42 SHANIA TWAIN |
| 4 | 3 | 3 | 14 | YOU LIGHT UP MY LIFE O CURB 73027 | LEANN RIMES |
| 5 | - 4 | 4 | 12 | A BROKEN WING/VALENTINE RCA 64963 | MARTINA MCBRIDE |
| 6 | 6 | 6 | 10 | THE REST OF MINE CAPITOL NASHVILLE 58680 | TRACE ADKINS |
| (7) | 9 | 12 | 5 | I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114 | TOBY KEITH WITH STING |
| 8 | 7 | 5 | 16 | PLEASE EPIC 78656/SONY | THE KINLEYS |
| (9) | NE | W Þ | 1 | WHAT IF MCA NASHVILLE 72026 | REBA MCENTIRE |
| (10) | 11 | 10 | 7 | DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672 | DEANA CARTER |
| 11 | 8 | 7 | 31 | IT'S YOUR LOVE ▲ CURB 73019 TIM | MCGRAW (WITH FAITH HILL) |
| (12) | 13 | 15 | 3 | SOMETHING THAT WE DO RCA 65336 | CLINT BLACK |
| 13 | 10 | 8 | 13 | YOU WALKED IN BNA 64942/RCA | LONESTAR |

SoundScan® **DECEMBER 13, 1997** NO 2 WKS AGO WKS. (CHART LAST WEEK VEE TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL ARTIST 14 12 11 WHAT IF I DO BNA 64990/RCA MINDY MCCREADY 8 YOU DON'T SEEM TO MISS ME EPIC 78704/SONY PATTY LOVELESS 15 15 13 9 16 14 14 10 WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL WYNONNA 17 17 19 LOVE OF MY LIFE MERCURY 568140 SAMMY KERSHAW 5 ANITA COCHRAN (DUET WITH STEVE WARINER) (18)24 2 WHAT IF I SAID WARNER BROS. 17263 19 16 17 9 MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE RHETT AKINS (20) ONE SOLITARY TEAR ARISTA NASHVILLE 13099 SHERRIE AUSTIN 19 20 8 BRYAN WHITE LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG 21 18 16 16 22 21 22 THE LIGHT IN YOUR EYES/BLUE CURB 76959 LEANN RIMES 78 23) NEW > I CAN LOVE YOU BETTER MONUMENT 78746/SONY DIXIE CHICKS 1 LORRIE MORGAN 24 22 21 19 GO AWAY BNA 64914/RCA 25 20 18 18 SHUT UP AND DRIVE MCA NASHVILLE 72012 CHELY WRIGHT 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.

BILLBOARD DECEMBER 13, 1997



by Wade Jessen

THE OTHER BOOT HITS THE FLOOR: After months of agonizing industry speculation and an ongoing feud with his record company over its mar-keting procedures, **Garth Brooks**' "Sevens" elbows its way to a No. 1 debut on both Top Country Albums and The Billboard 200 with 897,000 scans, thus painting a new high-water mark for country albums (see Between the Bullets, page 86).

"If this album doesn't sell 10 million units, our marketing efforts as a label will have failed," says Pat Quigley, president/CEO at Capitol Nashville. "These numbers prove how broad country music's appeal is if you give [consumers] a broad album. Our hope for this town is that we can all make broad impressions rather than the rifle-bullet holes we often make. When we tear these figures apart, we're popping in the major markets and definitely feeling the residual effects of the HBO special,"

LeAnn Rimes swipes another Greatest Gainer award by increasing 32,000 units with "You Light Up My Life-Inspirational Songs" (Curb). Rimes moves more than 166,000 units to bullet at No. 2 on the country list and at No. 6 on the big chart. Our percentage-based Pacesetter trophy goes to John Denver's "A Celebration Of Life/The Last Recordings" (River North) for a 99% hike. That collection of updated Denver hits moves about 12,000 units to rise 30-24 on Top Country Albums and enters The Billboard 200 at No. 156.

GONE AND DONE IT: Armed with just 14 more spins than the No. 2 title, Michael Peterson's sentimental "From Here To Eternity" (3-1) staves off an assault by "Long Neck Bottle" (4-2), the attention-grabbing lead single from Garth Brooks' "Sevens," in a photo finish for the No. 1 purse on Bill-board's Hot Country Singles & Tracks. The Brooks track increases 309 spins compared with Peterson's 190-spin jump, and "Long Neck Bottle" is airing on each of our 161 monitored stations, while "From Here To Eternity" rises to No. 1 without airplay at WHKO Dayton, Ohio. That station's most-played title for the tracking period is "It's Your Love" by Tim McGraw (With Faith Hill), which aired 37 times. In theory, had Peterson's song aired that many times at that station, the margin separating the two titles would have widened to 51 plays.

"Aside from our obvious happiness over this, we're really celebrating Michael's songwriting and the unique way he's touched everyone who worked on this project as human beings," says Bill Mayne, senior VP of promotion at Warner/Reprise. "This guy epitomizes genuineness, and this song is so powerful."

Meanwhile. Hot Shot Debut honors on our airplay chart are handed to Mark Chesnutt's "It's Not Over," which opens at No. 53 with airplay at 71 of our 161 monitored outlets. That track features harmony vocals by Vince Gill and Alison Krauss and is the second release from "Thank God For Believers" (Decca), which moves more than 5,000 units (No. 44) on Top Country Albums.

SLEEPIN' AT THE FOOT OF THE BED: Top Country Catalog Albums provides a peek into Christmas country-style as "A Christmas Together" by John Denver & the Muppets rises 3-1 with more than 18,000 units, while Garth Brooks' "Beyond The Season" moves around 10,000 units to jump 10-7. Holiday titles account for 12 of the 25 best-selling older titles, including perennial favorites by George Strait, Reba McEntire, Collin Raye, and Anne Murray, "Rudolph The Red Nosed Reindeer" (No. 23) is a reissue of a mid-'60s set by **Burl Ives** that includes "Have A Holly Jolly Christmas" (MCA).

AKINS SINGLE SPARKS 'LIVIN'' INTEREST

(Continued from page 31)

will give away the vehicle.

Akins is a spokesman for the Boys and Girls Clubs of America. Plans call for him to visit local clubs in each city. Weigand says Decca also hopes to visit Wal-Mart locations and do in-stores.

Shipley-Biddy and Weigand are both very pleased with "What Livin's All About." "I think this album represents what Rhett is all about." Weigand says.

Shipley-Biddy agrees. "I think that Rhett for a long time has been searching for who he is musically," she says. '[On] the first album, he wrote seven of the 10 songs, and that certainly was the Rhett Akins I met. He might have gotten a little off track with the second album, but I think he's come to terms with who Rhett Akins is as an artist and a person."

Akins says he had definite goals in mind for this record. "I wanted this album to be as close to Rhett Akins as it could be," he says. "I wanted it to be real all the way through, not only from the songs but the photos. We even went back to my hometown and did the photo shoot.

Akins is pleased with the reaction to "More Than Anything." "This song speaks to a lot of people out there," he says. "People are calling and wanting to use the song in their wedding. A couple got married at my show in Dallas last weekend. They got married backstage in the dressing room, then they came out, and I sang the song to them onstage in front of about 2,000 people.

"I think it's one of those songs that the first time you hear it-if you're in a relationship and think 'This is the one I was meant to be with'then this song says it for you, especially for guys who have trouble saying what they want to say. It takes a song to do it for them."

Keith Thomas, station manager at WJTH Calhoun, Ga., says that the song is getting great reaction in Akins' home state and that his audience is supportive of Akins' music. "We've had good response," he says.

"Folks seem to identify with him as far as his lyrics and his unique sound." At press time, John Sebastian, PD

at KZLA-FM Los Angeles, says the station was considering the single. "I think it's the best thing he's done in some time," he says. "It's a good song.

Sebastian adds that strong songs are what Akins needs to boost his career. "It's all about songs," he notes. "He's a great artist. There are several people like him around that you kind of scratch your head and go Why hasn't he broken through?' It's just songs. You could almost be Garth Brooks and if you didn't have the songs, it's so competitive out there you would fall through the cracks. I think he just hasn't had that really riveting hit song. 'That Ain't My Truck' was his breakthrough song, but then unfortunately [he] didn't follow through on that. But he's got all the goods to take it all the way, if they were just more judicious and selective about the songs they bring him."

Akins' first two albums, 1995's "A Thousand Memories" and 1996's "Somebody New (which peaked at Nos. 45 and 13, respectively, on Billboard's Top Country Albums chart), were produced by Mark Wright. They included such singles as the No. 1 "Ďon't Get Me Started" and the No. 3 "That Ain't My Truck."

On his new effort, Akins worked for the first time with James Stroud as producer. "Everybody at some time in their life has a little light go off in their head that says 'I just want to try something else,' " Akins says.

When he began talking about working with a different producer, Akins was pleasantly surprised to find out that Stroud was a fan of his and even had copies of his first two albums in his car. The admiration was mutual, and Akins was excited about working with Stroud. Akins says listeners may notice some subtle differences on this record, as Stroud wanted to bring Akins' vocals up more and have him sing in a lower key.

Åkins is pleased with the results and says the album has something for everybody. "They ought to make a movie about me called 'Sybil, Part 2' because I have so many musical personalities," Akins says. "One minute, I can be listening to George Jones and saying 'This is it. This is what it's all about.' Then the next minute, I'll be listening to Hank [Williams] Jr. and saying 'Man, I want to rock' . . . I've got so many different sides of me. I really like 'Better Than It Used To Be.' It rocks. This is my Hank Jr. side where I just like to get up and get after it."

The 12-song disc also has its share of ballads and traditional country tunes. Decca staffers are predicting that "What Livin's All About" will be Akins' best-selling disc yet, and they plan a big push on the project. In addition to the Georgia tour, Weigand says, the label will hold "win it before you can buy it" promotions at country dance clubs. "We're looking at doing a combination of consumer ads [in various media]," Weigand says. "We're looking at possibly doing some syndicated radio and things like that.

On street date, the label plans an album-release party at Georgia, a restaurant in Los Angeles that is coowned by actor Denzel Washington, another spokesman for the Boys and Girls Clubs of America.

Managed by Jake LaGrone & Co. and booked by Buddy Lee Attractions, Akins will be touring in 1998 to support "What Livin's All About." Shipley-Biddy says that touring is one of Akins' strongest assets. "Rhett is an incredible performer. We really haven't had a record at the top of the charts since late last year, and he has continued to tour," she says. "He can go back into clubs. He sells out clubs. He has a tremendous fan base, and I think that's something a lot of new artists can't do. He's never come to the label and asked for a penny of support. He's out there able to keep himself going, and I think that makes a great statement for him as an artist that the fans react to him and they buy those tickets."

Akins is hoping the album will help boost his career to the next level. "I think everybody wants to be a little higher up on the totem pole, but you can't worry about being a superstar," he says. "It either happens or it doesn't happen ... I want to be a big star, but not because I want to ride in limousines and have a jet airplane. The only reason is because I want more people to hear what I'm trying to say. I just want to involve more people in my career to enjoy my music and me [to] enjoy them ... I think this album is going to move me up the ladder a little bit because I think people are going to see a different side of me and hear my voice in a different light."

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 12 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HI /WRM

- ASCAP/ IL/ WEM BELLEAU WOOD (Cool Hand, ASCAP/Major Bob, ASCAP/No Fances ASCAP) 65
- BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'I, BMI/Colt-N-Twins, BMI) 6
- HL/WBM A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BM/Suffer in Silence, BMI) HL A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, SCAD) H/ Auf 7
- 31
- 59 64
- A CHARGE (NEMITINGS), Simony Service (NEMITINGS), Simony S 61
- BMI) COWBOY CADILLAC (EMI April, ASCAP/Rope And Dally, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., 73
- 43
- (Starstruck Writers Group, ASCAP/Mark U., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL DID I SHAVE MY LEGS FOR THIS? (Polygram Int'I, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL 27 ASCAP/Door Number Iwo, ASCAP/Millermoo, BMI) HL DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l BMI/Loon Echo BMI/Zomba ASCAP) 25
- 66 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks,
- ASCAP) DRIVE ME CRAZY (Sony/ATV Cross Keys, ASCAP/Sleepover Boy, ASCAP/Cogent, BMI/Hobo Arms, 57

- 28
- 1
- 55
- BMI) HL EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/KMI April, ASCAP/JKids, ASCAP) HU/WBM THE GIFT (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC) HU/WBM HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HI/WBM 46 15
- 38
- BMI/VBIIIderTaineniame, Juni Guidadata HUWBM HONRY TONK TRUTH (Sony/ATV Tree, BMI/Showbilly, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP/ HU/WBM HOW DO L GET THERE (EMI Princeton Street, ASCAP/Full keel, ASCAP/Farrenuff, ASCAP) HU/WBM How YOU EVER GONA KNOW (Careers-BMG, BMI/A Hard Day's Write, BMI/Major Bob, ASCAP) 30
- 67 45
- How You Every Gonna KOW (Catesi-Somo, bin/A Hard Day's Write, BMI/Major Bob, ASCAP) I CAN LOVE YOU BETTER (Songs Of PolyGram Int', BMI/Polygram Int', ASCAP) HL IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI) IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Saby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI) 62 33
- 17 IMAGINE THAT (Seventh Son, ASCAP/New Haves, 18
- 10 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic,

- BMI/Reggatta, BMI/Illegal, BMI) HL IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/McA, ASCAP/HCA, ASCAP/HCA, ASCAP/HCA, ASCAP/HCA, ASCAP/HCA, SASCAP/WC, DA, SCAP/ JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/NC, D, ASCAP JUST TO SÉE YOU SMILE (Music Corp. Of America, BMI/Gitterrish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMD/ HLWBM 34 53 24
- 52
- 49 21
- BM/Gitterfish, BM/Hamstein Cumpersine, _____ Mae, BMI) HU/WBM LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Tom Collins, BMI) HU/WBM LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner/Chap-HAMM 5 72
- 63
- LET IT SNOW, LET IT SNOW, LET IT SNOW (Cann, ASCAP/WB, ASCAP/Folducers, ASCAP/Warner/Chap-pell, ASCAP) HU/WBM LITTLE BLUE DOT (Sea Acre, ASCAP/Famous, ASCAP/BMG, BMI) A LITTLE IN LOVE (Warner-Tameriane, BMI/Fellmay-men, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI/Phil This, BMI/Kory Bourke, BMI/ LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Kory Bourke, BMI) LONGNECK BOTTLE (Steve Wariner, BMI/P S 0 Limit-ed, ASCAP/Songs Of Peer, ASCAP) LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'I, BMI/Loon Echo, BMI/Zomba, ASCAP/WBM LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cay-man, BMI/EMI Blackwood, BMI/I Dreams Had Wings, ASCAP, HL 68
- 2
- 3
- 35
- 20
- ASCAP) HL MORE THAN EVERYTHING (Warner-Tamerlane, 42

71

- 51
- 41
- 22 37
- Io, BMI/Kidbilly, BMI) HL ONE OF THOSE NIGHTS TONIGHT (Sea Acre. ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Struck, WII VII ANDA
- BMI) HL/WBM ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL ONE SOLITARY TEAR (Reynsong, BMI/Magnatune,
- 19
- 11 39
- 69
- 9 40 75
- 26

Around Town, Accertation Transmission (Sony/ATV Songs, HL/WBM WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tures, ASCAP/EMI April, ASCAP/Sory/ATV Kolson, ASCAP) HL THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Trees

WHAI A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/MARK D, ASCAP) HL/WBM WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, PMI) Woh

BMI) WBM WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/AII Around Town, ASCAP/EMI April, ASCAP/JKids, ASCAP)

- Keys, ASCAP/Sony/ATV Songs, BM/Sony/ATV Tree, BM/Katy's Rainbow, BM/Suffer To Silence, BMI) HL
 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BM/Blue Water, BMI) HL
 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Raic Knee, BMI) HL
 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM

33

- 44
 - 48
- UNE SOLITARY TEAR (Reynsong, BMI/Magnatune, SESAC)HL ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI/Gar Bur, ASCAP/MCA, ASCAP) HL/WBM PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phi This, BMI) HL/WBM THE REST OF MINE (WB, ASCAP/Sawng Cumpny, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) WBM SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) SOMEFICING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM STILL IN LOVE WITH YOII (Post Oak RMI)

 - Rose, BMI) WBM STILL IN LOVE WITH YOU (Post Oak, BMI) TAKE THE KEYS TO MY HEART (Kicking Bird, BMI/Pan For Gold, BMI/CMI, BMI/Zomba, ASCAP/Blue Moon, ASCAP/Brous, ASCAP THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Glanct, BMI) HL THAT DOES IT (Starstruck Writers Group,
 - 56

BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) ASCAP/Aubrie Lee, ASCAP/Famous, ASCAP/Song Mat-ters, ASCAP) HL THERE'S ONLY YOU (Acuff-Rose, BMI) WBM TODAY MY WORLD SLIPPED AWAY (Songs Of Poly-Gram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL TWO PINA COLADAS (Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Cood, ASCAP) THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) NIGHTS LIKE THESE (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP) HL THE NOTE (Sixteen Stars, BMI/Waiter Haynes, BMI/CMI, BMI) HL OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzil-to, BMI/Kidbilly, BMI) HL 50 BMI/Shawn Camp, BMI/Good, ASCAP) WALKIN' THE COUNTRY (Coburn, BMI/I.R.S., BMI/Bugle, ASCAP) 60 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) HL WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary

13

54

47

32

36

29

70

Bilboard TOP COUNTRY ALBUNS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <u>SoundScan</u>®

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST TITLE | PEAK POSITION | THIS WEEK | I ACT MICEN |
|----------------|-----------|-----------|---------------|--|---------------|--------------|-------------|
| | NE | NÞ | 1 | * * * NO. 1/HOT SHOT DEBUT * * * GARTH BROOKS CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98) 1 week at No. 1 SEVENS | 1 | 37 | 4 |
| | | | | * * * GREATEST GAINER * * | | (38) (39) | 4 |
| 2 | 2 | 2 | 12 | LEANN RIMES ▲ ³ CURB 77885 (10.98/16.98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 1 | (40) | 3 |
| 3) | 1 | 1 | 4 | SHANIA TWAIN MERCURY 536003 (10.98 EQ/16.98) COME ON OVER | 1 | (41) | 4 |
| 4 | 3 | 4 | 14 | TRISHA YEARWOOD▲ (SONGBOOK) A COLLECTION OF HITS | 1 | (42) | 4 |
| 5) | 4 | 3 | 11 | BROOKS & DUNN A THE GREATEST HITS COLLECTION | 2 | 43 | 4 |
| 6 | 5 | 5 | 26 | ARISTA NASHVILLE 18852 (10.98/16.98) HE GREATED THIS SOCIECTION TIM MCGRAW ▲² CURB 77886 (10.98/16.98) EVERYWHERE | 1 | | |
| $\overline{7}$ | 7 | 6 | 73 | LEANN RIMES▲ ⁵ CURB 77821 (10.98/15.98) BLUE | 1 | 44 | 3 |
| 8 | 8 | 7 | 32 | GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME | 1 | 45 | 4 |
| 9 | 6 | 8 | 7 | JOHN MICHAEL MONTGOMERY ATLANTIC 83060/AG (10.98/16.98) GREATEST HITS | 5 | (47) | 5 |
| 10 | 9 | 9 | 65 | DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) | 2 | 48 | 3 |
| 11 | 12 | 13 | 14 | MARTINA MCBRIDE RCA 67516 (10.98/16.98) EVOLUTION | 9 | 49 | 4 |
| 12) | 21 | 27 | 5 | VARIOUS ARTISTS A COUNTRY SUPERSTAR CHRISTMAS | 12 | 50 | 4 |
| 13 | 11 | 10 | 6 | HIP-0 40056/UNIVERSAL (6.98/11.98) A 600/HTM 601 E16/HM 61 HIM HIM 61 HI | 7 | 51 | 4 |
| 14 | 10 | 11 | 6 | WYNONNA CURB 53061/UNIVERSAL (10.98/16.98) THE OTHER SIDE | 5 | 52 | 5 |
| 15 | 13 | 12 | 4 | SAMMY KERSHAW MERCURY 536318 (10.98 EQ/17.98) LABOR OF LOVE | 12 | 53 | 5 |
| 16) | 16 | 16 | 57 | ALAN JACKSON A ARISTA NASHVILLE 18813 (10.98/16.98) EVERYTHING I LOVE | 1 | 54 | 5 |
| 17 | 15 | 18 | 14 | COLLIN RAYE EPIC 67893/SONY (10.98 EQ/16.98) THE BEST OF COLLIN RAYE — DIRECT HITS | 4 | 55 | 5 |
| 18 | 17 | 17 | 18 | CLINT BLACK ● RCA 67515 (10.98/16.98) NOTHIN' BUT THE TAILLIGHTS | 4 | 56 | 5 |
| 19) | 20 | 20 | 42 | | 1 | 57 | 5 |
| 20 | 18 | 15 | 9 | CURB 77856 (10.98/15.98) CHORAGE ENVIRONMENT CONTRACT CON | 9 | 58 | 5 |
| 21 | 19 | 19 | 20 | MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) | 17 | 59 | 5 |
| 22) | 23 | 22 | 10 | BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98) THE RIGHT PLACE | 7 | 60 | 6 |
| 23 | 14 | 14 | 4 | MINDY MCCREADY BNA 67504/RCA (10.98/16.98) IF I DON'T STAY THE NIGHT | 12 | 61 | 6 |
| | | | | * * * PACESETTER * * * | | 62 | 6 |
| (24) | 30 | _ | 2 | JOHN DENVER A CELEBRATION OF LIEF/THE LAST RECORDINGS | 24 | 63 | 6 |
| 25 | 24 | 23 | 25 | River North 161360 (10.98/16.98) Real MCCOY ● Atlantic 83011/AG (10.98/16.98) GREATEST HITS | 5 | 64 | 6 |
| 26) | 25 | 24 | 5 | NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98) BE GOOD AT IT | 23 | 65 | 6 |
| 27 | 22 | 21 | 17 | JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98) THE BEST OF JOHN DENVER LIVE | 8 | 66 | 5 |
| 28) | 27 | 26 | 24 | LILA MCCANN ASYLUM 62042/EEG ES | 8 | 67 | 6 |
| 29 | 26 | 25 | 10 | THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) | 22 | 68 | 6 |
| 30) | 29 | 30 | 26 | PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98) GREATEST HITS | 6 | 69 | 6 |
| 31 | 28 | 28 | 8 | DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98) ONE OF THE FORTUNATE FEW | 15 | 70 | 7 |
| 32) | 31 | 32 | 23 | TOBY KEITH MERCURY 534836 (10.98 EQ/16.98) DREAM WALKIN' | 8 | 71 | 7 |
| 33) | 32 | 29 | 34 | CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98) RUMOR HAS IT | 4 | 72 | 7 |
| 34) | 34 | 33 | 29 | LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) | 9 | 73 | 7 |
| 35 | 33 | 31 | 75 | TRACE ADKINS A CAPITOL NASHVILLE 37222 (10.98/15.98) | 6 | 74 | 7 |
| (36) | 35 | 35 | 20 | DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98) GREATEST HITS | 8 | 75 | 6 |

| PEAK POSITION | ARTIST TITLE | LAST WEEK 2 WKS AGO WKS. ON CHART | LAST WEEK | THIS WEEK |
|--|---|---|----------------------|----------------|
| 22 | VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98) STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES | 40 46 9 | 40 | 37) |
| 38 | VARIOUS ARTISTS BNA 67518/RCA (8.98/16.98) COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH | 48 65 4 | 48 | 38) |
| 8 | BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98) LOVE & GRAVITY | 39 37 18 | 39 | 39) |
| 1 | REBA MCENTIRE A MCA NASHVILLE 11500 (10.98/16.98) WHAT IF IT'S YOU | 37 38 56 | 37 | 40 |
| 38 | ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) | 42 39 6 | 42 | (41) |
| 2 | CLINT BLACK▲ RCA 66671 (10.98/16.98) THE GREATEST HITS | 43 44 62 | 43 | (42) |
| 40 | VARIOUS ARTISTS SPARROW 51583 (10.98/15.98) AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL | 41 40 8 | 41 | 43 |
| 25 | MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98) THANK GOD FOR BELIEVERS | 38 36 10 | 38 | 44 |
| 4 | SAWYER BROWN CURB 77852 (10.98/15.98) HALLELUJAH HE IS BORN | 49 73 3 | 49 | (45) |
| 5 | ALABAMA RCA 67426 (10.98/16.98) DANCIN' ON THE BOULEVARD | 46 45 34 | 46 | 46 |
| 4 | DWIGHT YOAKAM REPRISE 46683/WARNER BROS. (10.98/16.98) COME ON CHRISTMAS | 57 2 | 57 | (47) |
| 2 | CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) | 36 34 12 | 36 | 48 |
| 1 | KENNY CHESNEY BNA 67498/RCA (10.98/16.98) I WILL STAND | 45 43 20 | 45 | 49 |
| 8 | SAWYER BROWN CURB 77883 (10.98/16.98) SIX DAYS ON THE ROAD | 44 41 33 | 44 | 50 |
| ç | LORRIE MORGAN BNA 67499/RCA (10.98/16.98) SHAKIN' THINGS UP | 47 42 16 | 47 | 51 |
| 5 | BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HERE'S YOUR SIGN | 51 49 46 | 51 | 52 |
| 5 | JOHN DENVER RCA 66837 (23.98/29.98) THE ROCKY MOUNTAIN COLLECTION | 52 52 3 | 52 | 53 |
| 5 | ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) | 53 55 30 | 53 | 54 |
| 1 | LONESTAR BNA 67422/RCA (10.98/16.98) CRAZY NIGHTS | 50 48 24 | 50 | 55 |
| 5 | ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HOW BIG'A BOY ARE YA? VOLUME 2 | 58 59 26 | 58 | 56 |
| Ę | MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) | 56 54 83 | 56 | 57 |
| 4 | SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) | 59 58 19 | 59 | 58 |
| | VINCE GILL A MCA NASHVILLE 11422 (10.98/16.98) HIGH LONESOME SOUND | 55 51 79 | 55 | 59 |
| 4 | KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) | 63 62 59 | 63 | 60 |
|] | GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98) BLUE CLEAR SKY | 64 64 84 | 64 | 61 |
| 7 | TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98) THE RESTLESS KIND | 61 57 66 | 61 | 62 |
| 7 | BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98) BETWEEN NOW AND FOREVER | 67 66 88 | 67 | 63 |
|] | BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98) BORDERLINE | 69 70 85 | 69 | 64 |
| ç | WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98) COLLECTION | 60 60 34 | 60 | 65 |
| 5 | PAUL BRANDT REPRISE 46635/WARNER BROS. (10.98/16.98) | 54 50 3 | 54 | 66 |
| | TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98) THE COAST IS CLEAR | 65 56 3 7 | 65 | 67 |
| 1 | TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98) THE COAST IS CLEAR | | 66 | 68 |
| | ALISON KRAUSS & UNION STATION ROUNDER 0365 (9 98/15.98) SO LONG SO WRONG | 66 63 36 | | |
| 4 | ALISON KRAUSS & UNION STATION SO LONG SO WRONG | 66 63 36 62 53 63 | 62 | 69 |
| 4 | ALISON KRAUSS & UNION STATION SO LONG SO WRONG ROUNDER 0365 (9 98/15.98) VARIOUS ARTISTS THE BEST OF COUNTRY SING THE BEST OF DISNEY | | | 69 70 |
| 4 1 6 | ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98) SO LONG SO WRONG VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISNEY | 62 53 63 | 72 | |
| 4 1 6 21 | ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98) SO LONG SO WRONG VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISNEY TY HERNDON • EPIC 67564/SONY (10.98 EQ/15.98) LIVING IN A MOMENT | 62 53 63 72 69 68 | 7 2 70 | 70 |
| 4 1 6 2 1 | ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98) SO LONG SO WRONG VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISNEY TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98) LIVING IN A MOMENT CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98) LIVE | 62 53 63 72 69 68 70 68 24 | 72 70 71 | 70 71 |
| 4 4 17 6 20 19 8 8 3 | ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98) SO LONG SO WRONG VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISNEY TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98) LIVING IN A MOMENT CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98) LIVE JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98) TAKIN' THE COUNTRY BACK | 62 53 63 72 69 68 70 68 24 71 67 18 | 72 70 71 73 | 70 71 72 |

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND

DECEMBER 13, 1997

RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

○ 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. 🚯 indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. Top Country Catalog Albums.

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TOTAL CHART WEEKS | THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TOTAL CHART WEEKS |
|------------------------------------|--|---|--------------------------------|------------------------------------|----------------------------|--|----------------------|
| 1 | 3 | JOHN DENVER & THE MUPPETS A LASERLIGHT 12761 (3.98/6.98) 1 week at No. 1 A CHRISTMAS TOGETHER | 14 | 14 | 8 | JOHN DENVER ▲ RCA 12195 (10.98/16.98) JOHN DENVER'S GREATEST HITS, VOLUME 2 | 24 |
| 2 | 1 | ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98) THE GREATEST HITS COLLECTION | 110 | 15 | 18 | JOHN BERRY CAPITOL NASHVILLE 32663/EMI-CAPITOL (7.98/11.98) O HOLY NIGHT | 18 |
| 3 | 5 | KENNY ROGERS MAGNATONE 108 (10.98/16.98) THE GIFT | 14 | 16 | 12 | PATSY CLINE ▲ ⁷ MCA NASHVILLE 12* (7.98/12.98) 12 GREATEST HITS | 558 |
| 4 | 2 | SHANIA TWAIN ▲ 10 MERCURY 522886 (10.98 EQ/16.98) III THE WOMAN IN ME | 147 | 17 | 14 | GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98) THE HITS | 155 |
| 5 | 6 | VINCE GILL ▲ MCA NASHVILLE 10877 (10.98/15.98) LET THERE BE PEACE ON EARTH | 56 | 18 | 11 | TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98) NOT A MOMENT TOO SOON | 193 |
| 6 | 9 | REBA MCENTIRE ▲ MCA NASHVILLE 42031 (2.98/5.98) MERRY CHRISTMAS TO YOU | 43 | 19 | 19 | GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98) STRAIT OUT OF THE BOX | 112 |
| 7 | 10 | GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 98742/EMI-CAPITOL (7.98/11.98) BEYOND THE SEASON | 79 | 20 | 22 | ANNE MURRAY SBK/EMI 31145/EMI-CAPITOL (5.98/11.98) BEST OF THE SEASON | 2 |
| 8 | 4 | JOHN DENVER RCA 10374 (10.98/16.98) JOHN DENVER'S GREATEST HITS | 7 | | 2.5 | | |
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| 12 | 13 | GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98) FRESH HORSES | 106 | 24 | 15 | GEORGE STRAIT▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK) | 272 |
| 13 | 20 | JOHN DENVER LASERLIGHT 12762 (3.98/6.98) CHRISTMAS LIKE A LULLABY | 2 | 25 | 16 | HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1 | 186 |
| Catalog a lion units © 1997. | burns are , with mul Billboard/l | 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 week timilion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and v BPI Communications and SourdoScan, Inc. | ks title has a √EA labels a | ppeared on Top re suggested lis | o Country / its. Tape p | Albums and Top Country Catalog. | ∋s of 1 mi |

BILLBOARD DECEMBER 13, 1997

SoundScan®

Artists & Music

Billboard

Hot Latin Tracks



WWW



by John Lannert

ICKETMASTER HITS CHILE: Tickets for big concerts and sporting events should be easier to come by in Chile now that Ticketmaster has announced it is setting up shop in that country.

"We are going to modernize the way tickets are sold in Chile through our telephone sales and accessible points of purchase that are controlled by a central computer," says **Raúl Concepción**, Ticketmaster's director of Latin American operations. "The idea is that each outlet simultaneously offers the same tickets."

The exact date when Ticketmaster will officially open for business has not been formally established. However, it is believed the company will be up and running in December or January, it is hoped in time for the arrival of U2's Pop Mart tour, Feb. 11 in Santiago's 70,000-seat Estadio Nacional.

So far, Ticketmaster's only confirmed client is DG Medios Y Espectáculos, the company promoting the U2 gig. Ticketmaster executives are busy lining up other concert promoters and soccer teams for proposed accords.

"We have talked with some soccer clubs and other impresarios who have expressed interest," says Concepción, who adds that Ticketmaster could liberate companies from worrying about ticket distribution while providing them better control of their ticket sales. In the meantime, DG Medios already has begun selling tickets through Intershop, a company that vends products on the Internet.

In the first week of sales for the U2 show, which began Nov. 13, more than 8,000 tickets were bought, primarily through Intershop. Tickets ordered via Intershop carried a surcharge of 9%. Prices for the tickets ranged from about \$20 to around \$180.

BEN JOR SALUTE: While **Jorge Ben Jor**'s latest Sony Brasil disc, "Música De Elevador," might not strictly be described as a tribute disc, the album boasts fine duet interpretations of Ben Jor's formidable catalog by the funk/samba master himself, along with some of Brazil's biggest recording artists.

To guarantee creative freedom for the guest acts, Ben Jor allowed each performer to choose the producer for each tune.

EMI-Odeon Brasil's ska rockers Paralamas transformed "Que Maravilha" into a ballad similar to those composed by bandleader Herbert Vianna. With its characteristic good humor, Ben Jor's labelmate Skank converted "Cuidado Com O Bulldog" into a tune that would fit one of the "Batman" movies.

The album's best tracks come from Sony Brasil's Cidade Negra and EMI's much-revered singer/songwriter Carlinhos Brown. Cidade Negra turns in a psychedelic rendition of "O Homem Da Gravata Florida"—a counterculture classic from the '70s. Brown's version of the Ben Jor classic "Charles, Anjo 45" written in the '70s to a notorious drug dealer and criminal in Rio de Janeiro—seethes with rage and unconventional percussion lines.

(Continued on next page)



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NOTAS

(Continued from preceding page)

As a duet singer of his own gems, Ben Jor appears to have found a light at the end of his recently dark artistic tunnel. Since his 1994 release, "23," which marked his return to the musical mainstream, Ben Jor seemed to have lost his creative way, and his albums sold less than expected.

BRONCO, POST-BRONCO: As Bronco's four members prepare for their final show Dec. 21 at Mexico City's Guillermo Cañedo Stadium, each of the bandmates has mapped out his future plans.

Vocalist Lupe has signed with BMG Mexico, Bronco's label in its home country. He is slated to begin recording in March a disc that will contain songs from noted composers Armando Manzanera and Martín Urieta. Accordionist/keyboardist

SI LO CONSIGUES A MENOS NOSOTROS SE LO IGUALAMOS

Incredible

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12:00

GEID

Ramiro will devote his time to his gas-tanks factory in Monterrey, Mexico. He will play only as a hobby

with Los Cazadores, the group in which he first played.

Choche, the group's drummer, is looking for songs to put on a children's album, while his bassist brother Javier will head up an audio/video rental company he owns with Choche.

TV IN JAPAN: Miami-based Spanish music channel HTV has launched on DirecTV Japan's new direct-broadcast satellite service. HTV is the lone Spanish-language network being carried on the 63channel service.

BRASIL NOTAS: Macelo D2, lead singer of Sony Brasil's embattled reggae ensemble Planet Hemp, says that the band is "taking a break from concerts, at least until we feel it's safe." The group, which was expected to play a packed slate of shows during the summer, was arrested Nov. 9 by Brazil's federal authorities for defending the use of drugs (Latin Notas, Billboard, Nov. 29). Planet Hemp's arrest has sparked a heated debate among journalists and academics in São Paulo and Rio de Janeiro about freedom of speech in Brazil.

BMG's acclaimed band from northern Brazil Carrapicho has just released "Rebola," the followup to the group's smash debut, "Fiesta De Boï Bum Ba." The latter disc contained the global hit "Tic Tic Tac," which spent 12 weeks on Billboard's Hot Dance Music/Club Play chart this year. Carrapicho has been living on the road. In '97, the ensemble performed 70 concerts in Europe and South America, along with another 150 performances in Brazil

Encouraged by the jingling success of a Yuletide album by Simone two years back, PolyGram Brasil has invested in another Christmas disc, this time by sertaneja duo Chitãozinho & Xororó. From Portuguese takes of "Jingle Bells" and 'White Christmas" to well-known Brazilian Christmas tunes, C&X explore the season with a little help

Hitting High Fidelity. PolyGram Argentina recording artist Mercedes Sosa chats with Charly Garcia about her recently released album, "Alta Fidelidad." The album, which was produced by Garcia, features Sosa interpreting classic tracks by Garcia, a Sony Argentina artist.

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- 34 CUANTO AMOR ME DAS [QUANTO AMORE SEI] (EMI Blackwood, BMI) ENVIOS A TODAS PARTES DEL MUNDO 23 DESPACITO (Peer Int'l., BMI)
 - 27 DONDE ESTAS? (Ser-Ca, BMI)
 - 33 EL ALMA NO TIENE COLOR (Crisma, SESAC)
 - 10 EL RELOJ (Peer Int'l., BMI)
 - 2 EN EL JARDIN (EIPP BMI)
 - 8 ES ASI (Copyright Control)
 - 14 ES VERDAD (Flamingo)
 - 17 HASTA MANANA (Warner/Chappell)
 - 36 HECHICERA (Yelapa Songs, ASCAP/EMI April, ASCAP)
 - 40 JULIANA (Kubaney, SESAC)
 - 24 LA TEMPORADA ES BUENA (Copyright Control)
 - 5 LA VENIA BENDITA (Crisma, SESAC)
 - 29 LE PEDIRE (Copyright Control)
 - 12 LO MEJOR DE MI (JKMC)
 - 31 LOCO, LOCO (Magnum)
 - 25 MANECUMBE (Juan Antonio Castro, BMI)
 - 22 ME CANSE DE SER LA OTRA (Musivida, ASCAP/Caribbean Waves, ASCAP)
 - 6 ME MIRAS Y TE MIRO (Bombazo, BMI)
 - 19 NADIE SE MUERE (J&N, ASCAP)
 - 11 NO VOY A DEJARTE IR (Viorli, ASCAP)
 - 4 NOS ESTORRO LA ROPA (TN Ediciones. BMI/M.A.M.P., BMI)
 - 30 NUBE VIAJERA (Rightsongs, BMI)
 - 39 0 SOY 0 FUI (Marsosa, SESAC)
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 - 3 SI TU SUPIERAS (FIPP, BMI)
 - 20 SUBIDON (Sony Discos, ASCAP)
 - 16 TE SIGO AMANDO (BMG Songs, ASCAP)
 - 1 Y HUBO ALGUIEN (New Edition Emoa, SESAC)
 - 13 Y SI FUERA ELLA? (Copyright Control)

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Junior, plus guest performers Roberta Miranda and Fabio Jr. The family of legendary compos-

er/flutist Pixinguinha sold 28 previously unrecorded songs to Sony Brasil. Pixinguinha, who died in 1973, is considered the father of a primarily instrumental genre called chorinho. Sony is planning to release a multi-artist album containing the songs, some of which will feature lyrics composed for the tunes.

from Xororó's kids Sandy and

UHART NOTES, RADIO: Though Marc Anthony's smash "Y Hubo Alguien" (RMM) remains atop Hot Latin Tracks for the third consecutive week, Alejandro Fernández's No. 2 entry "En El Jardin" (Sony Discos)—a duet ballad with Gloria Estefan—appears primed to snare the throne next issue.

This issue's Hot Latin Tracks sports a hitherto-unseen top three, as "En El Jardín" is backed by Alejandro's former chart-topper "Si Tú Supieras," which slips 2-3, and Vicente Fernández's "Nos Estorbó La Ropa" (Sony Discos), which leaps 8-4. All three songs may run 1-2-3 next issue, unless Marco Antonio Solís' "La Venia Bendita" (Fonovisa) slips in to break up the three. Alejandro, of course, is the son of Vicente.

Sony Discos, once again a consolidated imprint that houses the old genre imprints Sony Latin, Sony Tropical, and Sony Discos, lands five of the top 10 titles on Hot Latin Tracks this issue.

"El Destino" by Juan Gabriel and Rocio Dúrcal (Ariola/BMG) exited Hot Latin Tracks in the Nov. 29 issue after spending a record 31 weeks on the chart. While the song qualified to stay on the chart, it was eliminated due to a rule that states any song with 26 weeks or more on Hot Latin Tracks is automatically deleted from the chart if it drops below No. 20. Juan Gabriel's other current hit, "Te Sigo Amando," has logged 28 weeks on Hot Latin Tracks.

As for the genre charts, "La Venia Bendita" notches its ninth consecutive week on the regional

Mexican chart. "Y Hubo Alguien" stays atop the tropical/salsa chart for the sixth straight week, and "En El Jardín" reaches No. 1 on the pop chart, displacing Ricardo Montaner, who scored his first pop charttopper with "Es Así" (WEA Latina). Montaner's last No. 1 on Hot Latin Tracks was "Castillo Azul' (Rodyen) in the Dec. 19, 1992, issue.

UHART NOTES, RETAIL: As Alejandro Fernández's "En El Jardín" closes in on the top rung of Hot Latin Tracks, his latest album, "Me Estoy Enamorando," finally reaches No. 1 on The Billboard Latin 50, which is not published this issue.

"Me Estoy Enamorando" is the first chart-topping disc for the younger Fernández. His pop/ ranchera CD, an 11,500-unit seller, led the way for a solid Thanksgiving-weekend sales performance. The 119,500 units moved over the holiday weekend was the highest tally since the Aug. 30 issue, when the 57,000 units sold by Luis Miguel's "Romances" (WEA Latina) helped the market ring up 128.000 units overall.

Unfortunately, the holiday numbers this year were a scant 3% higher than the sales generated during 1996's Thanksgiving holiday (115,500 units).

"Me Estoy Enamorando" may have claimed the top rung on The Billboard Latin 50, but its 17% increase in sales was not good enough to keep the album from sliding 156-160 on The Billboard 200. Likewise, two other Latino hit albums fell on The Billboard 200: Marc Anthony's "Contra La Corriente," which tanked 153-183, and Luis Miguel's "Romances," despite a 22% jump in sales, dipped 188-191. Obviously, consumers of non-Latino music were buying more product than their counterparts who prefer Spanish-language sounds

Assistance in preparing this column was provided by Teresa Aguil-era in Mexico City; Pablo Márquez in Santiago, Chile; and Enor Paiano in São Paulo, Brazil.



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Artists & Music

Billboard,

Rattle Ending 18 Years With Birmingham

VALEDICTORY: Simon Rattle leaves the U.K.'s City Of Birmingham Symphony Orchestra this coming spring after 18 years as its music director and after a valedictorv six-city U.S. tour in May. During those years, he built a regional ensemble into an excellent orchestra, saw a new hall built, stretched the definition of the orchestra's job to include a focus on educational work, created a television series about the music of this century, and made a raft of recordings on EMI Classics (one of the most recent is a stunning performance of Mahler's "Das Lied Von Der Erde" with Thomas Hampson and Peter Sieffert). After all that work, it might be time to rest on one's laurels, but, of course, Rattle is only 42. He got an early start.

After 18 years, the parting is bound to be emotional, but it's time. "I think there's something right about musicians needing to regenerate, orchestras needing all kinds of new vitamins," Rattle says. "There's a point beyond which it's really dangerous, because you can't help say-



by Heidi Waleson

ing the same things."

He is extremely proud, however, of what they have done together. "Birmingham has been a laboratory for what an orchestra can be, not just something that gives concerts but a central thing around which other things can happen. It's a young orchestra in a lot of ways, with people who are interested in diversifying. We spend a day working in a school for deaf children and come back not only refreshed but with a lot of new ideas. Players who have worked in all these other types of disciples are more feisty, more difficult, and much more interesting. They are giving many more things back.

| 1 | | | Now Ano Albumo | |
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| | U | J | New Age Albums | M |
| THIS WEEK | LAST WEEK | WKS. ON CHART | Compiled from a national sample of retail store and reports collected, compiled, and provided by TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | |
| 1 | 3 | 7 | CHRISTMAS LIVE MAERICAN GRAMMPHONE 1997 I WEEK At No. 1 | EIM STEAMROLLER |
| 2 | 1 | 4 | TRIBUTE VIRGIN 44981 | YANNI |
| 3 | 4 | 9 | THE GIFT WINDHAM HILL 11242 | JIM BRICKMAN |
| 4 | 2 | 3 | PAINT THE SKY WITH STARS-THE BEST OF ENYA REPRISE 46835/WARNER BROS. | ENYA |
| 5 | 6 | 6 | A WINTER'S SOLSTICE VI WINDHAM HILL 11220 | VARIOUS ARTISTS |
| 6 | 5 | 14 | DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL | YANNI |
| 7 | 7 | 44 | PICTURE THIS WINDHAM HILL 11211 | JIM BRICKMAN |
| 8 | 8 | 39 | AVALON GTSP 537112 | JOHN TESH |
| 9 | 14 | 4 | THE CAROLS OF CHRISTMAS II WINDHAM HILL 11219 | VARIOUS ARTISTS |
| 10 | 9 | 104 | THE MEMORY OF TREES A ² REPRISE 46106/WARNER BROS. | ENYA |
| 11 | 12 | 2 | CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304 | VARIOUS ARTISTS |
| 12 | 10 | 7 | SONGS WITHOUT WORDS - A WINDHAM HILL COLLECTION WINDHAM HILL 11212 | VARIOUS ARTISTS |
| 13 | 15 | 6 | ON A WINTER'S NIGHT IMAGINARY ROAD 536143 | VARIOUS ARTISTS |
| 14 | 13 | 33 | IN THE MIRROR PRIVATE MUSIC 82150/WINDHAM HILL | YANNI |
| 15 | 16 | 63 | LINUS & LUCY - THE MUSIC OF VINCE GUARALDI DANCING CAT 11184/WINDHAM HILL | GEORGE WINSTON |
| 16 | 11 | 10 | OPEN HOUSE TIME LINE 14 | LORIE LINE |
| 17 | 18 | 31 | PORT OF MYSTERY WINDHAM HILL 11241 | YANNI |
| 18 | 17 | 14 | ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN | CRAIG CHAQUICO |
| 19 | 22 | 83 | SONGS FROM A SECRET GARDEN PHILIPS 528230 | SECRET GARDEN |
| 20 | 19 | 14 | APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN | CUSCO |
| 21) | NE | WÞ | MASTERS OF ACOUSTIC GUITAR NARADA 61065 | VARIOUS ARTISTS |
| 22 | 21 | 40 | GYPSY PASSION NEW FLAMENCO NARADA 63931 | VARIOUS ARTISTS |
| 23 | 24 | 33 | WHITE STONES PHILIPS 534605 | SECRET GARDEN |
| 24 | 23 | 38 | VITAL FORCE HIGHER OCTAVE 77591/VIRGIN | 3RD FORCE |
| 25) | RE-E | NTRY | WINTER NARADA 63041 | MICHAEL GETTEL |

Rattle himself is interested in diversifying-in addition to his Birmingham job, he is principal guest conductor of the period instru-ment Orchestra Of The Age Of Enlightenment (OAE) He began working with period instruments 15 years ago, when he was struggling with "Idomeneo" and "couldn't make head or tail of it." Then he heard Nikolaus Harnoncourt's version. "It was as if you'd only heard Ella Fitzgerald played straight before, and then all the inflections which are taken for granted were suddenly there," he recalls. "It was St. Paul on the road to Damascus." Today, Rattle moves easily between the two worlds, and so do his players. The principal flute at Birmingham, for example, takes lessons from the one in OAE.

'Musicians in the U.S. find it hard to believe that in Europe, this school of playing is now the mainstream,' Rattle says. "In Birmingham, we try to avoid people who will do classical music in the previously acceptable way, because it's hard, they have to change back to the old bowings, and it's as though it's in inverted commas [quotation marks]. I find in Berlin and Vienna it's no longer such a surprise. One of my next big projects over the next six or seven years is the **Beethoven** symphonies with Vienna. I said, 'Do you know what you're getting into?' They said, Absolutely, this is what we want to do.' It means a lot of new thoughts. But they realize most of the conductors who performed in the style they became accustomed to in the last 30, 40 years are gone."

There is some sense of liberation in not having full responsibility for an ensemble. Rattle describes being a music director as "like being a mother with 100 nipples." It also frees more time for opera projects, since conducting operas requires huge chunks of time, and Rattle likes to be in on it from the beginning. Coming up are Rameau's "Les Boreades" in Salzburg, Austria, with the OAE, "Tristan Und Isolde" in Amsterdam, and more work at the U.K.'s Glyndebourne Festival Opera, which has been one of his regular spots for many years. "I'll be doing 'Fidelio' there with period instruments in 2001, when my 14-year-old is in university. The only way I keep my sanity [with this far-in-advance scheduling] is thinking he'll be there. Some of the stuff in Viennahe'll have left university!" Rattle, of course, won't have even hit 50.

NEW AND DIFFERENT: The Metamorphosen Chamber Orchestra, a young Boston-based ensemble, has a terrific new disc of Grieg, Dvořák, and Tchaikovsky on Archetype Records. Led by Scott Yoo, this 19-member string ensemble sounds lush yet articulate

... Onstage, Bimbetta (three sopranos, harpsichord, and cello) is described as "a blend of cabaret, commedia dell'arte, and 'MTV Unplugged.' "It's tough to get that flavor on a disc, but "The War Of Love" (d'Note Classics) is a riot of well-performed 17th-century music and 20th-century commentary and sound effects.

| CEX | WEEK | ON THART | Compiled from a national sam reports collected, co | ple of retail store and rack sales mpiled, and provided by | SoundScan® |
|--------------|--------|----------|---|---|-------------|
| THIS WEE | LAST W | Wes, G | ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE (| OR EQUIVALENT) | TITLE |
| Ð | 1 | 10 | LONDON SYMPHONY ORCHESTRA (FOSTER MPLIEMI CLASSICS 64642 (10.98/15.98) | 0.1 * * PAUL MCCARTNEY'S STA 10 weeks at No 1 | NDING STONE |
| 2 | 2 | 3 | YO-YO MA SONY CLASS/CAL 63122 (10.98 EQ/16.98) | PIAZZOLLA: THE SOUL OF | THE TANGO |
| 3 | 13 | 11 | VANESSA-MAE ANGEL 56483 (10.98/15.98) | CLASSICAL ALBUM 2: C | HINA DOLL |
| 4 | 4 | 5 | ANDRE RIEU PHILIPS 453610 (10 98 EQ/16.98) | THE CHRIST | MAS I LOVE |
| 5 | 3 | 11 | CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98) | AN ITALIAN | SONGBOOK |
| 6 | 6 | 9 | LUCIANO PAVAROTTI PAVAROTTI'S (LONDON 458800 (19.98 EQ/31.98) | GREATEST HITS-THE ULTIMATE | COLLECTION |
| \mathbb{T} | RE-E | NTRY | VANESSA-MAE ANGEL 55395 (10.98/15 98) | THE CLASSIC | CAL ALBUM |
| 8 | 5 | 46 | ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98) | THE VIE | NNA I LOVE |
| 9 | 8 | 2 | ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98) | VIAGGI | O ITALIANO |
| 10 | NE | WÞ | ROBERT SHAW CHAMBER SINGERS TELARC 80461 (10.98/15.98) | S ANGEL | S ON HIGH |
| 11 | 7 | 6 | LEILA JOSEFOWICZ PHILIPS 462032 (10.98 EQ/16.98) | VIOLIN FOR | ANNE RICE |
| 12 | NE | WÞ | VARIOUS ARTISTS DG 449965 (10.98 EQ/16.98) | THE CLASSIC CHRISTM | IAS ALBUM |
| 13) | 15 | 2 | ACADEMY OF ST. MARTIN-IN-THE-FIE EMI CLASSICS 66646 (10.98 EQ/15.98) | LDS (MARRINER) PUR | E CLASSICS |
| 14 | 12 | 63 | MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98) | APPALAC | HIA WALTZ |
| 15 | 9 | 3 | CECILIA BARTOLI/ANDREA BOCELL DG 457355 (10.98 EQ/16.98) | A HYMN FOR T | HE WORLD |
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| D | 1 | 8 | DOMINGO/HUANG/BOLTON | 0.1 * * MERRY CHRISTMAS FR 2 weeks at No. 1 | OM VIENNA |
| 2 | 3 | 9 | VARIOUS ARTISTS LONDON (10.98/17.98) DIANA PRINCESS | OF WALES-BBC RECORDING OF | THE FUNERAL |
| 3 | 2 | 6 | LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98) | KASHMIR: SYMPHONIC LE | D ZEPPELIN |
| 4 | 4 | 16 | VARIOUS ARTISTS AMERICAN GRAMAPHONE 296 (10.98/14.98) | CHIP DAVIS' HOLI | DAY MUSIK |
| 5 | 5 | 10 | SARAH BRIGHTMAN ANGEL 56511 (16.98 CD) | TIME TO SA | GOODBYE |
| 6 | 6 | 18 | JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98) | CINEMA | SERENADE |
| 7 | 7 | 13 | OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98) | LEANING INTO | THE NIGHT |
| 8 | 14 | 5 | MARK O'CONNOR SONY CLASSICAL 63216 (10.98 EQ/16.98) | | LIBERTY! |
| 9 | 9 | 53 | SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98) | | SHINE |
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TOP CLASSICAL ALBUMS

DECEMBER 13, 1997

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(14) RE-ENTRY

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2 VARIOUS MOZART-GREATEST HITS REFER.

3 VARIOUS ROMANCE AND ROSES . INTER-

4 VARIOUS TEN YEARS OF SUCCESS NAXOS

5 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT

6 JOHN BAYLESS BEATLES'S GREATEST HITS

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- TIVAL RCA VICTOR
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- THE POPS RCA VICTOR 7 VARIOUS ONLY CLASSICAL CD YOU NEED
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- 13 VARIOUS MOZART-GREATEST HITS SONY CLASSICA
- 14 VARIOUS MOZART-GREATEST HITS RCA VIC TOR
- 15 HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR

ARIA

SEVEN YEARS IN TIBET

STAR WARS: A NEW HOPE

A CHRISTMAS EXPERIMENT

THE TANGO LESSON

LEONARD BERNSTEIN'S NEW YORK

Artists & Music





by Jim Macnie

STAY THE COURSE: It's been three months since Epic/Legacy reissued 10 key titles from the CTI catalog, which it administers. But those 90 days haven't produced the kind of marketplace response the imprint had hoped for, and Legacy is a bit mystified. The bulk of the discs are by major artists, including **Freddie Hubbard**, **George Benson**, and **Milt Jackson**, and the production value of the new editions, both in terms of packaging and sound, is the sharpest it's ever been. Wrong titles? Wrong time? What do you do when consumers shrug?

"Keep plugging," says **Seth Rothstein**, Legacy's director of jazz marketing. "We're not selling crazy loads of them, but we are going to follow up the initial batch. We knew it would be kind of tough at the start: The chronology of CTI as a reissued label hasn't been that great. The stuff had been dormant for a long time—and if not dormant, not reissued very well. So what we went for was a comprehensive, attention-getting relaunch of the catalog. We're proud of it."

Though the music is wholly jazz, there was a pop production value to the CTI sound; many of the titles recorded in the early 1970s by original label owner **Creed Taylor** have a glossy facade and funky bottom. This was a flash point for jazz purists, who remained dubious of the approach. "I think many of the records have aged with grace," offers Rothstein, "or at least they're able to be looked upon in a different context these days. The good records have stayed very good. The bad records stayed bad. There's a vibe at work these days, one that accounts for both substance and kitschiness. Some CTI [titles] fall into both categories. In the mix of things we released, we tried to pick the top titles."

The campaign continues into the first or second quarter of 1998, when such titles as Hubbard's "Red Clay" and "Skydive" are scheduled. "We're certainly not going to put out all 130 some odd records," says Rothstein, "but a real core of them will see the light." The discs were produced for reissue by **Didier Deutsch**.

EYES & EARS: Check the "Weeks On Chart" line in our Top Jazz Albums ranking for the Pangaea/Capitol soundtrack to "Leaving Las Vegas." It's pushing 110 weeks. That tickles 49-year-old director Mike Figgis, whose vision created the film and who understands the dynamic behind the title's triumph. "People buy soundtracks because they like the film," he says. "No one's going to buy a soundtrack to a film they never saw, no matter how good. The success of one enhances the other." That means Verve hopes Figgis' latest work, "One Night Stand," rocks the house over the holidays. It opened nationwide Nov. 14 and is distributed by New Line Cinema. Billboard

Less pop than "Leaving Las Vegas," the new soundtrack features a score written by Figgis himself. He was a musician long before becoming a director, and he says that he has tried to write a bit for each of his films. "One Night Stand" is the most extensive of those attempts. "Well, it's the first time I've had any money," he says with a laugh. "With synths and samplers you can approximate a sound, but there ain't nothing like the real thing. Of course, the real thing is expensive. There's a full orchestra on this record."

Figgis believes aural art to be more eloquent than visual art. "The great thing about cinema is that the invisible partner is always the band, the music," he offers. "I love that **Stevie Wonder** quote [in which] someone asked what he did to relax, and he said, 'I go to the movies.' He was into the way sound came out of the speakers, the ambience of the room, the whole thing. I totally agree."

Tracks by Jimmy Smith, Nina Simone, Jacques Loussier, and the Juilliard String Quartet round out the disc. "In my mind, there's always some kind of psychological idea as to what the feel of the music is going to be in counterpoint to the visuals." On "One Night Stand," that assessment includes a bit of vampish funk that nods to Miles Davis' dream funk circa "In A Silent Way." Figgis, too, plays trumpet.

"When I started making films, I gave up the horn. One day, I realized I hadn't touched it for a year. I felt guilty and sad and got back into it. I'd practice for some of the soundtracks, work my chops back slowly so I could get my lip going. Then I really got into playing again. I bought a pocket trumpet; I play every day."

Figgis says that film is in his schedule to stay but that he'd love to "go off and make some kind of eclectic album" that's not film-associated. Jazz pals have nudged him to try producing. "I've proved to them that I know what I'm doing in the studio," he says with a chuckle, "but to be honest, I don't play in front of them. I add my parts when they've gone."

COMMENTARY

(Continued from page 8)

them. This often causes low selfesteem and can lead the teen to drugs, promiscuity, and, in the most extreme cases, suicide.

Negative words about homosexuals also have an effect on non-gay youth. They sometimes see it as a validation of prejudice. They learn that it is OK to look down upon homosexuals. As a result, violence against homosexuals is quite prevalent in our society. The majority of anti-gay violence is committed by teenage males.

One irony about "not natural" is that it condemns not only homosexuality but also promiscuity and teen pregnancy. Promiscuity among homosexuals is often a direct result of low self-esteem. Young people who have little faith in themselves often seek out sexual encounters as a way of feeling validated by another person. Much of that self-hatred comes directly from messages like those contained in this song. It is also worth noting that teen pregnancy among girls is also highly attributable to low self-esteem.

Homosexuals have always listened closely for lyrics that validate our existence. These days, music by and for gay people can be bought at most major music outlets. But airplay for "out" songs is still almost unheard of at mainstream radio. We are delighted when we hear a song like last year's "Leviticus: Faggot" by Me'Shell Ndegéocello, because we feel that "our" voice is finally being heard. We are equally disheartened when musical acts choose to denounce us through song. It is painful to be told that our orientation is nothing more than a chosen sexual behavior, when we know that it is truly an inherent part of who we are.

Angie and Debbie Winans believe that they are doing good; I have no doubt about that. They are unaware of the harm that anti-gay words can do and truly believe that being gay is "against God's will." In a recent interview with The Advocate, a news magazine aimed at the homosexual community, Debbie Winans described her opinion as "the word of God." That's her belief, but it is not true to our experience.

I don't expect the Winans sisters to suddenly come to their senses and allow that they might be incorrect about homosexuality. As long as you have faith, you don't need to bother with facts. But sometimes the best of intentions are misguided, and it is important that they know the consequences of sitting in judgment against others.

Most gays support the right of Angie and Debbie Winans to express their views through song. But it is our right as a community to stand up and say "This is not the truth."

| | J | J | Jazz Albums | | | | | | |
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| IIS WEEK | LAST WEEK | WEEKS ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST | | | | | | |
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| 1 | 1 | 3 | HARRY CONNICK, JR. COLUMBIA 68787 3 weeks at No. 1 TO SEE YOU | | | | | | |
| 2) | 2 | 2 | SOUNDTRACK MALPASO 46829/WARNER BROS. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL | | | | | | |
| 3) | 3 | 14 | DIANA KRALL IMPULSE: 233/GRP III LOVE SCENES | | | | | | |
| 4 | 4 | 10 | DAVE GRUSIN N2K ENCODED 10021 PRESENTS WEST SIDE STORY | | | | | | |
| 5) | 10 | 90 | DIANA KRALL IMPULSE' 182/GRP ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO) | | | | | | |
| 6 | 6 | 64 | ROYAL CROWN REVUE WARNER BROS. 46125 MUGZY'S MOVE | | | | | | |
| 7) | 8 | 23 | THE MANHATTAN TRANSFER ATLANTIC 83012/AG SWING | | | | | | |
| 8 | 7 | 7 | ROYAL CROWN REVUE SURFDOG 44003/ULG CAUGHT IN THE ACT - LIVE | | | | | | |
| 9 | 5 | 9 | DEE DEE BRIDGEWATER VERVE 537896 DEAR ELLA | | | | | | |
| 10 | 11 | 10 | JACKY TERRASSON & CASSANDRA WILSON BLUE NOTE 55484/CAPITOL RENDEZVOUS | | | | | | |
| 11 | 9 | 4 | DIANNE REEVES BLUE NOTE 56973/CAPITOL THAT DAY | | | | | | |
| 12) | 16 | 24 | JOHN COLTRANE GRP 9874 PRICELESS JAZZ | | | | | | |
| 13) | 17 | 40 | CHARLIE HADEN & PAT METHENY VERVE 537130 BEYOND THE MISSOURI SKY (SHORT STORIES) | | | | | | |
| 14 | 15 | 8 | JOE HENDERSON VERVE 539046 PORGY & BESS | | | | | | |
| 15 | 12 | 6 | JOHN MCLAUGHLIN VERVE 539153 THE HEART OF THINGS | | | | | | |
| 16 | 14 | 24 | VARIOUS ARTISTS GRP 9881 PRICELESS JAZZ SAMPLER | | | | | | |
| 17) | 22 | 10 | JOHN COLTRANE IMPULSE! 232/GRP THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS | | | | | | |
| 18) | 20 | 22 | LOUIS ARMSTRONG GRP 9872 PRICELESS JAZZ | | | | | | |
| 19 | 18 | 84 | LOUIS ARMSTRONG RCA VICTOR 68486 GREATEST HITS | | | | | | |
| 20) | 21 | 14 | ELLA FITZGERALD & LOUIS ARMSTRONG | | | | | | |
| 21) | NE | wÞ | VERVE 53790 THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE VARIOUS ARTISTS | | | | | | |
| 21) | 13 | 15 | WARNER BROS. 46793 WARNER BROS. JAZZ CHRISTMAS PARTY T.S. MONK N2K ENCODED 10017 | | | | | | |
| 22 | 19 | 39 | TONY BENNETT | | | | | | |
| _ | 23 | 9 | COLUMBIA 67774 TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY OSCAR PETERSON | | | | | | |
| 24 | | | | | | | | | |
| 24 | - | - | CASSANDRA WILSON BLUE NOTE 32861/CAPITOL | | | | | | |
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| 25) | RE-E | NTRY OF | CASSANDRA WILSON BLUE NOTE 32861/CAPITOL NEW MOON DAUGHTER CONTEMPORARY JAZZ ALBUMS TM * * * No. 1 * * * | | | | | | |
| 25) | RE-E | NTRY | CASSANDRA WILSON BLUE NOTE 32861/CAPITOL S NEW MOON DAUGHTER CONTEMPORARY JAZZ ALBUMS *** NO. 1 *** KENNY G ARISTA 18991 *** KON 1 *** | | | | | | |
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| 25) | RE-E | NTRY 2 | CASSANDRA WILSON BLUE NOTE 32861/CAPITOL S NEW MOON DAUGHTER CONTEMPORARY JAZZ ALBUMS *** NO. 1 *** KENNY G ARISTA 18991 DAVE KOZ CAPITOL 57097 S DECEMBER MAKES ME FEEL THIS WAY PAT METHENY GROUP WARNER BROS. 46791 IMAGINARY DAY | | | | | | |
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of 500,000 units. A 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 CC *Astersk indicates viryl available. Sindicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Studio Action

TTR Inc., Nimbus To Fight Piracy With DiscGuard

BY PAUL VERNA

NEW YORK—Israeli high-tech startup TTR Inc. has pacted with major independent replicator Nimbus Manufacturing Inc. for an anti-piracy device that both companies hope will stem the massive annual losses suffered from counterfeit CDs and CD-ROMs, and the anticipated losses from DVD piracy.

Marketed under the moniker Disc-Guard, the TTR-developed system prevents a counterfeit disc from being played on computer hard drives and any electronics device equipped with DiscGuard-compatible firmware. Although current CD players are not geared to read the DiscGuard code, TTR executives believe that DiscGuard can still curtail audio CD piracy by identifying counterfeit discs, albeit in a dedicated workstation. Furthermore, TTR is in negotiations with various consumer electronics hardware manufacturers to license DiscGuard for use in CD players.

"We put what we call a digital fingerprint or sign on a disc at time of mastering," says TTR chairman Marc Tokayer. "That fingerprint is propagated through the stamper and onto the pressed disc, and it can be read by drives, but it cannot be recorded or copied out."

Charlottesville, Va.-based Nimbus among the largest independent replicators in North America—will have an exclusive license for DiscGuard for six months, according to the statement. The two companies expect a run of approximately 25 million DiscGuardequipped discs in 1998.

The Nimbus agreement follows an earlier announcement by TTR of a licensing deal with Doug Carson Associates, a Cushing, Okla.-based developer of signal-processing systems for the mastering and manufacturing of CDs.

Nimbus director of marketing Lorri Haney says, "About a year ago, TTR had investigated the possibility of partnering with a replicator to take the product through its initial development through mass production. They talked to several replicators and chose Nimbus because we had the right relationships with people like Doug Carson to bring the product to market."

Noting that Nimbus pioneered a hologram technology it calls 3i • D, Haney adds, "We've always worked proactively to counteract piracy and counterfeiting."

DiscGuard is aimed at piracy on both the mass-production and casualuser levels, according to a TTR statement. "DiscGuard addresses both the problems of illicit mass production of software or other electronic content and copying by the casual user using the low-cost CD recorders available on the market," i.e., disc burning, says the statement.

Tokayer says TTR will charge replicators a license fee of "a few cents" per disc for use of DiscGuard. In addition, TTR will collect an unspecified license fee from software publishers.

Although Tokayer acknowledges that some replicators may be loath to pay additional fees, he says the benefits of protecting against piracy far outweigh the associated costs. "Even if 10% of what's stolen is converted into sales, there's a large return on investment," says Tokayer.

Haney says DiscGuard is "a product for certain products and not for others." She notes that high-cost, highprofile products like CD-R computer games are more susceptible to counterfeiting than non-superstar music titles. "DiscGuard is going to appeal to a certain customer base—people who understand the value of deterring piracy," she says.

Although DiscGuard is applicable to all current forms of optical-disc media, TTR is targeting the product at the developing DVD market.

"One of the reasons DVD has been slow to take off is the lack of a decent protection scheme," says Tokayer. "We can really close a gap here. In this field there's a lot of potential because the installed base is negligible." TTR CEO Arik Shavit adds, "We anticipate that the availability of Disc-Guard's superior media protection capability will encourage publishers and motion picture producers to release more DVD titles and create the critical mass needed for the DVD industry to take off in 1998."

Following the expiration of the Nimbus agreement—which goes into effect at the time of the first approved run of DiscGuard-encoded discs—TTR will seek to license its technology to other replicators, according to Tokayer.

In addition, TTR has met or plans to meet with representatives from the Recording Industry Assn. of America, the International Federation of the Phonograph Industry, the Software Publishers Assn. (SPA), the Business Software Alliance (BSA), customs officials, and individual record labels to discuss its technology.

The SPA and BSA estimate that

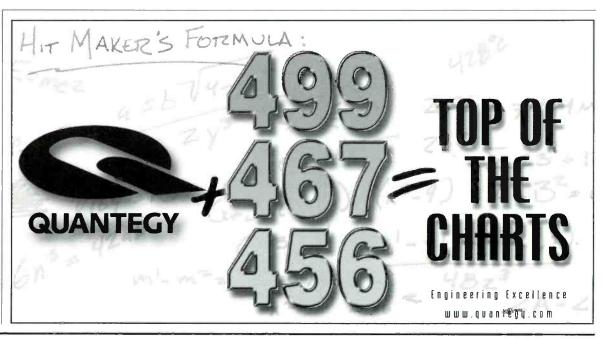
\$11.2 billion is lost annually to software piracy. On the music side, estimates of losses range from \$2 billion to \$5 billion per year, according to Tokaver.

Besides DiscGuard, TTR offers a product called DiscAudit, a softwareencoding system that allows experts to identify fake music and video CDs. However, DiscAudit—unlike Disc-Guard—does not cause a counterfeit CD to be automatically ejected.

PRODUCTION CREDITS BILLBOARD'S NO. 1 SINGLES (NOVEMBER 29, 1997)

| DILLOVAND 3 NO. 1 SINGLES (NOVEMBER 25, 1557) | | | | | | | | |
|---|---|-----------------------------|--|------------------------------|----------------------|--|--|--|
| CATEGORY | HOT 100 | R&B | COUNTRY | RAP | ADULT TOP 40 | | | |
| TITLE Artist/ | CANDLE IN THE WIND 1997/ | MY BODY | LOVE GETS ME | FEEL SO GOOD | I DON'T WANT TO | | | |
| Producer | SOMETHING ABOUT THE | LSG/ Darryl "Delite" | EVERY TIME | Mase/ Sean "Puffy" Combs, | WAIT Paula Cole/ | | | |
| (Label) | WAY YOU LOOK TONIGHT Elton John/Chris Thomas | Allamby | Shania Twain Robert John "Mutt" Lange | Deric "D-dot" Angelettie | Paula Cole | | | |
| | (Rocket/A&M) | (EastWest/EEG) | (Mercury) | (Bad Boy/Arista) | (Imago/Warner Bros.) | | | |
| | | | | | - | | | |
| RECORDING | TOWNHOUSE STUDIOS | SOUNDTRACK STUDIOS/ | MASTERFONICS | DADDY'S HOUSE | THE MAGIC SHOP | | | |
| STUDIO(S) Engineer(s) | (London, England, | SOUTHERN TRACKS | (Nashville, TN) | (New York, NY) | (New York, NY) | | | |
| Eligineer(s) | U.K.) | (New York, NY/Atlanta, GA) | Jeff Balding | Doug Wilson | Roger Moutenot | | | |
| | Pete Lewis | Ben Arrindell/Carl Heilbron | | | | | | |
| RECORDING | SSL 4072G+ w/ | SSL 4072G+ w/Ultimation/ | SSL 9000J | Neve VR60 | Studer A827 | | | |
| CONSOLE(S) | Ultimation | SSL 4000G+ | | | | | | |
| RECORDER(S) | Sony 3348 digital | Studer 827 | Studer D827 | Studer A800 III | Neve 80 | | | |
| | | | | | | | | |
| MASTER TAPE | BASF 931 | Ampex 499 | Ampex 467 | Ampex 499 | 3M 996/Ampex 499 | | | |
| MIX DOWN | TOWNHOUSE STUDIOS | SOUNDTRACK STUDIOS | MASTERFONICS | DADDY'S HOUSE | ROOM WITH A VIEW | | | |
| STUDIO(S) | (London, England, U.K.) | | (Nashville, TN) | (New York, NY) | (New York, NY) | | | |
| Engineer(s) | Pete Lewis | Ben Arrindell | Mike Shipley | Michael Patterson | Roger Moutenot | | | |
| | | | | | | | | |
| CONSOLE(S) | SSL 4072G+ w/ | SSL 4072G+ w/ | SSL 9000J | SSL G4000 | SSL 4000G+ | | | |
| | Ultimation | Ultimation | | | | | | |
| | | | | | | | | |
| RECORDER(S) | Sony 3348 digital | Studer 827 | Studer D827 | Studer A800 III | Studer A827 | | | |
| MASTER TAPE | DAT | Ampex 499 | BASF 900 | Ampex 499 | 3M 996/Ampex 499 | | | |
| | UNI | Ampex 455 | Bhar 500 | Ampex 400 | Sin 550/rinpex 455 | | | |
| MASTERING | TOWNHOUSE STUDIOS | POWERS HOUSE OF | MASTERFONICS | HIT FACTORY | GATEWAY | | | |
| Engineer | Frank Arkwright/Pete | SOUND | Glenn Meadows | James Cruz | Bob Ludwig | | | |
| | Lewis | Herb Powers | | POWERS HOUSE OF | | | | |
| | | | | SOUND | | | | |
| | | | | Herb Powers, Dave Kutch | | | | |
| CD/CASSETTE MANUFACTURER | PDO-HTM | WEA | PDO-HTM | BMG | WEA | | | |
| MANUFACIURER | | | | | | | | |

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Buckmaster's Choice. Renowned arranger/conductor Paul Buckmaster collaborated with rock band Collective Soul on the track "She Said," the latter's contribution to the Capitol Records soundtrack to Wes Craven's film "Scream 2." Shown at Capitol's historic Studio A, from left, are executive soundtrack producer and "Scream 2" director Craven; soundtrack producer and Capitol executive VP Liz Heller; soundtrack producer Ed Gerrard; executive soundtrack producer Marianne Maddalena: Ed Boland of Collective Soul: and Buckmaster

Songwriters & Publishers

'THEY'RE PLAYING MY SONG'

"ARTIFICIAL MEANS" Written by Christine Lavin Published by DreamWorks Songs/Rounder Music (ASCAP)

The music of Christine Lavin has left an indelible impression on countless people who appreciate her wit and unique lyrical sensi-

bilities. Many of her admirers have joined forces to record "Big League Babe: The Christine Lavin Tribute Album, Pt. 1" on the New Yorkbased 1 800 Prime CD label. Julie Gold, Cliff Eberhardt, Barbara Kessler, David Wilcox, Vance Gilbert, Richard Shindell, Kristina Olsen, Dave Van Ronk,

BY NIGEL HUNTER

LONDON-Stuart Hornall had a choice

when he left Rondor Music (London) 18

months ago after 15 years with the com-

Brothers Music, which has a BMI affil-

iation in the U.S.; there is also Proper

There actually is a Hornall brother,

Alan, who is a stage concert production

manager who has worked with acts like

Counting Crows, Meat Loaf, Dire

Straits, Chris de Burgh, and Kylie

Minogue and who lives in Denver. Apart from assenting to the company name,

he has no direct connection or input at

"I founded Hornall Brothers Music

on the basis of dealing with good writ-

ers who produce good, durable songs,'

explains Stuart Hornall, "and to give

these people a personal service. I'm set-

ting up a roster of manageable propor-

tions to make sure I can always provide

present.

Songs, which is allied with ASCAP.

Frank Christian Meann McDonmah. David Roth, Judith Zweiman, and Cherul Wheeler perform numerous Lavin favorites, among them "The Amoeba Hop," "The Kind Of Love You

Never Recover From," "Biological Time Bomb," and "Replaced." Grammy-winner Julie Gold (who penned the Bette Midler hit "From A Distance") teams with Eberhardt on the cut "Artificial Means.

"She is an artist who has had a 25-year career and has an incredibly unique body of work." Julie Gold says. "Anyone whose life she has touched—and that's many. many people-loves her and feels her kindness and generosity, whether it's through her music or just through her being. This was a chance for the musical community to say, 'We love you.' "

Why did Gold choose "Artificial

Hornall Bros. Music Keeps It Small

Publishing Co. Stresses Personal Service

that personal service. The idea for the

company came to me while I was walk-

ing along the Boulevard James Wyllie

in Antibes. That is the same name as my

lawyer, and it seemed like a good omen.'

Means" as her contribution to the tribute? "It is a song I have always adored," she says. "I think it's brilliant. I love Christine Lavin most when she's satirical and funny and poignant, and I feel this song is just Christine Lavin at her best...She can nail something from her perspective. She has a very unique eye on the world and a very, very clever way of assimilating things she sees into songs everybody can relate to. She's just brilliant

"On a personal note, anything, anything that has ever happened to me good in the music business has been either a direct or indirect result of Christine Lavin. And I know I am not alone in that comment. She's a wonderful, generous entertainer. She's a generous promoter of others," and this was just a little thank you that people who have been blessed by her were able to give."

Got To Do With It." Lyle has scored five

hit singles with Tina Turner, Wet Wet

Wet, Warren G, and Conner Reeves

during the past 18 months, and Hornall

Brothers administers his songs

bands yet," Hornall remarks, "and any-way, they generally want huge ad-

vances. That's not the name of the game

including covers by Joe Cocker, Status

Quo, and Etta James," he adds. "Our

other writers are the wonderful John

Fogerty; Mickey Jupp; Kit Hain, who

wrote 'Dancing In The City'; and Picas-

so Jones." The latter is a band from Tal-

lahassee, Fla., that Hornall brought

over to record an album in Glasgow in

Looking at the music scene general-

ly, he sees black music of quality and

international potential coming through

more strongly in the U.K. He expected

Indian *bhangra* music to make more

headway than it has so far and finds

Britpop heavily locked into the Oasis

and Spice Girls grooves at the moment.

tists and producers, and we've had some

good TV synchronizations, including 'The Oprah Winfrey Show.' There have

been some inquiries for possible song

usage in commercials, but I find that

nine times out of 10, the writers in-

volved don't want to do it. I can under-

stand that attitude, because if you've

written a quality song, you don't want

to let it promote indigestion tablets or

"Ideally, I'd like to sign a couple more

major acts or writers like Garth Brooks, Graham Lyle, and John Fogerty," Hor-

nall continues. "If I do, I'll think care-

fully after that about how many more

deals I can handle. I think 10 is the limit

Scheduled for release before Christ-

(Continued on page 52)

mas are albums by Brooks ("Sevens") and Reeves ("Earthbound") containing

www.americanradiohistory.com

to do a proper job for everyone."

some such product.

"We're getting our songs out to ar-

his native Scotland.

"We've got 41 current album cuts,

"I haven't got any young British

throughout Europe and Japan.

here

THE HOT 100 CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT • Elton John, Bernie Taupin • Songs Of Polygram Int"//BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS FROM HERE TO ETERNITY • Michael Peterson, Robert Ellis Orrall• Warr April/ASCAP, JKids/ASCAP rner-Tamerlane/ BMI, EMI

HOT R&B SINGLES MY BODY • Darrell Allamby, Line tte Roberson • Toni Robi/ASCAP. 2000 Watts/ASCAP

HOT RAP SINGLES IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD • S. Jacobs, J. Phillips, D. Styles, Christopher Wallace, K. Jones, Sean "Puffy" Combs, Deric Angelettie, David Bowie • Sheek Louchion/ASCAP, Jae'wons/ASCAP, Painro's/ASCAP, Big Poppa/ASCAP, EMI April/ASCAP, Undeas/BMI, Crazy Cat Catalog/ASCAP

HOT LATIN TRACKS Y HUBO ALGUIEN • Omar Alfanno • New Edition EMOA/SESAC

Music And Media Buys Elefante Pubs; Musical Has Online Twist

BILLY'S BIGGEST DEAL YET: Los Angeles-based Music and Media International, the independent music publisher formed by Billy Meshel in July, has made its biggest catalog acquisition yet with the purchase of catalogs owned by Nashville-based brothers John and Dino Elefante (Billboard Bulletin, Dec. 1). Many titles in the 265-song catalog were written by the brothers for the group Kansas, of which John, now a Christian music artist, was lead singer late in the group's career. Christian songs in the catalog include 15 hits, one of the biggest of which is "That's Why God Made The Moon," according to Meshel.

While Meshel notes that the latest catalog deal is his company's first "major" purchase, the price of which he would not disclose, he has

eight made previous deals. Among them are the Kurtis Blow back catalog; Ramitary Music, which includes the Jackie Wilson hit "Think Twice"; and

Club Nouveau, with R&B and dance copyrights. Meshel reports that Music and Media International has had a net publishers' share of \$150,000 since opening shop.

UUT IN CYBERSPACE: One might say that all art is personal, but let musical theater songwriter Brian Gari say why his new musical, "Love Online," truly fits the bill.

"So what do you do these days to meet people? A friend suggested I go online. Not knowing a thing about that sort of thing, I took as many lessons from him as I could squeeze in in a very short period of time-just enough to place an ad via this new world. The first response I got-and only response-intrigued me. We started with E-mail, which led to 'instant messages,' which led to phone calls, and—finally—a live and in-person meeting. I was instantly in love.

"A gorgeous, wonderful, intelligent, and . . . married woman entered my life. And so began a musical of great passion and great conflict. I wrote over 50 songs over a two-year period. Fifteen of the songs culminated in a new CD, 'Love Online.' Gari says the musical is being developed into an off-Broadway production. The album, on Original Cast Records, with vocals by Gari, features a collection of songs that could be taken as love songs in generalalthough the title song is, of course, as Gari puts it, "of the modern world.'

MUSIC MGMT. FIRMS UNITE: In the area of composer management/agency, a new joint venture has been established between the U.K.based Soundtrack Music Management Ltd. and the Los Angeles-based Cathy Schluessner Agency, Sharon Boyle & Associates, and soundtrack marketing specialist Mark Solomon. The new entity will be known as Soundtrack Music Associates Ltd. As

a partner in Soundtrack Music Management Ltd., Tony Smith's Hit & Run Music Group, also based in the U.K., will establish its first offices in

Los Angeles for its music publishing wing, Hit & Run Publishing.

SAFFER SPEAKS AT AIMP MEET: Judith Saffer, assistant general counsel at BMI and presi-dent of the Copyright Society of the U.S.A., will be the guest speaker Wednesday (10) at BMI's headquarters in New York as part of the Assn. of Independent Music Publishers' (AIMP) "legislative update" series. There is a non-member guest fee of \$15, which can be applied to membership. Also, AIMP has set a Jan. 13 gathering to feature attorney Michael Sukin on the topic of "What Publishers Need To Know About Record Deals.'

RINT ON PRINT: The following are the best-selling folios from Cherry Lane Music: 1. John Denver, "Legacy."

2. "Jekyll & Hyde," vocal selec-

tions

3. "Titanic," vocal selections.4. Metallica, "Load."

5. Trisha Yearwood, "(Songbook)

A Collection Of Hits.'

The company has two other pany-the last 10 as managing director and senior VP. He could retire to a staffers-Hornall's wife, Janie, and Greek beach or start his own music daughter Zoe. They've acquired compublishing company. Hornall opted for the latter, launchputing techniques for royalty management and are admining a publishing operation from scratch with no songwriters, copyrights, or catalog. Eighteen months on, Hornall has writers, copyrights, and a couple of catalogs. He named his company Hornall

istrating a worldwide network of subpublishing affiliations from London that includes EMI in Germany and MCA in France. There is HORNALL

extramural legal and accountancy advice available when required.

Hornall handles Major Bob Music, Garth Brooks' publishing company, for the U.K., Ireland, Italy, Spain, and Portugal, following an approach from Brooks' manager, Bob Doyle. He also has Anne Murray's catalog, Balmur Music, for most of Europe and the Far East. An active and prolific asset for Hornall Brothers Music is Graham Lyle, an old friend and songwriting client from the Rondor days, who collected a BMI Award recently for extensive American airplay on "What's Love

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by Irv Lichtman

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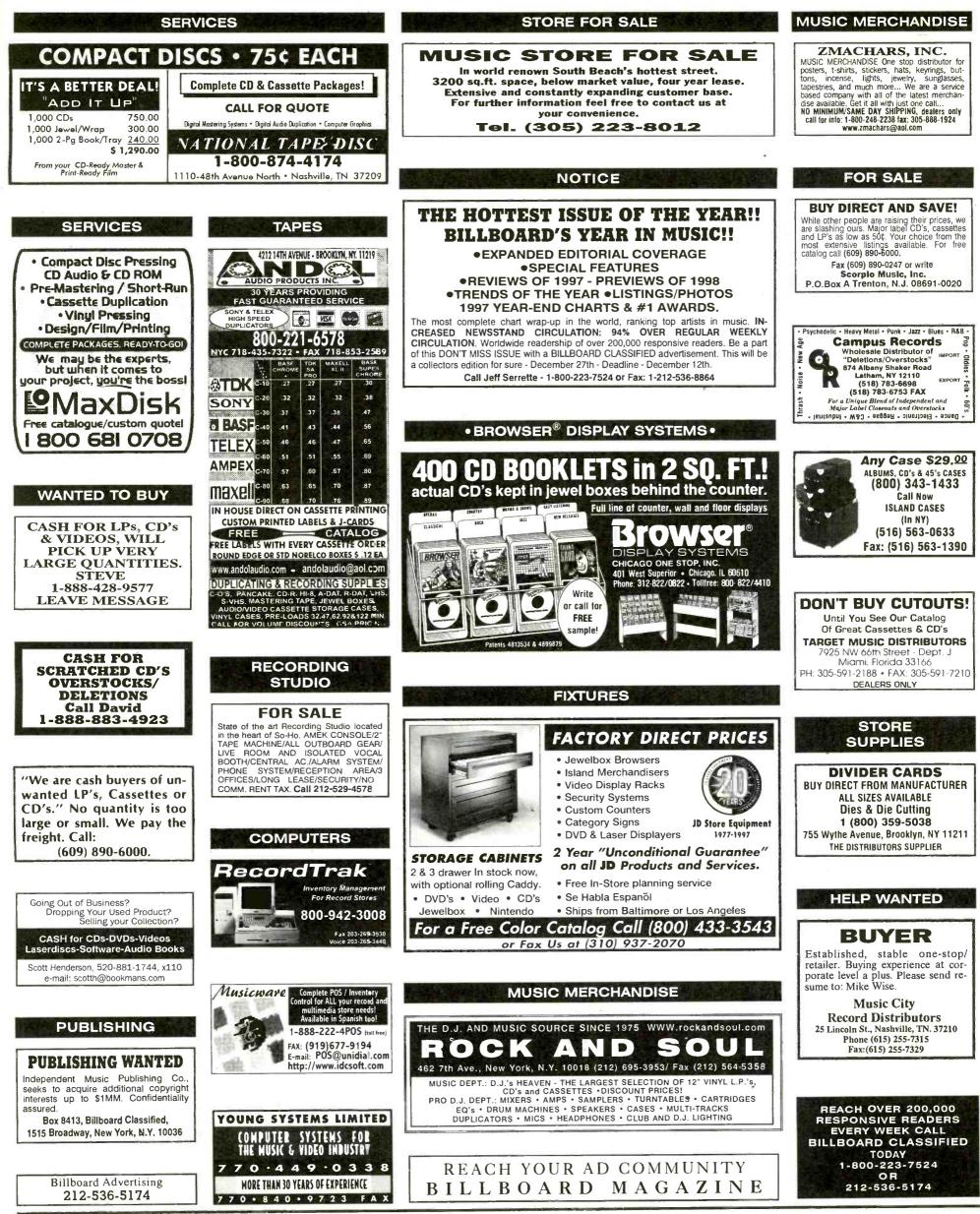
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Update

CALENDAR

LIFELINES

DECEMBER

Dec. 4-5, Entertainment, Sports, And Publishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grande Hotel, Los Angeles. 713-743-2069.

Dec. 4-7, Aspen Artist Development Conference, Hotel Jerome, Aspen, Colo. 970-544-8292. Dec. 8, Billboard Music Awards, MGM Grand Garden Arena, Las Vegas. 212-536-5173.

Dec. 8, Chance Of The Decade, raffle and party to benefit American Foundation for AIDS Research, Decade nightclub, New York. 212-682-7440, extension 113.

Dec. 9, Annual Forecast & Update Seminar, sponsored by the International Recording Media Assn., Sheraton New York Hotel & Towers, New York. 609-279-1700.

Dec. 9, Entertainment Law: The Year In Review 1997, sponsored by Stan Soocher and the Nashville Bar Assn., ASCAP, Nashville. 615-242-9272

Dec. 11, New York Women In Film & Television Gala Holiday Luncheon, honoring Judy McGrath, New York Hilton and Towers. 212-838-6033.

Dec. 11, To Market, To Market: Selling Records In The Cyberage, seminar presented by the New York chapter of the National Academy of Recording Arts and Sciences. 212-245-5440.

Dec. 11-12. Entertainment. Sports. And Publishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas. 713-743-2069.

Jan. 8-11, International Consumer Electronics Show Conference, sponsored by Consumer Electronics Manufacturers Assn., Las Vegas Convention Center. Sands Exposition Center, Las Vegas Hilton, Alexis Park Hotel, Las Vegas. 703-907-7674,

JANUARY

http://www.cemacity.org. Jan. 18-22, MIDEM '98, Palais des Festivals, Cannes. 212-689-4220.

GOOD WORKS

GOOD SPOT FOR PAUL: Paul McCartney has recorded a 30-second spot on behalf of the Recording Artists. Actors and Athletes Against Drunk Driving's (RADD) 1997 "Drive My Car' holiday public service media campaign. The ad, to promote designated drivers, will air in December, national Drunk and Drugged Driving Prevention Month. The spot opens with him singing "Drive My Car," which he co-wrote with the late John Lennon. Also in December, RADD is launching the second Greater Los Angeles Challenge, which also promotes designated drivers and will distribute 2 million "designated driver's licenses" there. Contact: Vicky O'Toole at 818-752-7799.

BIRTHS

Boy, Taylor Baxter, to Dolores Riordan and Don Burton, Nov. 23 in Toronto. Mother is lead singer of the Cranberries. Father is tour manager for the Cranberries.

DEATHS

Robert Simpson, 76, of complications from a stroke, Nov. 21 in Ireland. Recognized as one of the most distinctive contemporary British composers, Simpson had completed more than 11 symphonies and 15 string quartets in a bracing idiom that drew on tradition while following a progressive path. Those works, in addition to solo piano pieces and sundry chamber music, had been recorded by the British Hyperion label in recent years. Simpson's Symphony No. 9 on Hyperion won Gramophone magazine's best contemporary recording award in 1989. He was also a musicologist and broadcaster, spending more than 30 years on the staff of the BBC. He is survived by his wife, Angela.

Fenton Robinson, 62, of complications from brain cancer, Nov. 25 in Rockford, Ill. Blues singer/guitarist Robinson, who was born in LaFlore, Miss., was influenced by T-Bone Walker and developed a fluid, jazz-oriented guitar style. He made his recording debut at the age of 22 with his much-covered "Tennessee Woman" and went on to record for Dallas-based Duke Records, both in his own right and as a sideman (he played guitar on Larry Davis' "Texas Flood," later covered by Stevie Ray Vaughan). Relocating to Chicago in the '60s, he recorded for several independent labels; in 1967, he recorded "Loan Me A Dime," which became a major FM radio

hit in Boz Scaggs and Duane Allman's 1969 version. In 1975, he cut his first solo album, "Somebody Loan Me A Dime," for Chicago's Alligator Records, which also released his "I Hear Some Blues Downstairs" in 1977. In later years, he worked as an educator in the Springfield, Ill., Blues in the Schools program, before relocating to Rockford in the early '90s. Robinson is survived by his wife, Ruby; son Lydell; and daughter Michelle.

Audree Wilson, 80, of heart and kidney failure, Dec. 1 in Los Angeles. She was the mother of Beach Boys members Brian, Dennis, and Carl Wilson. A pianist and organist, Wilson often accompanied her sons on tour. She also sang vocals on "What Is A Young Girl Made Of" and "Barbie," which were recorded by Brian, Carl, and Al Jardine under the name Kenny & the Cadets on Randy Records. She is survived by Brian and Carl and grandchildren Carnie and Wendy of Wilson-Phillips, Jennifer, Jonah, Justyn, Michael, Carl, Gage, and Daria. In lieu of flowers, donations may be made to the Madison School Bulldog Band and Orchestra, 13000 Hart St., North Hollywood, Calif. 91605. 818-765-7796, extension 49.

FOR THE RECORD

Aerosmith guitarist Joe Perry and singer Steven Tyler were misidentified in a photo caption in the 1997 Billboard Music Awards preview section in the Dec. 6 issue. It was Perry who called the band's current tour "its best in years."

Reviews Previews



POP

VARIOUS ARTISTS Prime Time Musicals PRODUCERS: Bruce Kim Varèse Sarabande 5858

Though some of the greats of the musical theater and film—Richard Rodgers, Cole Porter, Arthur Schwartz, Jule Styne, Betty Comden and Adolph Green, Leo Robin, Burton Lane, Stephen Sondheim (not rep-resented on this set), Jerry Bock and Sheldon Harnick, Sammy Cahn and Jimmy Van Heusen-have written scores or songs for TV, the hit-song track record is thin on this TV-themed set, save for "Love & Marriage" by Cahn and Van Heusen from their musical version of "Our Town." But it's also true that many excellent songs have been written for the medium, which is made clear in this 17-song collection. There is a lovely Rodgers ballad, "Strangers"; two Bock and Harnick charmers, "I Worry' and "If You Never Try"; and two quasi-standards, Porter's "Come To The Supermarket" and Styne and Robin's "Ride On A Rainbow." A cast of 18 performers does the job winningly.

RAP

WILL SMITH Big Willie Style

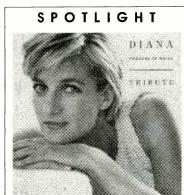
PRODUCERS: Poke & Tone, James Lassiter, Ann Carli, Benny Medina

Columbia 68683

The artist formerly known as the Fresh Prince returns to music recording after establishing a successful career as a television and film star. Like the artist's userfriendly image, the album is clean, polished, and eminently salable. Highlights include leadoff single "Gettin' Jiggy Wit It," an uptempo track with an infectious hook; the funky "Candy," featuring Larry Blackmon and Cameo; a remake of the Grover Washington Jr/Bill Withers hit "Just The Two Of Us"; the title track, with an appearance by Left Eye of TLC; and "Men In Black," the theme from Smith's phenomenally successful '97 film with Tommy Lee Jones. With Smith's star power behind it and music aimed at a wide cross section of fans, "Big Willie Style" could easily straddle rap, R&B, and pop markets. With a little luck, it could even fulfill its own boastful claim that it will break sales records

COUNTRY NEAL MCCOY Be Good At It PRODUCER: Kyle Lehning Atlantic 83057

Neal McCoy's ascendancy has been slow Neal McCoy's ascendaricy has been slow since signing as the first artist at the reor-ganized Atlantic Nashville in the early '90s. While his hits have tended to be of the novelty ditty variety, such as "The Wink" or "The Shake" (the latter being added to his alive as an efforth with after is ein this album as an afterthought after its sin-gle success), there's a great deal more to him than that, and "Be Good At It" shows him in a much more favorable light. At heart, he's an East Texas honky-tonker who can shine in a classic straight-ahead dance hall shuffle like "Basic Goodbye" or handle a strong country ballad like "Party



VARIOUS ARTISTS Diana, Princess Of Wales-Tribute PRODUCERS: va Diana, Princess of Wales Memorial Fund/Sony

Music 69012 With a cast that includes Paul McCartney, Eric Clapton, Barbra Streisand, Aretha Franklin, Celine Dion, Bruce Springsteen, and many others whose work rarely finds its way onto compi-lations, this two-CD set is a powerful tribute to the late princess. Much of the material has been previously released, like Clapton's "Tears In Heaven" and Springsteen's "Streets Of Philadelphia." Other selections, like the Red Hot R+B All Stars' U.S. focus track "Every Nation" and Chicken Shed's especially written "I Am In Love With The World," are exclusive to this project, which benefits the Diana, Princess of Wales Memorial Fund. Marketed outside the U.K. by Columbia Records and in the U.K. by Pinnacle with 3MV and V2.

On." Overall, song selection and produc-tion succeed at catching the flavor of his high-energy stage show.

DANCE

CRUSH PRODUCERS: Various

Robbins Entertainment 75007 The highly videogenic female duo that made hearts race with the hit "Jellyhead" could give Spice Girls a run for their money in this full-length debut that is a non-stop hookfest. Their unison vocals pleasantly recall Bananarama, while the grooves are pure hi-NRG—with the occa-sional splash of retro-pop flavor. Despite the contributions of respected dance pro-ducers that include Pete Hammond and Brian Pugley, there's little attempt to entice hardcore club punters to the fold. Rather, they wisely keep partners Luciana Caporaso and Donna Air focused on pop-

HERBIE NICHOLS The Complete Blue Note Recordings REISSUE PRODUCER Michael Cuscura Blue Note 59352

Nearly 35 years after Herbie Nichols' death, the work of the gifted bebop pianist/composer is increasingly cele brated by younger musicians. His recordings were few, but his legend grew from curiously catchy writing, typified by unusual harmonies and percussive features. This three-disc set of 1955 trio tracks features Al McKibbon alternating with Teddy Kotick on bass, and Max Roach with Art Blakey on drums. SomeSPOTLIGHT



B.B. KING Deuces Wild PRODUCERS: John Porter, Chris Lord-Alge MCA 11711 Few artists bring out as much goodwill and musicality from their peers as living blues/rock legend B.B. King. How appropriate, then, that King would record an all-star duets album with some of his best-known friends and admirers, including Bonnie Raitt, Eric Clapton, Van Morri-son, the Rolling Stones, Dr. John, and Tracy Chapman. Other collaborators include Simply Red's Mick Hucknall, D'Angelo, Marty Stuart, Heavy D, David Gilmour, Paul Car-rack, and Willie Nelson. Material ranges from such B.B. originals as "Paying The Cost To Be Boss" and "Cryin' Won't Help You Babe" to Morrison's "If You Love Me," the Dr. John/Doc Pomus tune "There Must Be A Better World Somewhere," and Nelson's "Night Life."

friendly fare like the disco-inflected "Love's Hold" and the skittling, breakbeat-fueled "Feels So Fine."

JAZZ

STEVE KHAN

Got My Mental PRODUCER: Steve Khan Evidence 22197

Veteran guitarist Steve Khan's latest set is a solid, gutsy fret-fête that artfully spans the boundaries of contemporary, traditional, and avant-garde jazz styles. Accompanied by John Patitucci and Jack DeJohnette (plus occasional guest percussionists), Khan lays down lithe, predatory guitar lines, shaping this smart mix of straight-ahead instincts and spacier, extended grooves. Highlights are marked by the avant-bop of Khan's title cut, the loopy lyricism of Ornette Coleman's "R.P.D.D.," the elegant funk of Eddie Har-

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times farther-out than those of his friend Thelonious Monk, Nichols' ravenous, rocketing solos ofter reached the escape velocity for atonality (and were a likely inspiration for Cecil Taylor). Loaded with alternate takes, this set includes great Nichols compositions "Amoeba's Danee," "2300 Skiddoo," "Cro-Magnon Nights," "Applejackin', " "Terpsichore," "Riff Primitif," and Billie Holiday signature theme "Lady Sings The Blues." Other recent label sets include "Hot Jazz On Blue Note," a compilation of early tracks, and the delightful Roost sessions of Stan Getz.

SPOTLIGHT



THE CANADIAN BRASS A Christmas Experiment PRODUCER: Jay David Saks RCA Victor 68880

The "experiment" the five members of the Canadian Brass undertook was to celebrate Christmas with a true family gathering, inviting musically and artistically talented relatives of all ages to join them in renditions of such holiday classics as "The Night Before Christmas," "Jingle Bells," "O Come All Ye Faithful," "Silent Night," and "Lit-tle Drummer Boy." In addition, the Brass is accompanied by the Bach's Children's Chorus, the Georgian Bay Children's Chorus, and selected instrumentalists. The affair is a joyous one, with every song arranged imaginatively and performed with due reverence for the holiday tradition. A Christmas album that radiates with the true spirit of the season.

ris' "Sham Time," the languid, shimmering tones of Cahn/Van Heusen's "The Last Dance," and the soulfully dreamy grooves of Keith Jarrett's "Common Mama."

LATIN

★ MARCELA MORELO Manantial PRODUCER: Rodolfo Lugo RCA/BMG 17992 Sparkling pop disc by expressive singer/songwriter whose delicate mezzo assumes a sensuous, grainy complexion during emotive choral passages. A breakout disc in Marcela Morelo's native Argentina, this mostly romantic, hit-laden pack-age could score stateside with leadoff single "Corazón Salvaje," plus even more appetizing tracks like "Esperar Por Tí," "No Me Lastimes," and "Siempre."

CLASSICAL

★ DAVID TANENBAUM: NAGOYA GUITARS, ETC. PRODUCERS: Foster Reed, David Tanent New Albion 095

Another classy New Albion disc from guitarist extraordinaire David Tanenbaum, following his fine record of Piazzolla tunes and the groundbreaking "Acoustic Coun-terpoint." This album sees Tanenbaum performing fresh music by American com-posers: Steve Reich, Terry Riley, Alan Hovhaness, Lew Richmond, Aaron Jay Kernis, and Frank Zappa. The highlights are many, though Tanenbaum's moonlit rearrangement of Reich's "Nagoya Marimbas" for multitracked guitars is a wonder. Riley's Spanish-tinged piece, "Barabas," is also very special. So ignore the bizarre, and extremely lame, album cover; this is a must-have recording for enthusiasts of modern guitar music. Distributed in the U.S. by Koch.

THE TALLIS SCHOLARS: Sacred Music By Alonso Lobo

PRODUCERS: Steve C. Smith & Peter Phillips

Gimell/Philips 454- 931 The Tallis Scholars are renowned for their celestial perfection, shining particularly in Palestrina's symmetrical beauties. But for the Spanish polyphonists of the Renaissance-such as Alonso Lobo (not to be confused with the Portuguese Duarté Lobo)—earthier voices seem more appro-priate (see La Capella Reial De Catalunya's idiomatic recordings of Lobo's precursors, Morales, Guerrero, and Victoria, on Astrée). Still, this is a lovely disc and would be a revelation to anyone turned on by the soporific "Chant" series. Also out: two four-disc reissue sets of the Tallis Scholars' early work, "A Tudor Collection" (Byrd, Tallis, Taverner) and the peerless "Palestrina 400 Collection."

GOSPEL

★ GENE HARRIS

In His Hands PRODUCER: John Burk

Concord 4758

After 40 years of recording, stalwart jazz pianist Gene Harris turns his hands and heart to a collection of gospel standards. Several guest vocalists, including Curtis Stigers and Harris' daughter Niki Harris, lend strong lead vocals, while Harris often contents himself to offer tasteful, restrained accompaniment. Still, Harris solos plenty and never misses a chance to add new twists and turns—and his own exciting, distinctive signature-to even the most well-worn standards ("Battle Hymn Of The Republic," "Will The Circle Be Unbroken," "Amazing Grace," "His Eye Is On The Sparrow"). Harris' arrangements and his joyful, soulful piano are infec-tious—an exuberant celebration of the commonality of blues, jazz, and gospel

NEW AGE WATERBONE

Tibet PRODUCERS: D. Kendall Jones & Jimmy Waldo

World Disc 2283 Deep Forest went to Africa. Waterbone goes to Tibet, or at least Nepal and Kat-mandu. D. Kendall Jones and Jimmy Waldo recorded chanting monks, children's choirs, Tibetan *pewongs* (bowed stringed instruments), street celebrations, and some intoxicating, albeit largely uncredited, female singers. They synchronize these performances with digital dance beats and swirling synthesizers. Mixing technology and tradition, Jones and Waldo open a door into a rarefied world whose innocence contrasts with Waterbone's sophisticated machinations. Despite the increasingly facile and clichéd vernacular of exotic elec-tronica, there's no denying the sensual pull of this music and its whiffs of spirituality.

CHRISTMAS

VARIOUS ARTISTS 'Tis The Season PRODUCERS: Various N2K 10019

THE BOYS CHOIR OF HARLEM

'Tis The Season PRODUCERS: Vaughn Halyard, others Unencumbered 2304 Contact: UEGroup.com.

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 (D): 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 (Broadway/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 ► COLLECTIVE SOUL She Said (4:30)

PRODUCERS: Ed Roland, Greg Archilla, Mike Childers WRITER: E. Roland

PUBLISHER: not listed Capitol 12821 (CD pror

On temporary loan from Atlantic, Collective Soul will give Capitol's forthcoming soundtrack to "Scream 2" a solid radio and sales jolt with this easy-going rocker. There's a careful balance between limber guitar rock posturing and pure pop gloss here, as Ed Roland effortlessly unfurls a vocal that glides from smooth belting to raspy snarling. The occasional undercurrent of faux-symphonic strings is a nice touch, as is the tight acoustic/electric guitar interplay. An excellent single that not only will fuel the soundtrack, but will send listeners back for another taste of Collective Soul's most recent album, "Discipline Breakdown."

* MICHAEL W. SMITH Live The Life (4:40)

PRODUCERS: Mark Heimermann, Michael W. Smith WRITERS: M.W. Smith, B. Bougeois PUBLISHERS: Milene/Deer Valley, ASCAP; W.B.M./ADC/ Edinburg Songs, SESAC

Reunion 0185 (CD single)

"Live The Life" has already won the hearts of Smith's faithful fans in Christian music circles. It's now time for top 40 programmers to give this wonderfully uplifting, rock-edged ballad a spot on their playlists. Although Smith is unabashed and unapologetic about infusing his spiritual focus in his music, his lyrics are not so heavy-handed that anyone in search of an optimistic word or two couldn't find this appealing. Smith's voice has never been in better shape, while his co-production with Mark Heimermann is warm, well-layered, and completely accessible. "Live The Life" may sound familiar to non-Christian music listeners, as it was also the theme to this past summer's D.C./L.A. Youth Conference, which was attended by more than 40,000 teenagers.

DEBRA MICHAELS How Do | Live (3:58)

PRODUCER: Adam Marano

WRITER: D. Warren PUBLISHER: Realsongs, ASCAP

Robbins 72020 (c/o BMG) (cassette single) It was only a matter of time before the LeAnn Rimes/Trisha Yearwood ballad was rebuilt into a dance anthem. Newcomer Michaels does a respectable job, injecting a dose of emotion into what could have easily been a vapid exercise in hi-NRG dross. Her girlish delivery is complemented by producer Adam Maraspringy beat and appropriately bright keyboards. Crossover pop stations that couldn't play either slower version may find this recording useful, while some mainstream club jocks and aerobics instructors will find it downright irresistible

SHINING PATH Under The Milky Way (4:11) PRODUCERS: Paul Robb, Barry Harris, Rachid Wehbi

WRITERS: Jansson, Kilbey PUBLISHER: MCA, ASCAP

REMIXERS: Outta Control, Bradley Daymond, Alex G. Universal 1216 (c/o Uni) (cassette single) Shining Path effectively reinvents the Church's modern rock classic as a discoflamed twirler. Singer Wetmore does more than merely mouth the words, aiming to breathe subtext and tangible emotion into the song's clever lyrics. Fans of the original recording will be scandalized by this single, while popsters and club-heads with no point of reference will find it a refreshingly intelligent change of dance pace. One of many fine moments on Universal's "Dance Across The Universe" compilation.

R & B MAXWELL This Woman's Work (4:25)

PRODUCERS: Musze WRITER: K. Bush PUBLISHERS: Kate Bush/Screen Gems-EMI, BMI

Columbia 3666 (c/o Sony) (cassette single) Maxwell's "Unplugged" cover of the lilting Kate Bush chestnut is a perfect showcase

for his voice-precisely because he only takes full advantage of its depth during a few impassioned moments, teasing us with his potential. The rest of the number is done in falsetto alongside minimalist treble pluckings, a style that expresses convincingly the longing implicit in the lyrics and the melody itself.

TYRONE DAVIS Delicious (4:49)

PRODUCERS: Leo Graham, Paul Richmond WRITERS: P. Richmond, W. Wells

PUBLISHERS: Malaco/Gallery/Wales-Truss-Wells, BMI Malaco 2326 (cassette Single) Davis delivers a heavily old-school R&Binfluenced ballad with "Delicious." Using intermittent food and body-part references, he weaves a tale that raises the temperature but doesn't quite bring it to a boil. The biggest drawback is his totally old-soul flavor, which leads people to believe they're listening to an uncle's nightclub performance tape instead of a quiet storm track.

COUNTRY

► WYNONNA Come Some Rainy Day (3:14) PRODUCER: Brent Maher

WRITERS: B. McGrath, B. Kirsch PUBLISHERS: Red Brazos/Kidbilly/Salsillo Songs/Miller oo/Wanted Woman, BMI Curb/Universal 3015 (c/o Uni) (CD promo) This new single from Wy's current collec-tion, "The Other Side," is among the most beautiful ballads she's offered during her already distinguished career. Penned by Bat McGrath and Billy Kirsch, the lyric is poignant and extremely moving. Wynonna's performance is one of her finest ever, as she explores the song's every emotional nuance. Without a trace of grandstanding or vocal theatrics that a lesser artist might have employed, she wraps the lyric around her heart and sings like a woman who has lived every line. Brent Maher's production is understated and serves as a shimmering spotlight for Wynonna's subtle phrasing. What an incredible record!

► REBA MCENTIRE What If (3:29)

PRODUCERS: Reba McEntire, David Malloy WRITER: D. Warren PUBLISHER: Realsongs, ASCAP MCA Nashville 72026 (c/o Uni) (CD single) McEntire's latest offering is a pop-leaning anthem from the pen of hit writer Diane Warren urging people to turn the tide of apathy and reach out to those less fortunate. And that's just what McEn-tire, Warren, and MCA are doing, as all artist, writer, and label profits will be donated to the Salvation Army. The message of the song is powerful, and McEntire gives a stirring performance, backed by an incredible chorus. The song does n't really sound fully suited to country radio—but it's for a good cause and it is the holiday season, so programmers will likely get in the spirit and give it airplay.

J.C. JONES One Night (3:49)

work in his favor.

PRODUCERS: Emory Gordy Jr., Steve Fishell WRITERS: L. Storey, R. Carnes, J. Carnes PUBLISHERS: PolyGram International/PSO Ltd., ASCAP Rising Tide 1030 (CD promo) This debut single from Jones is a precur-sor to his 1998 debut disc for Rising Tide. The melody is pretty, and produc-tion by Emory Gordy Jr. and Steve Fishell gives it an appealing Mexicali flavor. The delicate guitar intro gets the song off to a promising start, and Jones continues the momentum with a self-assured performance. There's a vaguely familiar quality to his voice, but at the same time you can't really name anyone he sounds like. It's a quality that could

DANCE

► DANNY TENAGLIA Elements (12:56) PRODUCER: Danny Tena WRITER: D. Tenaglia

PUBLISHER: Tenaglia, BMI REMIXER: Danny Tenaglia

Twisted America 55408 (c/n Llni) (12-inch single) The first single from the mega-hot producer/DJ's long-promised second album takes punters on an intense underground excursion that shows Tenaglia deftly combining raw African percussion with Anglo-spiced house. If you're seeking pop flavor, keep on stepping. "Elements" is strictly for the street, with Tenaglia verbally deconstruct-ing the track's instrumental elements and issuing commanding instructions on how to best enjoy the groove. With the aid of a few handy studio tricks, he has altered and deepened his voice beyond recognition of anyone who's ever heard him speak. In lesser hands, all this would reek of hack gimmickry, but he keeps the kitsch to a minimum—also it helps that the music is so darn fierce. With mixes spread out over two records, "Elements" provides plenty for DJs to work with, though none of 'em should replace the primary mix as the focus of attention.

► TODD TERRY FEATURING SHANNON It's

Over Love (no timing listed PRODUCER: Todd Terry WRITER: not listed PUBLISHER: not listed REMIXERS: Todd Terry, the Murk Boys, Dillon & Dickins, Loop da Loop

Logic 54345 (c/o BMG) (CD single) On "It's Over Love," eternally popular producer/tunesmith Terry reminds clubland of his ability to construct catchy ditties that offer no apologies for their straightforward pop feel. Taken from his current album, "Something Goin' On," this appealing single is bolstered by a seductively breathy vocal by disco-era diva Shannon, who could enjoy a healthy come-back on the strength of her performance here. Clearly, radio is Terry's desired tar-get this time, though he wisely covers his underground base by inviting the Murk Boys, Dillon & Dickins, and Loop da Loop to drop some hard-edged remixes. Dillon & Dickins provide the most viable versions of the batch, underlining the pleasantly repetitive hook with a meaty bassline and rattling percussion with maximum bounce.

AC

★ CHESAPEAKE Bed Of Roses (4:14) PRODUCER: not liste

WRITER: not listed PUBLISHER: not listed

Sugar Hill 3872 (cassette single)

There's something about this time of year that brings out the sentimental fool in us all-making us susceptible to earnest love songs like this. Chesapeake is a male vocal group with sweet, country-kissed harmonies, and the members put 'em to fine use on this strumming ballad. The words are simple, direct, and will likely get ya all choked up if you hear 'em at just the right time. Added pleasure comes from guest vocals by Linda Ronstadt and Pat McInerney, who flesh out the arrangement and give the lyrics a lovely lilt. Perfect for both AC and country radio. For a seasonal jolt, check out the cute flip side tune, "Christmas Swing." Contact: 919-489-4349.

ROCK TRACKS

★ STEVE FORBERT & THE ROUGH SQUIRRELS All Because Of You (no timing listed) PRODUCER: Steve Forbert

WRITER: S. Forbert PUBLISHERS: Rolling Tide/Bug, ASCAP

Paladin 24692 (cD cut) Been wondering what the lad who scored a hit with "Romeo's Tune" umpteen years ago has been up to? He's been trekking around the States as the leader of a fourpiece band that serves no-frills rock with a distinctive blues bend, "All Because Of You" is one of Forbert's stronger compositions on "Here's Your Pizza," a mostly live set on which he's never sounded more assured or playful. The song is rife with the intelligence that has made him a long-time critical darling. "All Because Of You" has a hook that simply won't quit. Rock programmers with a sense of history and reverence should pounce on it—as well as other fine Forbert originals here, like the country-spiced "Runaway Train Of Love." Contact: 615-255-7191.

★ NEUROTICA Easy Speak (4:17)

PRODUCER: Brian Johnson WRITERS: Shaefer, Bowen, Gaudreau, Yeagley PUBLISHERS: Superfragile/K-Tunes, ASCAP NMG 18001 (CD promo) AC/DC's Brian Johnson was at the pro-

duction helm of this kicker, which swerves

NEW & NOTEWORTHY

RED HOT R&B ALL STARS Every Nation (4:50) PRODUCER: R. Kelly WRITER: R. Kelly

PUBLISHERS: Zamba Socias/R. Kelly, BMI

Columbia 3791 Sola Sonyi (o This shining moment from the "Diana, Princess Of Wales-- Tribute" collection gathers R. Kelly, Mary J. Blige, Lauryn Hill, Gerald Levert, Monica, Tony Rich, and SWV for a special one-off recording. Overseen by Kelly, the song nicely builds from a quiet soul shuffle to a gospelkissed climax rife with tear-tugging drama. Despite its inescapably sentimental lyrical trappings, Kelly succeeds in sidestepping the temptation to let the track get too bloated or sugary. Instead, he gives each singer a chance to yamp with earnest energy and emotion, while the choir (which includes Curtis Mayfield, Faith Evans, Total, and 112, among others) soars to inspiring harmo heights. Propare to be hearing this fine single well into the new year.

LUTRICIA MCNEAL Ain't That Just The Way

PRODUCERS: D. Benn, J. Larossi, D. Papalesis, R.

WRITERS G. Larson, S. Phillips, R. Belland PUBLISHER, MCA, ASCAP

Crave 3584 (c/o Schy) (cassette single McNeal earns high marks on her first single if only for not falling into the trap of mimicking Mary J. Blige or Brandy, like nearly every other jeep-soul diva in

waiting. Instead, she aims to forge her own original path, belting with little attitude and accolutely no affectation. The result is a wonderfully charming, instantly infectious recording that leaves you hankering for more. For trend followers, the groove chugs at a spirited hip-hop pace, blossoming into a full-bodied pop sing-along at the chorus. It's anyone's guess which format will climb aboard first-and it hardly matters since this smacks with across-the-board appeal.

SCOTT WEILAND Lady, Your Roof Brings Me Down 14.211

PRODUCERS: Scott Weitand, Stair Lamb WRITERS: S. Weilard, V. Jouruz

PUBLISHERS: Fray Dead DirtEvera/Famous, ASCAP Atlantic 8325 leasetle single The former voice of Stone Temple Pilots take his first solo steps with this waltzlike rocker lifted from the much-anticipated soundtrack to "Great Expecta-tions." If you're expecting a dose of grunge-pop or even Led Zeppelin-esque metal, you might be mitially disappointed. However, the song's mild Beatles vocal inflections and the rich arrange-ment of traditional rock instruments with quasi-classical strings and pillowy with quasi classical strings too tasty to accordion riffs are simply too tasty to ignore. In fact, this single ushers in what will not only be a highly profitable solo career for Weiland, but a creatively plush and exciting one, too.

back and forth from crunchy metal to acoustic rock with astonishing ease. Former Atheist front man Kelly Shaefer proves that he has vocal skills far beyond shrieking, comfortably building from a rumbling growl into a full-throttle pop belt. "Easy Speak" has already gotten the deservedly ardent attention of popular WXTB Tampa, Fla., air personality Bubba the Love Sponge, who has been airing this hit-worthy track since it was a demo-Crisply mixed and catchy as can be, the song deserves the attention of all of mainstream rock radio. It's a fine preview of the forthcoming album "Seed."

SABATEUR Harder (no timing listed)

PRODUCERS: Geza X., Paul Roessler WRITER: not listed PUBLISHER: not listed REMIXERS: Geza X., Paul Roessler GlassNote 003 (c/o inde dent Label Sales) (c Hankering for industrial rock with a pornographic edge? Look no further than this red-hot jam, on which vocalist Miss Clohe Nicolle spews sex commands that are not for the faint of heart. Produced by Paul Roessler and Geza X. (who has presided over countless punk classics by Dead Kennedys and Black Flag, among others), "Harder" is a musical collision of iron-fisted guitars, slick techno synths,

and danceable rock beats. Radio will find even the "clean" version too rough for airplay, but there's an amusing edge to this track that will render it an easy fave on the electronic/rave circuit and college clubs that subscribe to the vibe of Meat Beat Manifesto, KMFDM, and early Nine Inch Nails.

CHRISTMAS

FOUNTAINS OF WAYNE | Want An Alien For Christmas (2:18) Atlantic 8379 (cassette single)

JOHN DENVER Christmas To Cowboys (2:11) River North 4561 (CD single)

SISTER SOLEIL Silent Night-Mare (4:15) viversal 1246 (c/o Uni) (Cf

MICHAEL FRANKS WITH KIRK WHALUM AND LARRY GOLDINGS | Bought You A Plastic Star For Your Aluminum Tree (4:00) Warner Bros. 9143 (CD promo

FLEMING & JOHN Winter Wonderland/Misty Mountain Hop (3:42) Universal 1245 (c/o Uni) (CD promo

JOHNNY GILL Give Love On Christmas Day

Motown 63209 (CD promo)

CACTUS CHOIR Hark! The Herald Angels Sing

Curb 3013 (c/o Uni) (CD single)

WENDELL BROWN Spread Love At Christmas Time (3.00 Raw Deal 002 (CD single)

CAROLYN WONDERLAND & THE IMPERIAL MONKEYS Blue Lights (4:00) Justice 2401 (CD single)

FUR Don't Need No Christmas Tree (no timing listed) Blackout 41 (7-inch s

PATSY "Kid" Santa Claus/Happy Holly-Day

(3:21) Roperry 2255 (casestle cincle Contact: 212-371-4142.

PERRY PAYNE Santa Claus Won't Get Lit Up (At The Trailer Park Gate This Year) (no timing list Hometown Productions 214 (CD single) Contact: 212-749-9164.

JOI CARDWELL My First Christmas With You (no

EightBall 050 (CD single) Contact: 212-337-1200.

BARRIO BOYZ Piensa Porque (Es Navidad) (no tim-

EMI-Latin 11911 (CD promo)

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

Reviews & Previews



HOME VIDEO VCR PROGRAMMING MADE SIMPLE

Memory Lane Vi 30 minutes, \$24.95

With DVD, HDTV, and all of the other high technologies winging their way to the television set, it would seem that this tape is debuting a little late in the market. Seeking to provide an answer to the age-old question of how to get that blinking "12:00" off the front of the black box, a knowledgeable and somewhat sarcastic narrator takes viewers through each step of VCR programming. The instructor starts with initial setup and moves on to recording and playback of an actual program. His lesson comes complete with onscreen prompts and enough repetitive sequences to transform even the most technology-green viewers into "masters of the airwaves." The presentation is a solid one and could find an audience with those late bloomers who still haven't gotten the hang of it or those who are in a conundrum after purchasing a new VCR. Contact: 800-906-0298.

SOUTH AFRICA-A NEW BEGINNING Custom Films/Video 20 minutes, \$24.95

Once completely overlooked as a tourist destination for obvious reasons, South Africa has undergone enough political growth to render it an option for travelers. In fact, the word "apartheid" is never mentioned in the video. Instead, the program, which looks like it was commissioned by the South African Board of Tourism, provides a brief overview of some of the country's most popular attractions. both natural and man-made. A narrator who shot all the footage himself takes viewers from shopping malls, modern hotels, and restaurants in Capetown and Johannesburg to the majestic coast, mountains, and spectacular wildlife camps. Beautifully filmed and edited, this tape provides a succinct South African appetizer for anyone thinking of making the journey. Contact: 800-511-0300.

TO BE A WORKING ACTOR

In Focus Productions 50 minutes, \$19.95

Nightmare auditions, con artists, and endless nights waiting tables have discouraged many prospective actors, but this tape provides a different point of view from those working in the business. Several working actors—some recognizable, some not—provide straightforward advice and relate their own experiences as they attempt to stay on top of their craft and their finances. It doesn't promise overnight success, but the video does arm those interested in acting with a solid, basic education about the business and provides a smorgasbord of options regarding education, technique, and plans of action. Contact: 914-429-7947.

EDDIE MONEY: SHAKIN' WITH THE MONEY MAN

CMC Internation Records/BMG

60 minutes, \$19.95 Nostalgic rockers are in for a rich tapestry of music courtesy of this recent concert video filmed at an intimate club in Santa Ana, Calif. Begin-ning with "Two Tickets To Paradise," Money shakes and saunters his way through a dozen tunes, including "I Wanna Go Back" and "Baby Hold On," as well as other favorites cher-

ry-picked from his chart-topping years. The performance is delivered with a combination of energy and showmanship that renders him some where between a righteous rocker and a consummate lounge act. In typical Money fashion, the music and memories are complemented by plentiful costume changes, which range from a succession of brightly colored blazers to a green satin ensemble to what appears to be a black velvet outfit. Money also makes the evening a real family affair when his young son, who looks destined for a life in show biz, and wife Laurie join him onstage during one number. They add little to the proceedings other than his wife sending a few adoring looks her hus-

HEY, HEY WE'RE THE MONKEES

band's way.

90 minutes, \$19.95 Which came first-the TV show or the rock band? Packed with home movies of Micky Dolenz, Davy Jones, Mike Nesmith, and Peter Tork, this trip back to the days of wine and daisies keeps the answer to that question blissfully unanswered. With choice clips from the foursome's TV show inspired by that other Fab Four and some terrific current interviews, the program leaves viewers with newfound respect for the artists who successfully conquered both the comedic acting and pop music worlds. The tape, which contains 19 added minutes that didn't make it on the Disney Channel special that ran earlier this year, also sheds light on some other famous faces that were proud to make the Monkees' acquaintance. Included are one-time opening act Jimi Hendrix and Jack Nicholson, who co-wrote "Head," their attempt at an art film. The video release follows Rhino Records' debut of "Justus," the first record created by all four band members in more than 25 years.

FOR THE RECORD:

The correct title for "Street Smart Kids" (Billboard, Nov. 29) is "Crime Safe Kids.

ENTER*ACTIVE

FESTIVAL FINDER

www.festivalfinder.com Prospective concertgoers looking for an up-to-date listing of music festivals across North America should click on Festival Finder, a one-stop database of more than 1,300 music festivals of all genres. Created by Medius Interactive, Festival Finder provides a simple, easy-to-use system of exploring upcoming jams. Users can browse through 12 genre-specific home pages ranging from rock and country to classical and jazz. Festival informa tion is located through a search engine that allows users to plug in tour names, dates, locations, or spe-cific performers. While not as allencompassing as one might hope (the festivals listed are limited to the U.S. and Canada), the site still provides the most complete source of music festival information on the World Wide Web.

TOURDATES COM

www.tourdates.com

For all of its flashiness and potential, Tourdates.Com is really a mixed bag.

On one hand, the site was created by musicians for musicians and fans, and it shows. Users can swap and sell tickets on the Ticket Board, post reviews of shows they've attended at the Critics Corner, and even create a free page on the site for their band. On the other hand, the site falls well short of its potential. The front page is a confusing and haphazard mix of graphics and links, weighed down by cumbersome advertising. And while the creators of the page acknowledge their limited resources, one would still hope that the listings of upcoming concerts could be more complete. For example, a search of upcoming shows for Moby returned only three dates, even though there are nearly 20 left on his current tour. Final verdict: If you're looking for an upcoming show, give Tourdates.Com a try, but don't rely on it.

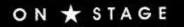
A U D I O B O O K S BY TRUDI MILLER ROSENBLUM

VIOLIN By Anne Rice

Read by Maria Tucci Random House Audi

4 hours (abridged), \$24 ISBN 0-679-46038-1

Anne Rice turns her attention from vampires and witches to ghosts in this latest supernatural, mesmerizing novel. Triana is a middle-aged woman who has suffered more than her share of loss. Her young daughter died from cancer (a loss Rice herself faced), her mother from alcohol, and her beloved sister left home and seemingly van-ished. On top of this, at the beginning of the novel, her husband dies of



MERCURY THE AFTERLIFE AND TIMES OF A ROCK GOD Written and directed by Charles Messina Starring Paul Goncalves

Sanford Meisner Theater, New York

Charles Messina's "Mercury: The Afterlife And Times Of A Rock God" is a moving and entertaining one-man show about the trials and tribulations of the late Queen singer Freddie Mercury as he seeks redemption in the hereafter.

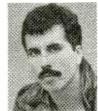
Messina childhood friend and talented actor Paul Goncalves bears a striking resemblance to the legendary vocalist and presents a passionate performance of human frailty against the backdrop of a superstar who had it all.

The show began its two-week off-Broadway run at 6:48 p.m. on Nov. 24, precisely six years to the minute that Mercury passed away from AIDS-related complications. Proceeds from the run will be donated to the Gay Men's Health Crisis and the Mercury Phoenix Trust.

The show opens with a flamboyant and supremely confident Mercury striding to the front of the small stage in a regal red queen's robe. The pop star suddenly realizes he has passed into the afterlife when his appeals to his servant go unheeded.

Before his maker, the singer examines his life as he struggles through an inner conflict: the battle between his compassionate and vulnerable alter ego Farookh Bulsara (Mercury's birth name) and his coddled lifestyle as the hedonistic front man of Queen.

Goncalves steps up to this demanding challenge and accurately impersonates one of rock's greatest ar-



tists by capturing the duality of Mercury's fantastic but harried life. Seeking redemption on judgment day,

the superstar

GONCALVES

finds himself searching for his true self now that he's stripped of the accolades of fame and narcissistic pleasures.

Mercury begins discovering his inner identity through his alter ego, who speaks with an Indian accent. In the process, he uncovers an insecure soul motivated by pain and guilt.

But this heavy drama of selfawareness is lifted by a heartfelt, witty, and poignant script. Goncalves skillfully bridges Mercury's stories about growing up as the awkward and self-conscious yet privileged son of Persian parents on the exotic island of Zanzibar, off the east coast of

Africa, and his adult life as an international rock star, which included endless streams of money, hard drugs, and random sex with men

Throughout the play. Goncalves goes through various costume changes that illustrate Mercury's flamboyance. All the while, Goncalves portrays Mercury's idiosyncratic stage moves and vocal nuances to great, campy effect.

After reviewing his life, Mercury brazenly accuses his higher power of corralling him in the current intermediary state and keeping him from immortality because he was gay. The singer fiercely defends his actions and proclaims his undying love for his partner, Jim Hutton, who was Mercury's monogamous partner during the last years of his life. Here he has an epiphany about his homosexuality and declares, "To lie to oneself is the saddest and darkest of all lies.'

At the conclusion, it's suggested that the superstar recognizes how much he was motivated by insecurity, but he makes no apologies for his actions. Appropriately, the play ends with Mercury standing in the spotlight and simply uttering "fuck you." He exits to the blaring strains of the Sex Pistols' "Anarchy In The U.K."

MARK MARONE

AIDS. Her grief is mixed with guilt, as she unnecessarily blames herself for their suffering. Her only solace is music, particularly Beethoven. Unexpectedly, in the midst of her grief, she is visited by the ghost of a violinist named Stefan. But Stefan has not come to comfort her. Twisted by bitterness from the suffering and the unfairness of his own short life, he has come to taunt her and drive her mad. His beautiful violin playing conjures up all the pain of her life, and he taunts her with her own lack of musical talent. But the strong-willed Triana does not succumb. Instead, she turns the tables on him by stealing his violin. It's a fascinating psychological pas de deux, filled with Rice's patented lush, dreamlike prose. Maria Tucci gives an expressive, emotional reading that fits the story perfectly.

THE VALLEY OF CHRISTMAS

By Andrei Codrescu Read by the author, with other readers performing character dialogue

Gert Town Records 1 hour (unabridged), \$15.98 CD, \$10.98 cassette ISBN not listed

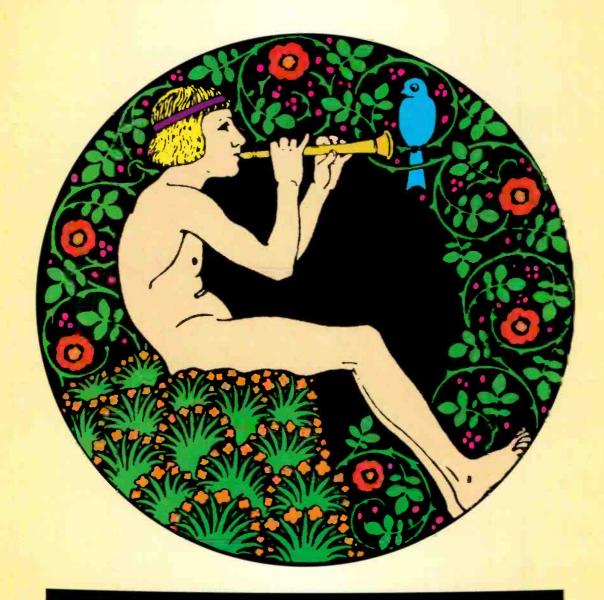
For those tired of sentimental, saccharin Christmas tales, this hip, sardonic outing is the perfect antidote. Originally recorded for NPR, commentator Codrescu's updated fable, based on a Transylvanian folk tale, takes hilarious swipes at yuppies, consumerism, and the greed of modern life. An unborn baby refuses to come out unless his parents promise him three things: attendance at a Montessori preschool, a T-Bird on his 18th birthday, and a guarantee that he will never grow old. The first two are no problem, but to achieve eternal youth, Almond Joy, a nickname for the lad, must travel to the Valley of Christmas. On the way, he meets various threatening monsters who bar his way, and he must answer riddles in order to pass. But the riddles are all some variation of "What causes all the problems in the world?" and the answer is always "television. Eventually, he gets to the valley, and here the story takes on a surprising poignancy. He remains eternally young and is very happy, but when he tries to leave the valley, he makes a tragic discovery. The performers do a fine job, and the story is accompanied by avant-garde music by Mark Bingham. Contact: 888-368-5763.

A MOM'S LIFE By Kathryn Grody Read by the author Airplay Audio Publishing 3 hours (unabridged), \$14.95

ISBN 1-885608-03-9

Mothers everywhere will enjoy and relate to Kathryn's Grody hilarious description of life as a mommy to two small boys. She begins with a universal experience: rocking and singing her baby to sleep for the umpteenth time in the middle of the night, then tiptoeing back to bed only to be awoken again by his cry as her head hits the pillow. Fast-forward several years, and Grody's children are ages 7 and 2. With engaging wit and honesty, she describes one typical day, which turns out to be a microcosm of motherhood with all its ups and downs. The gamut of emotions are covered, including stress, joy, pride, guilt, fear, vulnerability, and moments of perfect peace and contentment. Grody is an actress as well as a writer, and her performance skills shine as she relives the day, her voice by turns conversational, exasperated, and laughing. She also perfectly mimics the voices of her young children when they turn whiny and giggly. In fact, "A Mom's Life" was originally a one-woman show and would be a perfect gift for any mother. Contact: 212-879-1201.

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. ENTER*ACTIVE: Send review copies to Doug Reece, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 BOOKS: Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218



INDEPENDENT NUESCO NUES

The Billboard Spotlight

NDEPENDENT MUSIC PUBLISHING

HANDS-ON AND HEALTHY: Today's Indies Are Involved And Doing A Better Job Than Ever "Chasing The Pennies."

BY RICHARD HENDERSON

t is hardly a secret that, over the past 25 years, the world of music publishing has come to be dominated by a handful of major players. A series of mergers between music publishers and the continuing acquisition of other catalogs by these larger entities during the span of a quarter-century has left the publishing world dominated by those publishing companies collectively known as the Big Six: BMG, EMI, MCA, Sony/ATV, PolyGram and Warner/Chappell.

The Goliaths appear to command the field, yet there are increasing numbers of smaller, often niche-oriented music publishers-the Davids of the industry-who, by dint of flexi- Leiber & Stoller's Poe



peermusic's Spanberger

most profitable years yet for those exponents of the smallis-better approach to music publishing.

Some of these independents represent entire genealogies bound up in the publishing trade, with several generations of a family devoted to administering a song catalog, while other indie concerns were born of a songwriter's desire to retain his or her own copyrights, following an instinct for artistic self-preservation and financial from left: Plaything Music's Ron De Blasio, Ned Shankman, Laurent Besencon, Blake Everett. autonomy.

whose administrators must answer ultimately to a board of directors and company shareholders, independent music publishers are free to pursue their own musical passions and to explore myriad forms of catalog promotion and copyright exploitation. The indies are obviously doing something right, as 1997 has been one of the

Sunset Boulevard's Alan Melina (seated, left) with writer Felton Pilate. Standing,

Of the latter group, there are few greater and longer-running indie-publishing success stories than that of Leiber & Stoller Music Publishing. The firm's president, Randy Poe, collected his Continued on page IMP-25



bility, street savvy and resourcefulness, manage to succeed on their own terms. Unlike the major publishers, which are publicly owned entities

CONGRATULATIONS AIMP ON 20 GREAT YEARS

DIANE WARREN



| GRAMMY AWARD/BEST S ong (* Because you loved me [*]) written for a motion picture | 199 |
|---|------------|
| #I SONGWRITER - POP & R&B/BILLBOARD MUSIC Publishing | 199 |
| POP & OVERALL SONGWRITER OF THE Year/American songwriter magazine | 1996 & 199 |
| DISTINGUISHED ACHIEVEMENT IN SONGWRITING/ The international achievement in Arts Awards | 199 |
| POP & OVERALL PUBLISHER OF THE YEAR/AMERICAN Songwriter Magazine | 199 |
| SONGWRITER OF THE YEAR/NATIONAL ACADEMY of Songwriters | 199 |
| | |

| POP PUBLISHER OF THE YEAR/AMERICAN Songwriter Magazine | 1996 |
|---|--------------------|
| VOICE OF MUSIC AWARD/ASCAP | 1995 |
| TOP 10 PUBLISHING CORPORATION/BILLBOARD | 1991 & 1994 |
| SONGWRITER OF THE YEAR/BILLBOARD | 1990 & 1993 |
| SONGWRITER OF THE YEAR/ASCAP | 1990 & 1991 & 1993 |
| SONGWRITER OF THE YEAR/LA MUSIC AWARDS | 1991 |
| SINGLES PUBLISHER OF THE YEAR/BILLBOARD | 1990 |
| | |

NDEPENDENT MUSIC PUBLISHING

"The AIMP is a valuable component in today's music marketplace. It has become an important forum for discussion and a force for action on issues affecting copyright holders and the entire music community. The AIMP luncheons and other functions serve as a mecca for those who are up-and-coming, as well as established music publishers and industry leaders. If this organization didn't exist, someone would have to invent it."—Marilyn Bergman, president/board chairman, ASCAP

"The first 20 years of the AIMP have meant a lot to me. The AIMP has played a major role in educating and informing many of us at every level connected with music publishing. The AIMP has increasingly acted as the voice of the independent music publisher in matters affecting the industry. The AIMP's basic concept of each individual having only one vote has insured that the interests of the independent publisher will remain the Association's primary focus."-Martin Cohen, Esq., president, Third Story Music

"The AIMP has always been important to me since it is the only professional musicpublishing group in the country—if not the world—that networks from coast to coast and country to country. For 20 years, it has facilitated the presentation and exchange of information that is essential in the dayto-day operation of the publishing business, and I'm very proud to have served as president."— Molly Hyman, GM, Harrison Music Group

"AIMP is an organization dedicated to the songwriter and the creative process that allows the songwriter community to express itself with a voice in legislative matters. I have always felt that the only way songwriters could better their lot in life was to become proactive and take an affirmative role in developing attitudes

Continued on page 1MP-19

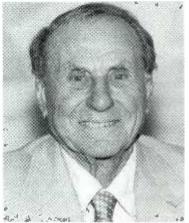


A big booth and a common bond brought together a handful of independent publishers. Two decades later, the organization they founded counts 500 members. And the lunches are better than ever.

BY RICHARD HENDERSON

mall publishers really were out there alone," remembers Hannah Russell of Harrison Music. Speaking of the Burbankbased publishing company administered by four generations of her family since 1945, she says, "We had a separate set of problems which didn't affect the majors but were very similar to those that Mickey Goldsen [of Criterion Music Corp.] and other independent publishers were coping with at that time."

And so it came to pass that, 20 years ago, a handful of West Coast music publishers met for lunch in Hollywood to discuss their shared concerns. "It was at Martoni's, on Cahuenga Boulevard," Russell recalls. "It had a booth in the back that was big enough to accommodate six or seven people. We met once a month there and brought our problems to each other. That's how the Association of Independent Music Publishers started."



One of the founding fathers: Mickey Goldsen



The gang's all here: At a recent BMI reception in L.A. celebrating AIMP's anniversary are, from left, founding member Mickey Goldsen, current president Mary Jo Mennella, BMI's Jan Gross, founding member Hannah Russell and current VP Connie Ambrosch.

A GALVANIZING LUNCH

Of significant concern to those in attendance at Martoni's was the then-new Copyright Act. Molly Hyman, also of Harrison Music, describes the threat posed by that legislation to the independents of the day: "We were galvanized into action by the new copyright law being negotiated in 1976. It appeared that the statutory rate might be pulled down by the R.I.A.A., instead of allowing it to go up."

As a group, these indies shared a sense of isolation within their profession. They were geographically distant from an industry whose major decisions were made in New York, and they were inadequately represented within the performing-rights organizations of the day.

Connie Ambrosch. Michael H. Goldsen, now C.E.O. of Criterion, elaborates on the sense of disenfranchisement felt by indie music publishers at the time. "At the time of the AIMP's formation, the California Copyright Conference was flourishing," he explains. "Now, according to the CCC's bylaws, it was formed for all members of the entertainment industry. If we as music publishers tried to present our viewpoint on the topic of record royalties, we couldn't get the backing of the CCC, which contained members from record companies and radio and TV *Continued on page IMP-19*

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D-I-Y OVER THERE

As in the U.S., independents abroad face "major" obstacles but enjoy the self-reliance and freedom of movement that characterize the breed.

This story was prepared by Nigel Hunter in London, Wolfgang Spahr in Hamburg, Howell Llewellyn in Madrid, Steve McClure in Tokyo and Diane Coetzer in Johannesburg.

LONDON-The independent sector of the international music-publishing industry is healthy and confident, say key executives, while the financial power of the majors is a constant business challenge. "It's tough," says David Japp,

chief executive of Carlin Music in the U.K. "We're fighting against deals that the majors can do but which are impractical for inde-



pendent publishers to contemplate. However, Carlin has a wonderful back catalog, and we still take a chance on unknowns when we believe in them.

Japp notes that independent publishers must be entrepreneurial and seek out niches that the majors miss or dismiss. He offers the example of Bradley and Stewart James, two London-based writer-producers signed to Carlin, who write and produce TVadvertised albums on various themes and under different pseudonyms. Such albums as The Voice Of Tranquility" and "Sax Moods" sell hundreds of thousands over periods of time without getting a chart placing. "You must find different ways of

being a successful publisher," observes Japp, "such as providing the music folios for children's

Carlin U.K. CEO David Japp (right) with Carlin chairman Freddy Bienstock

amateur productions. Any and every avenue is important, and we need voices like the American Association of Independent Music signing Smoke City has had a hit with "Underwater Love," which Levi's Jeans adopted for a com-Continued on page IMP-12

Publishers to represent our interests and lobby on our behalf in these rapidly changing times."

Steven Howard, managing director of Zomba Music U.K., agrees. "We're holding our own, but independents have to be entrepreneurial and creative, making the right judgments and concentrating on quality rather

The French band Daft Punk is signed to Zomba for publishing and has sold over 1 million copies of its debut album on Virgin Records. From Sweden, Zomba has

Dennis Pop and Max Morton (through their Cheiron company),

who are writing hits for the Backstreet Boys and Robyn. U.K.

than quantity.



Zomba's Steven Howard



peermusic's Elderton



EVERYTHING BUT THE GIRL, THE STRANGLERS, JOSEPH ARTHUR, AFRO-CELT SOUND SYSTEM, OSCAR THE GROUCH, ELMO, JEFF MOSS*+**, WOODY HARRIS, BOBBY DARIN, EVELYN CHAMPAGNE KING, PROLAPSE, ALABINA, MAGGIE SANSONE, P.L. JONES

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Such figures as Paul Simon, Stevie Wonder, Neil Young, Dolly Parton, Bob Seger and Bruce Springsteen have taken it upon themselves to learn the intricacies of copyright law, shouldering the responsibility of publishing their own catalogs in an effort to retain control of their work and reap the full benefit from it.

BY RICHARD HENDERSON

ere one to probe the reasons why onetime rock stars wound up working at car washes (or head shops, or pitching for psychic networks, depending on the decade in question), certainly the loss of one's own songwriting catalog would emerge as an intrinsic factor in the reversal of many a musician's fortune. Artists became increasingly self-sufficient from the late '50s onward, writing as well as performing their own music. Precious few of these musicians in the midcentury, however, understood the full ramifications of copyright ownership with respect to their own creations. Artists whose careers began in the nascent years of pop often treated the notion of publishing as a chore to be dealt with by managers or record companies, often losing the opportunity to benefit financially, in the long run, from their own work as a result.

From the '70s onward, however, in increasing numbers musicians such as Paul Simon, Stevie Wonder, Neil Young, Dolly Parton, Bob Seger, Bruce Springsteen and others have taken it upon themselves to learn the intricacies of copyright law, shouldering the responsibility of publishing their own catalogs in an effort to retain control of their work and reap the full benefit of same. Still more new acts, learning from the good and bad examples of pop-music history, are eschewing the enticements of major music publishers in favor of selfpublishing status, engaging an independent firm to administer their copyrights and collect royalties.

John Sebastian, the singer and songwriter for '60s hitmakers The Lovin' Spoonful, is a survivor older and much wiser—of the pop publishing wars. By his own admission, he "signed horrific publishing arrangements when I didn't understand what the word meant, in an era when, even in two years' time, artists would have much better relationships with publishers and would in fact participate much more often. I've just



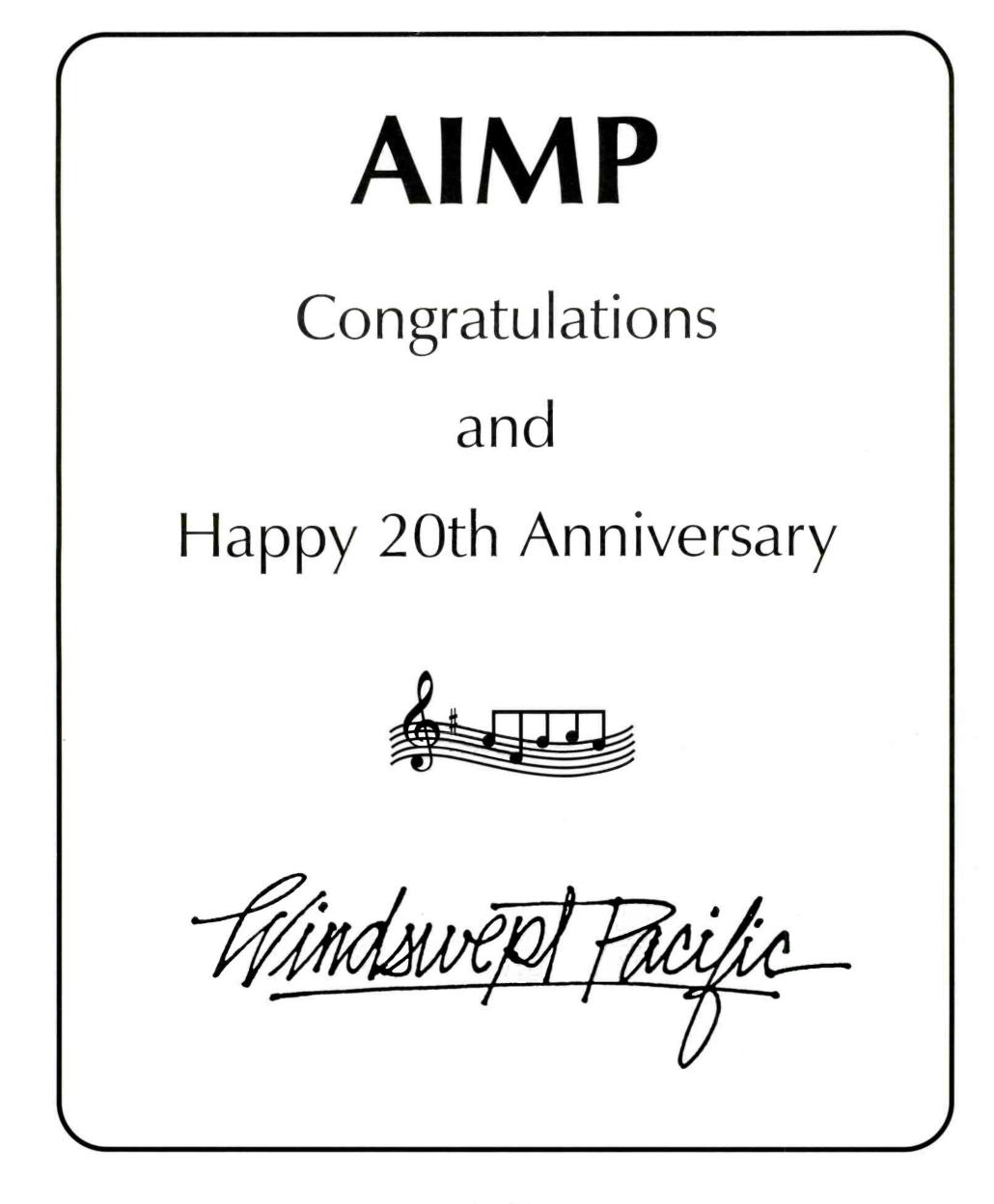
John Sebastian

had to outlive all of those deals. Certainly, a lot of my income is still derived from a lesser portion of the royalties generated by the early material. I think the standard might have changed with Laura Nyro, one of the very first people who had very good representation as she went into her record and publishing deal. I remember that things started to become more humane right about the time that her contract became known."

And when did things become more humane with respect to Sebastian's own publishing? "Right around the time of 'Welcome Back' [his No. 1 hit theme for the ABC TV series "Welcome Back Kotter"]. I made one album that was still under a co-publishing arrangement with Warner Bros., but by 1976 I had started being able to publish my own stuff through John Sebastian Music." Has he any cause to regret not resigning with a major publisher? "Absolutely not!" he affirms. Sebastian's catalog is administered by Maureen Woods at MizMo Enterprises, of whom he remarks, "Maureen's attitude is right for what I'm doing now." (His current activities include a new album, "I Want My Roots," on the Music Masters label, by John Sebastian and the J-Band, which he characterizes as "an unpopular move, to say the least, but I'm having an awfully good time.")

With a nod to his own history, Sebastian notes, "This is such a different era. Hanging on to your publishing is as important as it has ever been. As difficult as it is in the face of American entertainment, it has certain, but not all, advantages. I've paid the consequences of not securing a relationship with a large publisher. As an independent, the downside of the situation is that you will not find some of those wonderful accidents where a movie company has a need for some kind of presentation. You *Continued on page IMP-16*







Sometimes, indies strike gold from the unlikeliest copyrights.

BY DON WALLER

hile most top indie music-publishing Dixon, Ralph Bass and Sonny Boy Williamson-who recorded it back in 1963-and it was just lying dorcatalogs contain a fair share of songs mant. that generate six-fig-

ure annual incomes,

sometimes a publisher will strike

gold from one of the most unlikely

copyrights-thanks to the tune's

appearance in a popular movie, a

national commercial or in a hit

Here, six independent music

publishers share the stories behind

man, VP/GM for the Arc Music

Group. It was written by Willie

their latest surprise successes. "Help Me' was a big one for us recently," recalls Bernadette Gor-

cover version.

"It came alive when Joan Os-borne did it on 'Relish,' her 1996 album for Blue Gorilla/Mercury. After that album was such a big hit, we got the original version in a national Budweiser commercial, and then it was used for about seven different cues in a movie called 'Things To Do In Denver When You're Dead.' It went from making nothing to about six figures.

'The other one that became a monster for us was Chuck Berry's 'You Never Can Tell.' After that song was in 'Pulp Fiction,' it went on to be used in Weird Al Yankovic's movie, 'Spy Hard'—in a satire of the famous 'Pulp Fiction' scene where John Travolta and Uma Thurman are dancing in the diner—then in a children's movie, 'Zeus And Roxanne.

Cassandra Berns, president of Sloopy II, makes a similar case for the timeless appeal of vintage R&B. The daughter of late great record producer/songwriter Bert Berns recently scored big with two of her dad's less-famous copyrights. "Baby Come On Home,' which my father first recorded with Solomon Burke, was one of the previously unreleased tracks that wound up on the

Led Zeppelin boxed set. That sold a lot of copies. "And 'Down In The Valley,' which

he also first recorded with Solomon Burke, was used on the soundtrack to the 'Three Days In The Valley' film. It was used as a cue several times in the movie—you keep hear-ing little pieces of it. Again, that song was lying around doing nothing.'

Randy Poe, President of Leiber & Stoller Music Publishing, cites his company's recent success with



Solomon Burke (above) and later Led Zeppelin scored with Bert Berns' "Baby Come On Home.

"Some Other Guy": "The song was co-written by Jerry Leiber, Mike Stoller and Richard Barrett, who recorded it for Atlantic. It was never a big hit in the U.S., but it was bigger overseas. I once heard John Lennon do an interview on WPLJ in New York, where he said it was one of his favorite records as a kid. He said, 'If you listen closely, you'll hear I stole the introduction to "Some Other Guy" for "Instant Karma." And he did!"

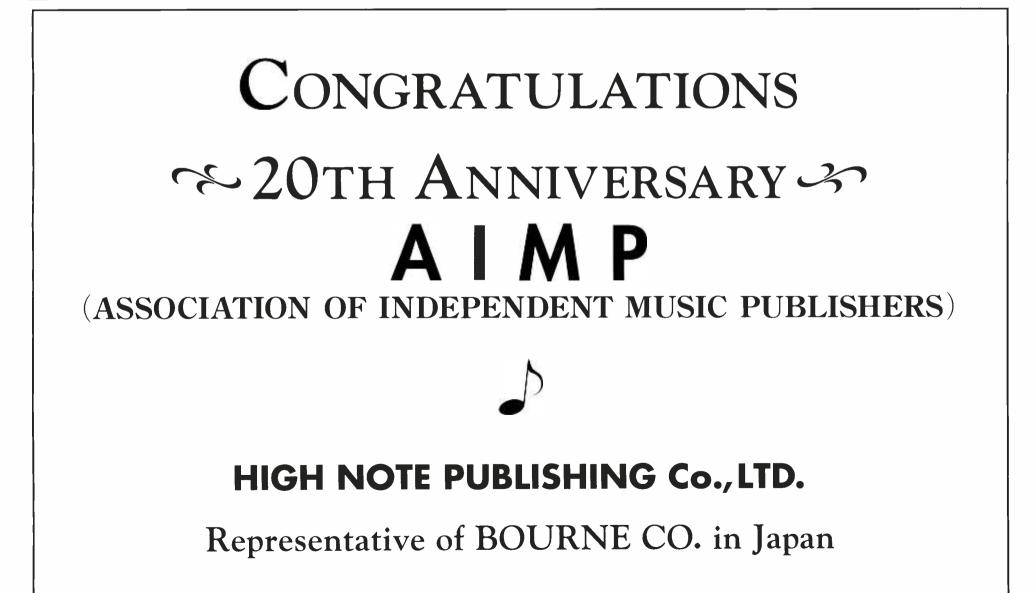
"I'd also heard live bootlegs of the Beatles doing the song before, but when the Beatles' 'Live At The BBC' album came out-there was their version of 'Some Other Guy'! It's not the most famous song Jerry and Mike ever wrote, but it was a nice unexpected source of income for us.

"We've had some others that came out of the woodwork, too. George Jones and Roger Miller wrote a song called 'Tall Tall Trees' back in 1957. Each of them cut the song-it was never a hit for either one—but it was recut by Alan Jackson as one of the new songs on his 'Greatest Hits' album and became a No. I country record in 1996. It wasn't pitched. Alan said he first heard the song on George Jones' record.

"And, of course, there's 'Blue,' which was written by Bill Mack, who's a famous country DJ in Texas. Bill originally recorded it about 1958. He wrote it with Patsy Cline in mind, but she died in a plane crash before she got to hear it

"So the song lay dormant for decades and decades. Then Bill heard LeAnn Rimes sing the National Anthem at a Dallas Cowboys game. When he heard her sing, he thought 'Blue' would be a perfect fit. And when Bill got LeAnn to hear it, she loved it—she was the one who added the yodeling to itand it became her first single and the title of her first album, which is now triple-platinum in the U.S.

'The song was No. 1 on the Billboard Top Country Singles Sales chart for more than 20 weeks. It Continued on page IMP-20



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D-I-Y OVER THERE

Continued from page IMP-6

mercial.

"Organizations like the AIMP are important to independent publishers everywhere," declares Howard, "and can be very effective in what they do."

FIGHTING ITS BATTLES

Nigel Elderton, MD of peermusic (U.K.), sees independents as potent in their ability to focus on a small, manageable writer roster and develop talent "from the ground up." His writing team mingles internationally successful established names with newer signings whom peermusic is encouraging and directing. A recent multinational hit was "Ooh Aah (Just A Little Bit)" by Gina G, composed by peer writers Simon Taube and Steve Rodway and recorded in the company's London studio.

Elderton believes the independent publishing sector must be pro-active in lobbying for protection of rights, particularly with regard to the digital delivery of music. They must not expect the multinational publishers to fight this fight alone.

"I congratulate the AIMP on its 20th birthday and hope that all similar organizations can cooperate globally in providing the young songwriters of the future with the environment in which to flourish," says Elderton.

ELVIS IN GERMANY

Among a number of German publishing companies that are members of the AIMP, Global Music in Munich represents catalogs that contain successful worldwide copyrights by artists like Paul Simon and Elvis Presley. Global president Peter Kirsten praises the AIMP's role in keeping publishers abreast of technological and legislative issues.

"The organization's primary focus is to educate and inform local music publishers about the most current industry trends and practices by providing a forum for the issues and problems confronting the music-publishing industry," says Kirsten. He also looks to the AIMP to strengthen relationships with those with whom publishers do business, in the fields of recording, motion pictures, television, multimedia, entertainment law, accounting and others.

"The result is that the members not only develop new professional relationships, but that they are also extremely well educated in all aspects of the business and that they are also developing visions for the future," he says.

Pamela Michel, managing director of Melodie der Welt in Frankfurt, says that the members of AIMP see the firm as an alternative to the multinationals. "We are very proud of being able to represent some of the most important AIMP members [from the U.S. in Germany] over a space of many years," she says. The relationship works both ways, leading to greater opportunities in the U.S. for German songwriters, says Michel.

Arcade Music Publishing, based in the Netherlands, is another independent publisher that believes it can offer songwriters greater attention and flexibility than a multinational, says Hans Marx, area manager, who is overseeing the company's international expansion. Most recently, Arcade signed a worldwide deal *Continued on page IMP-14*

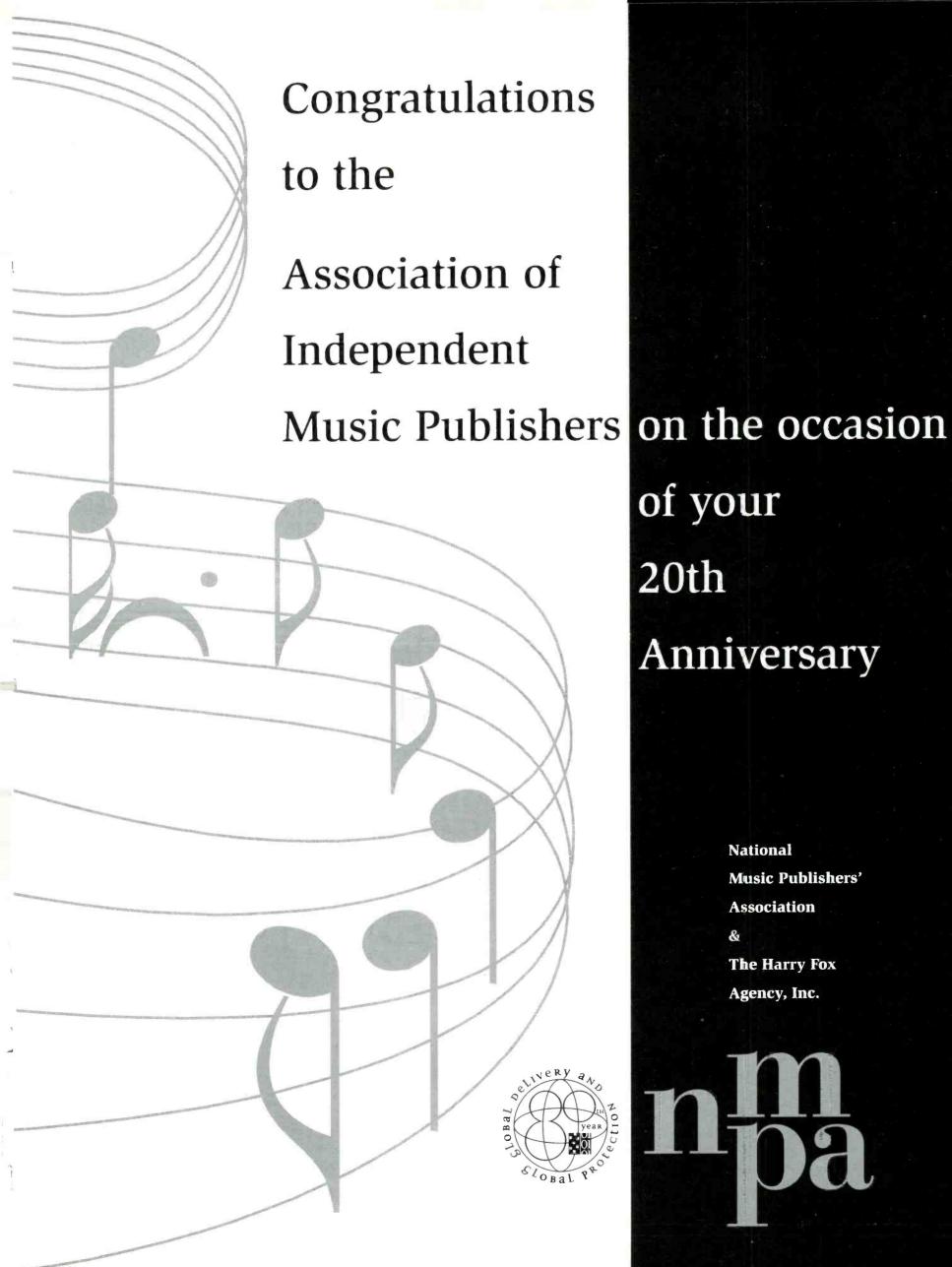


Congratulations to AIMP on the Occasion of Its 20th Anniversary

From All Your Friends At The Famous Music Publishing Companies









NDEPENDENT MUSIC PUBLISHING

D-I-Y OVER THERE Continued from page IMP-12

with Patricia McNeal, an American vocalist living in Sweden, whose U.S. debut will be released through Mariah Carey's Crave label. While Arcade, as a young publishing company, has not had a relationship with the AIMP, the company does have its eye on expansion in the U.S. in the near future, says Marx.

SPICE IN SPAIN

Barcelona-based Clipper's Ediciones Musicales is one of Spain's larger independent music publishers and has worked closely with AIMP by participating on AIMP conference panels on occasion, although the company has never been a member.

Clipper's president, Julio Guiu Arbeloa, has the good fortune of handling the music of the Spice Girls in Spain and watched as the act sold more than 1 million copies of its debut album "Spice," making Spain the group's third-largest market, after the U.S. and U.K.

Guiu praises the work of the AIMP and says Spain's equivalent group-Asociación Española de

Editores de Música (AEDEM)— can be "reasonably compared" to the AIMP. "Both AEDEM and AIMP do a very good job in safeguarding the interests of the independent publishers against the powerful competition of the majors," he says.

The signing of the Spice Girls to a worldwide publishing deal is undoubtedly the biggest recent coup for independent FujiPacific Music, says company president Ichiro Asatsuma. The deal was signed in late 1995, and "The Spice Girls' management was looking for an independent pub-lisher," says Asatsuma. "They lisher," says Asatsuma. "They thought the Japanese market was very important, because—follow-ing the success of Shampoo—they thought that kind of act could break first in Japan."

While FujiPacific is not a member of the AIMP, Asatsuma says the publisher is very aware of the vital contribution the association makes to the international publishing business.

"If there were no such association, the majors would take the whole market," he says, stressing the key role the AIMP plays in helping smaller publishers devel-

op necessary professional skills. "We represent many of the asso-ciation's smaller member compa-nies in Japan," Asatsuma says. FujiPacific is part of the Fujisankei Communications Group of media companies.

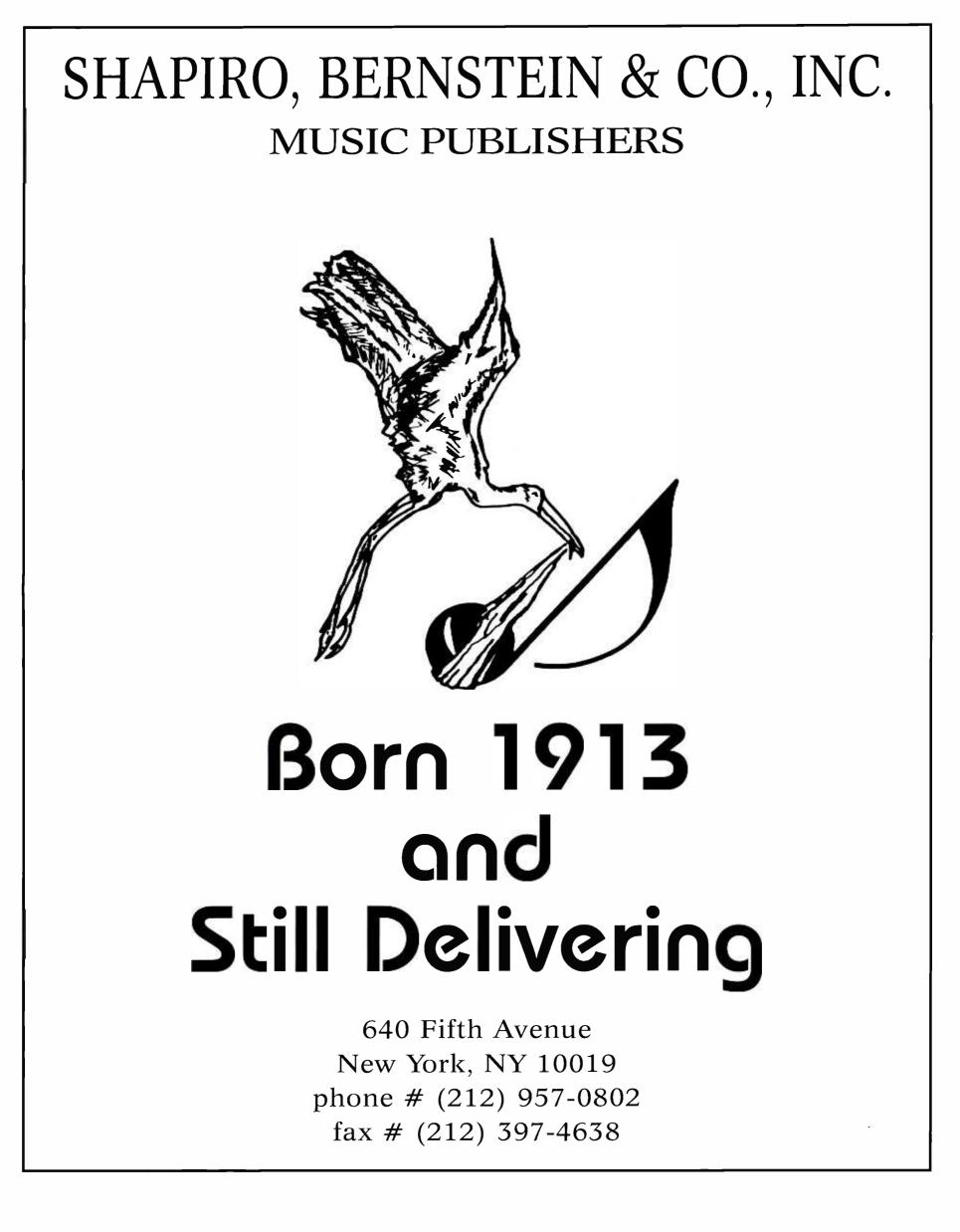
SPIRIT OF INDEPENDENCE

In South Africa, Gallo Music Publishers remains the largest independent publishing operation, with over 300,000 owned songs in its catalog. The company also has the country's most comprehensive archive of historical recordings and songs—around 80% of all recordings made in the market.

Geoff Paynter, managing direc-tor of Gallo Music Publishers, says that the company, while not a member of the AIMP, was "fiercely independent" in the same spirit as the association.

"We are the biggest publisher on the African continent, and we value the freedom that being an independent gives us. In-terestingly, we offer all the services of a major, including [royalty] collection, but increasingly the creative and A&R side of the business is becoming our real focus."







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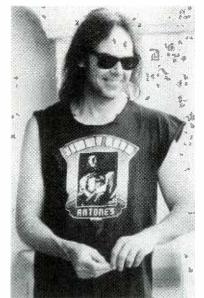


KEEP IT TO THEMSELVES Continued from page IMP-8

don't fall into the same opportunities that you might by being associated with one of the larger companies, who tend to go to their own first if an opportunity for placement in a major film arises. If they need songs for an 'Independence Day,' you will not be called. You may get in with the genius independent filmmaker who decides to use your music. It was terrific to have 'Die Hard' use 'Summer In The City,' but that's the kind of thing that almost never happens. I may have just lived long enough that it finally did. They were trying to recut it but decided that they needed the original.

DON'T GIVE IT AWAY

By way of framing Sebastian's decision to retain his copyrights, MizMo's Woods offers these thoughts: "When a writer is generating his own income, to give any portion of it away is uncalled for. In the long run, you're going to make more money if you're not giving any part of it away. Your income will be spread over the course of the copyright, rather than coming from an advance in front, which is



Cotillion debut: Neil Young

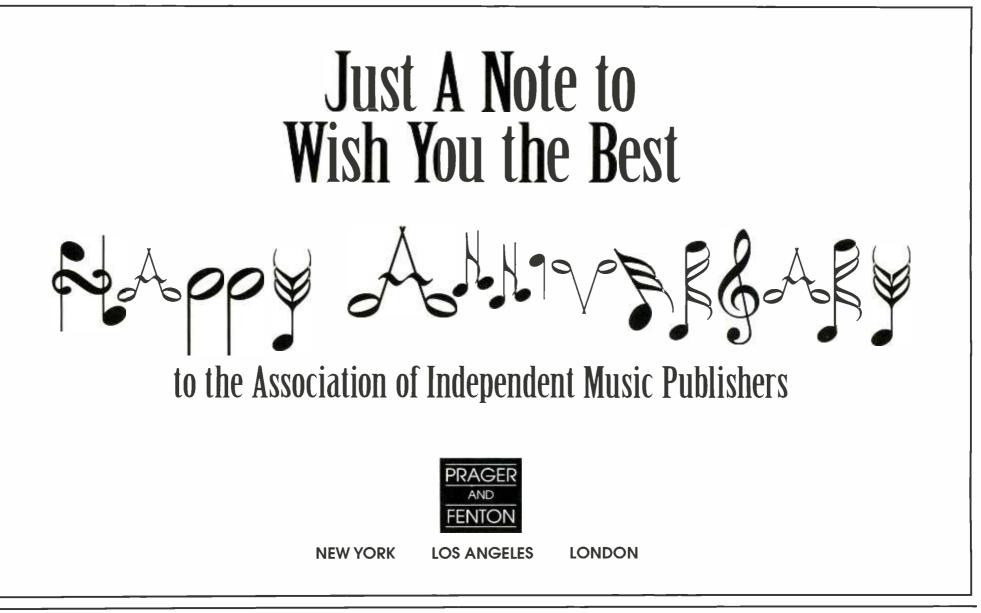
taxable. If a music publisher is actually creating your income, I see absolutely no reason why you should give your administration fee away if you don't have to.

"It depends on the artist," Woods continues. "I think, these days, there are very few publishers that really do a lot for writers. That's not saying that they're all that way, but on the whole, most writers generate most of their own income. In certain situations, publishers may be the main income source, and actually do go out and search for placements, but before a writer makes that kind of signing, he's got to see past the hype to discover whether the publisher is actually going to do that work. Most publishers have such large catalogs, they can't devote the attention they might once have been able to.

"In the old days, a publisher would find an unknown writer and work that writer and place covers and really get a career started. That happens less and less these days. Unless you know that someone's really going to do the work for you, you're probably better off holding on to your own copyright. It means equity, something that you can sell ultimately when you're older or to benefit your heirs."

POST-PUNK PUBLISHING

Wixen Music Publishing, based in Calabasas, Calif., administers song catalogs for "about 500 clients, ranging from classic rockers of the '60s and '70s to contem-*Continued on page IMP-18*



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KEEP IT TO THEMSELVES Continued from page IMP-16

porary post-punk acts," according to owner Randall Wixen. He cites the early careers of many of his clients as cautionary examples of copyright mismanagement. "Tom Petty wound up with Shelter Records owning the first two or three albums, with songs like 'Refugee.' Jackson Browne's early works were all with Mickey Goldsen at Atlantic Music, including 'Doctor My Eyes.' Neil Young's works were all at Cotillion and David Geffen's company, Benchmark. It's really unusual for someone right from the get-go to say, 'Never mind, I want to keep it all for myself." To illustrate the difference with an act whose career began in the '90s, Wixen points to "the Offspring, who never made a [publishing] deal with anyone. It's a more sophisticated age now.

"We also represent Barry Mann and Cynthia Weill, whose writing spans the decades from the girlgroup sound of the early '60s to the new single they wrote for Hanson. Mann and Weill initially gave away their publishing to Don Kirshner." Wixen comments that "Most of these people don't end up with independent publishers



Jackson Browne's early songs were published by Atlantic Music.

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- administrating them because they kept their copyrights; it's because they learned a lesson, that it was a mistake to give their publishing to someone else. They find their way to us when they get sick of the majors.

"Tom Petty has fairly strong opinions on publishers," Wixen continues. "He stood up at an ASCAP awards dinner where he was being presented with a Lifetime Achievement award and said, in essence, that publishers had some nerve taking credit for songs when these songs are created by songwriters, and that [the publishers] were all leeches! Tom's been with me for over a decade now; he obviously doesn't put us in that category. We're a pretty unique breed in that we appeal to people who, once they get tired of being in the money pit—living from advance to advance-realize that they can make more in the long run by keeping {their copyrights] and staying away from the advances and not using the major publishers as bankers. They want to find someone to do the administration and do it right."

SIZE MAKES THE DIFFERENCE

On the issue of whether or not artists who function as their own publishers are in a position to adequately exploit their catalogs, Wixen relates, "There's a feeling among people who have been around long enough that, when you go to a major publisher, they trot some guy into the room with you who is a 'professional manager.' He's going to work your catalog, he's going to get your songs covered by other artists. There are a lot of artists who've heard these promises over the years and haven't seen results.

"I could claim credit for getting 20 covers of 'Heart Of Gold' every month, but the truth is that people know Neil Young's work and they call up looking for a lead sheet. At a certain level, with smaller bands, we can make a difference and get the cuts." Of recent placements, Wixen notes, "We had something in 'Starship Troopers.' They were just looking for some punk rock to come out of a radio, for a relatively small synchronization fee. If someone wants to use [The Doors'] 'The End' in 'Apocalypse Now,' they're going to pay through the nose. Those people know where to find you. In the latter instance, it's a self-maintaining job, so why pay someone a percentage to do it?

"With us, they're not getting anything less, and they're getting someone who knows how to mind the store. We've found over a million dollars for Kenny G., as we did for both Petty and Jackson Browne, either in uncollected royalties or unpaid royalties, 'suspense money' being held by a record company pending their 'finding' the artist. When the administrator of a catalog starts finding people this kind of money, the artists stop worrying about whether you've sent one of their songs to Jeopardy' as a trivia question. We're very audit-oriented, and we've got a reputation as being royalty hounds. It's the squeaky wheel that gets the grease, and we're professional squeaky wheels."

Continued from page IMP-4

about what would serve their needs. The AIMP is a great step in that direction and, hopefully, will continue to serve the community that makes up its membership for many years to come."—Evan Medow, president, Windswept Pacific Entertainment

"In a time when multinational companies dominate our business, the independent music publishers are still the backbone of the industry. They created the music-publishing business and continue to add to it with the richness of their enthusiasm, their knowledge and their music. The AIMP is an organization that we not only support but rely on."—Frances Preston, president/CEO, BMI

"I was honored to have served as president of AIMP and have participated in, and benefited from, many Association activities. One of the most important

Continued on page IMP-21

AIMP HITS 20 Continued from page IMP-4

stations. You can imagine how welcome our voice would be among these people. There would immediately be counter-presentations within the CCC, which would take the wind out of our sails. The reason that the AIMP was formed was that an organization was needed that operated only in the interest of music publishers."

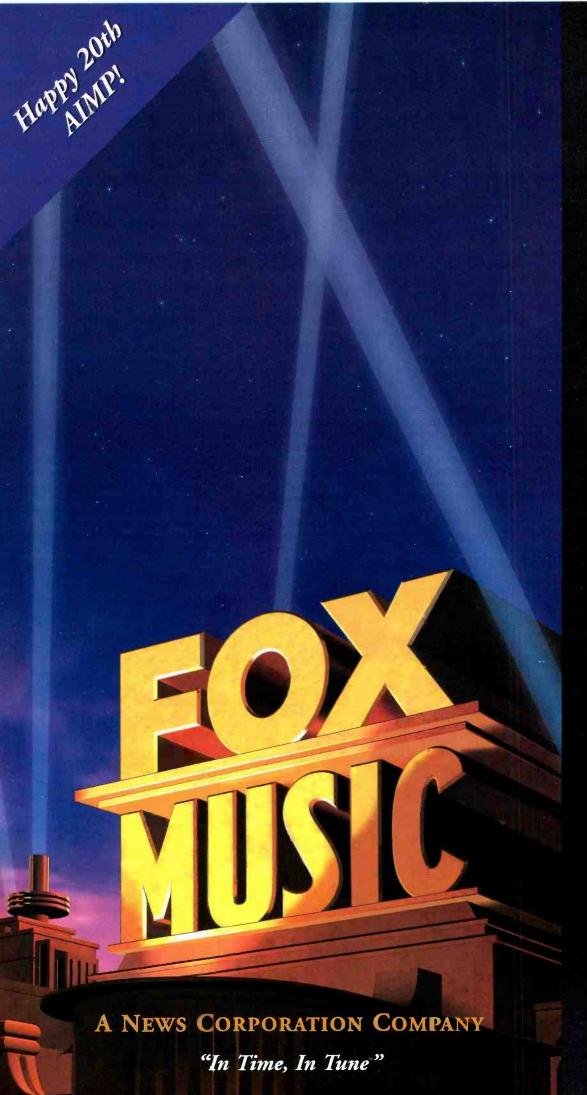
COASTAL ROOTS

Goldsen, along with Marshall Robbins, an administrator for the song catalogs of such writers as Johnny Mercer, discerned a need for unity and positive action among the West Coast publishers; thus, they founded the AIMP. It was their aim to create a grassroots organization in which each publisher was represented on equal footing with the other members.

Goldsen and Robbins envisioned a collective whose lobbying power would grant independent publishers a voice within performance societies. As Goldsen relates, "ASCAP's board is selected by a weighted vote. Certain companies, like EMI and Warners, get the maximum number of votes. There's only about 4,000 votes total, so the big companies can determine the outcome of an election with a couple of phone calls. The independent publishers were not truly represented as such. The votes that an indie publisher might get were going to come from the majors, who wanted certain people to be on the board.

r 1

"In order to get a voice within ASCAP, we convinced them to form a West Coast Music Publishers Advisory Board. On the other hand, we—as independent publishers—still have no pipeline whatsoever into BMI. Through the AIMP, now, small publishers have a pipeline through the board *Continued on page IMP-21*



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TIME-BOMB SONGS Continued from page IMP-10

won the Academy Of Country Music award for Song Of The Year and the Grammy for Country Song Of The Year. It was a song that couldn't have been more dormant-and Bill

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couldn't have been more right." Unexpected hits are hardly confined to old-school R&B and traditional country. Jim Merino, Har-rison Music VP of film, TV & advertising, recounts several similar tales: "One was a very old song that Bob Russell co-wrote with Lester Lee, called 'Blue Gardenia.' It was first recorded by Nat 'King' Cole for a film with that title in 1953. It's a great film-noir type tune that was rerecorded by Dinah Washington and Johnny Mathis. It was just one of these little gems that was sitting there in the catalog.

"Then Clint Eastwood—who's a big jazz fan-picked up Dinah's version of the song to be used for 'The Bridges Of Madison County' film. The soundtrack and the LP. You hear it in that kitchen scene where Meryl Streep and Eastwood are dancing, listening to the radio. It was a good use for us.

"Then we had another song, 'Do

"And then there's 'Crazy She Calls

Billboard Jazz charts for weeks."

Maxyne Lang, president of Wil-liamson Music, recounts her company's successes in the increasingly global nature of music publishing: The song 'Shall We Dance' was written by Richard Rodgers and Oscar Hammerstein for 'The King And I' in 1954. It was recently licensed for use as the title song for a Toho film about ballroom dancing that we thought would just have a limited Japanese run.

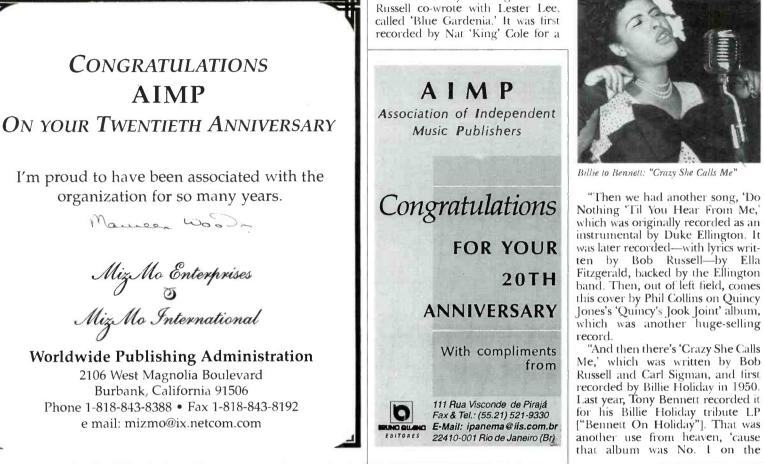
The movie wound up spurring a revival of ballroom dancing and became the No. I film in Japan last



Siam to Japan: "Shall We Dance

year. Miramax recently released the film in the United States, and it's gone on to be a global success as well. This has added a fresh perspective to the song that we hadn't anticipated.

'Then there's 'Can't Help Falling In Love,' which was originally a hit for Elvis Presley and was rerecorded by UB40 in a reggae style for the soundtrack to the Sliver' film—it's also found on UB40's 1993 'Promises And Lies' album. That was a radical rearrangement of a standard that, again, became a phenomenal chart success all over the world. "And another situation was when Tony Bennett recorded Irving Continued on page IMP-24



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Continued from page IMP-19

roles AIMP plays is as an educator, through a variety of forums addressing issues that range from film and TV licensing to international sub-publishing deals and legislative matters in Washington that affect our business. AIMP has become an important part of our diverse, changing and challenging business, and I'm proud to play a part in that outreach."—Kathy Spanberger, COO peermusic inc.

"For 20 years, the AIMP has provided a much-needed forum for independent publishers to

Continued on page IMP-24

AIMP HITS 20 Continued from page IMP-19

of directors right to the president of ASCAP. Currently, Kathy Spanberger [of peermusic, inc., and a former president of the AIMP] is now a board member of ASCAP."

DOWN BY LAW

Seated near a vintage Tonk piano, its keys stained by Fats Waller's cigarette burns, Harrison's Molly Hyman, herself a past president of the AIMP, tells of a talk given at an early meeting of the group.

"An attorney for the copyright office came out to speak to us," she begins. "He said, 'For those of you about to become parents or grandparents, I highly recommend that you enroll your children in law school as soon as possible and have them specialize in copyright law, because the laws are going to be tested over the next 20 years. It will all be very gray.' He was right. Those laws are still being tested, constantly."

Hyman praises founder Mickey Goldsen's early efforts to educate and disseminate information regarding the copyright law, foreign publishing and other areas of concern to AIMP members, a program that continues to the present day. An early speaker invited by Goldsen was Melville Nimmer, the author of the book "Nimmer On Copyright"; the basic goal of educating its members, not only on legislative issues but also regarding new and existing technologies where copyrights can be exploited, remains a consistent item of the organization's agenda.

SUMMER IN NEW YORK

Over the years, the AIMP's influence has extended across the country to other independent publishing enclaves, such as Manhattan, where the New York chapter of the group was established in the summer of 1991. Thomas R. Levy, attorney-at-law in New York, has been the executive director of the New York chapter of the AIMP for the past four years. Levy had been in-house counsel for a major independent music publisher, the Averbach Group; since leaving that position in the early '70s and establishing his own office, he's *Continued on page IMP-22*

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AIMP HITS 20 Continued from page IMP-21

served a great many indie music publishers as clients.

Levy notes that his chapter of the AIMP, comprising approximately 150 to 200 members, also holds monthly membership meetings, luncheon meetings or lateafternoon forum, and sponsors a variety of instructional seminars on topics such as the marketing of songs and the administration of song copyrights. Levy describes many meetings as being "much more basic, designed to instruct

those not as sophisticated in the business, but who are trying to expand their skills.

"We've had presentations on copyright law in Canada, and we just held a panel on the entire situation in the Far East. Professional issues are constantly in flux; we just did a panel on dance music, a niche area that few publishers know all that much about. We're very proud of having con-ducted 'Music Publishing 101' during the past two summers, allowing a good overview of all aspects of music publishing— everything from how to register a song with a performing-rights society to the kinds of income sources available to a publisher, what kinds of licenses you can issue, how do you actually register something for copyright and so forth.

BASIC TRAINING

Levy cites the New York chapter as instrumental in starting the independent-publishing forum at MIDEM at Cannes, France. "Many more cutting-edge issues are presented," he says, "and you can speak about them to a world-Continued on page IMP-23



AIMP At MIDEM: Another Hot-Topic Panel Planned

BY STEVE TRAIMAN

he New York Chapter of the AIMP has taken a pro-active role in putting together two highly A charged panels for MIDEM in 1996 and 1997, and it expects to do the same at the upcoming MIDEM '98 in Can-

"Each time we sponsored a panel, we're very proud of how topical it has been," says Caroline Bienstock, COO of Carlin America and an AIMP board member. "In 1996. we had Ossie Kilkenny, business manager of U2, to discuss key issues facing artists and the Performing Right Society (PRS) in the U.K. At that time, there was a lawsuit pending over changes in the relationship between the Society and its members, and U2 had taken a leading role.

"In 1997, central licensing was our panel's hot topic, and an accord was reached between the major societies and the big six major societies and the big six publishers at that same MIDEM. The Cannes Agreement was just signed in October in Warsaw, with Jean-Loup Tournier of France's SACEM/SDRM thanking the AIMP for its focus on the issues." That panel, moderated by Helene Blue of Helene Blue Musique Ltd., included Crispin Evans, PolyGram U.K.; Andy Heath, Mechanical Copyright Protection Society (MCPS); Rolf Budde, Budde Musik Verlag; and Mary Jo Mennella, 20th Century Fox Music and current

AIMP president. For the 1998 session on Monday, Jan. 19, at 4:00 p.m. in the Palais des Festivals, the vital theme is mechanical rates around the world, notes moderator Thomas R. Levy, Esq. Levy is executive director of the AIMP New York Chapter and a musicindustry attorney for 37 years with such clients as Hill & Range Songs, Elvis Presley Music and Arc Music Group. "Presently, there are negotia-tions between the National Music

Publishers Assn. (NMPA) and the Recording Industry Assn. of America (RIAA), with the present rate due to expire Jan. 1," Levy explains. "Similar negotiations in Canada involve the Canadian Musical Reproduction Rights Agency (CMRRA) and the Can-adian Recording Industry Assn. (CRIA). There are ongoing talks in Europe between the Bureau International des Editeurs de Musique (BIEM) and the Inter-national Federation of the Phonograph Industry (IFPI), and a memorandum of understanding between the major publishers and record companies in Southeast Asia has not yet been signed."

Panelists confirmed to date include Ed Murphy, president of NMPA and the Harry Fox Agency; David Basskin, presi-dent of CMRRA: and David Loiterton, managing director of BMG Music Publishing, Hong Kong. 📕



AIMP HITS 20 Continued from page IMP-22

wide audience, one that isn't just focused on our concerns here in New York.

Bernadette Gorman, of the Arc Music Group, is also a New Yorkbased member and has been on the AIMP board for six years. Of the 'Publishing 101' seminars, she says, "We took newcomers to the business and walked them through the essential steps, from filling out a BMI form to copyright registration to what constitutes a renewal. Our members were able to send their people to a forum where a lawyer, a publisher and an accountant would take them through the basics. It's an invaluable training situation.

She adds that "The most important function [of the AIMP] is the education of up-and-coming publishers and writers; that's really helped people more than anything else we do. We have panels every month which address topics such as the dance market, which occurred at our last meeting in New York. The next meeting has the head of CMRRA coming down to speak to us, and this month's meeting will focus on collecting foreign royalties.

CONTINUING EDUCATION Mary Jo Mennella, VP/GM of Fox Music Publishing, is the cur-rent president of the AIMP, her two-year term extending through 1998. The continuing education of AIMP members is obviously a high priority within her adminis-tration. Of it, she says, "For the

past 20 years, we've been holding monthly seminars that disseminate a great deal of information to arties interested in music publishing. We have several hundred attendees every month in Los Angeles as well as in New York, and we're eager to start a Nash-ville chapter in the coming months. We're reaching out to solicit inter-est in networking independents throughout the world.

"It's important that we stay abreast of legislative efforts," she continues. "The Fairness In Music Rights Licensing Bill, the extension of copyright term, these are two of the most recent concerns discussed. Signing on to various copyright coalitions, particularly with the term extension, that's so important for the universal hope of joining in an alliance with uniform copyright terms throughout the world. Sampling isn't a gray area in legal terms any longer. It's become a great source of revenue for many companies, but now everyone is focussed on the Internet, which has to be viewed as a copyright concern. That's the immediate gray area that's now before the legislative bodies."

MUSIC AND MOVIES

Mennella goes on to note that, "In Los Angeles, we've been host-ing the 'One-on-One' targeted pitch sessions for specific film and record projects. They have been useful for a select group to meet with the tastemakers of music, the music supervisors and the A&R executives, giving writers and indie publishers the opportunity to target their efforts toward spe-

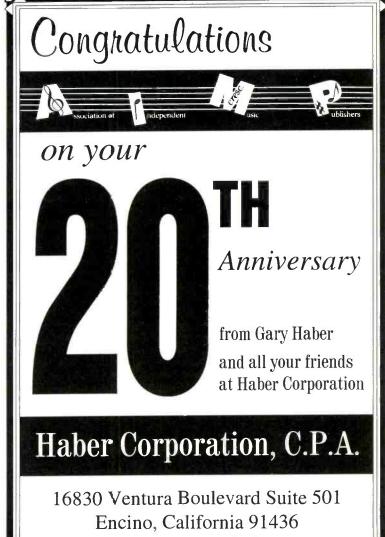


AIMP president Mary Jo Mennella

cific projects.

"The AIMP has the extraordi-nary potential to enable networkas being the training ground for the publishers of the future—a there they can come and Mennella concludes, "as well place where they can come and meet the players, those who are heading companies and making decisions in the industry. It's been a real compliment to the AIMP that the performing-rights societies in the U.S. have been extremely supportive of our efforts, along with the mechanicalrights societies here and in Canada.

A more literal compliment to the organization is the exponential increase in its membership. What was once a crowded booth in a Hollywood restaurant now has swelled in number to some 500 members in the publishing com-munity throughout the U.S. Molly Continued on page IMP-24



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AIMP HITS 20 Continued from page IMP-23

Hyman and Hannah Russell, both in attendance at the very first meeting, are heartened by the group's progress. "The AIMP has been a real labor of love. In the beginning, it was the only place in

the country where publishers could network," Hyman enthuses. 'It was wonderful, and it still is. I'm proud of what we've put together."

The thought is seconded by Russell, who adds that "It was something that had to happen. It simply was needed."

Appraisals of Copyrights and **Intellectual Properties**

The Financial Valuation Group (Offices Nationwide) Contact: Erich Z. Sylvester, JD, ASA Member: AIMP 213-362-9991

Continued from page IMP-21

exchange ideas and educate themselves about a rapidly changing business. With the addition of a New York chapter a few years and plans for another in Nashville, plus the AIMP's expanded presence at MIDEM, independent publishers can continue to obtain the information they need to survive with the multinationals. I'm proud to have been president of this outstanding organization for four years and congratulate the officers and board members, past and present, on their accomplishments."-Steven Winogradsky, president, the Winogradsky Company

"The elimination of Canada's 2% statutory mechanical license allows us to negotiate the royalty rate for use of music on CDs and cassettes. As Canada's largest musiclicensing agency, we can only achieve the best results with the widespread support of the music-publishing community. The AIMP helps us keep in contact with a multitude of our clients in America, and I've been honored to speak at several AIMP meetings. It is truly 'Hang together or be separately hung,' and we like hanging around with the AIMP."

— David A. Basskin,

president, Canadian Musical Reproduction Rights Agency (CMRRA)

(Quotes compiled by Steve Traiman)

TIME-BOMB SONGS Continued from page IMP-20

Berlin's 'Steppin' Out With My Baby' as the title cut to his Fred Astaire tribute album. He made it so much more approachable for younger audiences that now we have the song being used in a charming TV commercial for Baby Gap."

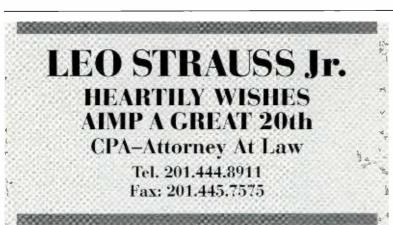
Caroline Bienstock, COO for Carlin America, sums the situa-tion up neatly: "When 'What A Wonderful World'-which was written by the late Bob Thiele and George David Weiss and recorded by Louie Armstrongwas used in the 'Good Morning Vietnam' film and became a subsequent hit, we found that the exposure it received from the film completely changed the song's profile.

"It's now in the nature of a pop standard. A usage such as this can change the whole idea of what's an important copyright in your catalog. 'What A Wonderful World' is now one of our most important copyrights."

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HANDS-ON AND HEALTHY Continued from page IMP-2

observations of the publishing scene as a component of his invaluable book, "Music Publishing: A Songwriter's Guide" (Writer's Digest Books, 1990, revised 1997). In its pages, Poe predicted the current top-heaviness of a publishing world where a few companies would command a majority of the market share; he also foresaw the increasing number of opportunities for

independents to compete on a more active basis. Reviewing the merge-and-acquire trend of recent years, Poe comments, "When a major publishing merger took place a while back, the resultant company took out an ad in Billboard, bragging about the fact that they had just under a million songs in their catalog. I was fascinated with the thought that they were tremendously proud of this. Although it must be wonderful to generate a million songs' worth of income, on the other hand, I had to wonder how much attention any one of those songs could get on a given day. Unless the staff is enormous, it would seem difficult to give each copyright its due. Therefore, an independent company with a smaller body of work can pay attention to its writers.'

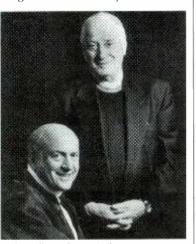
FROM "HOUND DOG" TO BROADWAY

Of the legendary songwriting team who founded his company, Poe describes them as having "experi-enced the early-'50s publishing scene, with all of its stories. Jerry Leiber and Mike Stoller decided early on to have their own company. By the mid-'50s, they were in this business, while remaining songwriters as well as record producers. When producing, they generally retained the publishing on whatever it was that they were writing. Most of

١.,

their producing had been done for Atlantic Records, so when they set up their own record company, they began signing songwriters such as Jeff Barry and Ellie Greenwich to deals.

"Over the course of the next 50 years, they invested wisely in publishing companies, acquiring copyrights because they had writers signed to their primary companies-Trio Music, Inc. affiliated with BMI and Quartet Music Inc., and Jerry Leiber Music, Mike Stoller Music and Leiber Stoller Inc. affiliated with ASCAP. Presently, we also have the songs from Broadway shows like



Mike Stoller and Jerry Leibe

"Godspell" and "Cabaret" and the song catalogs from groups like the Lovin' Spoonful."

Mike Stoller elaborates on the beginnings of the publishing company he and Jerry Leiber founded in 1954, in conjunction with a record label that they had started. "It was a common enough practice at the time, though some people abused it as a means to control royalty payments-only paying half a cent to a writer instead of two cents, that kind of thing. Obviously, if you can keep your own publishing, you can be in control of usages, to the extent that

anybody can, in terms of synchronization. If somebody distorts your work, you can stop them. You have creative control. In the event that somebody changes melodies or

lyrics, does something that's detrimental to the copyright, you can stop that. There are also economic reasons

for owning your copyrights," Stoller

says. "Of course, but these are generally as good as your own ability to exploit your catalog. It could be that a writer is better off having someone Continued on page IMP-26

EDICIONES MUSICALES



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NDEPENDENT MUSIC PUBLISHING



HANDS-ON AND HEALTHY Continued from page IMP-25

else administer—who can exploit the material and so realize its commercial potential. A hundred percent of something that earns nothing is nowhere near as valuable as 50% of something that's making money."

SLOOP'S BERT B: FAMILY TIES

The late songwriter Bert Berns ("I Want Candy," "Hang On Sloopy," "Here Comes The Night," "Piece Of My Heart") took over from Leiber and Stoller in the dual role of resident writer-producer at Atlantic Records. In 1987, Berns' family founded the Sloopy II Music catalog (an outgrowth of his '60s publishing firm Web IV Music), which signs new country music. Berns' daughter, Cassandra Berns, handles synchronization, pitching and quoting for the publisher, which is headquartered in Nashville.

"My mother Ilene and my brother Brett work here as well," she explains. "We're very small but strong. The company is like an old



Bourne's Beebe Bourne

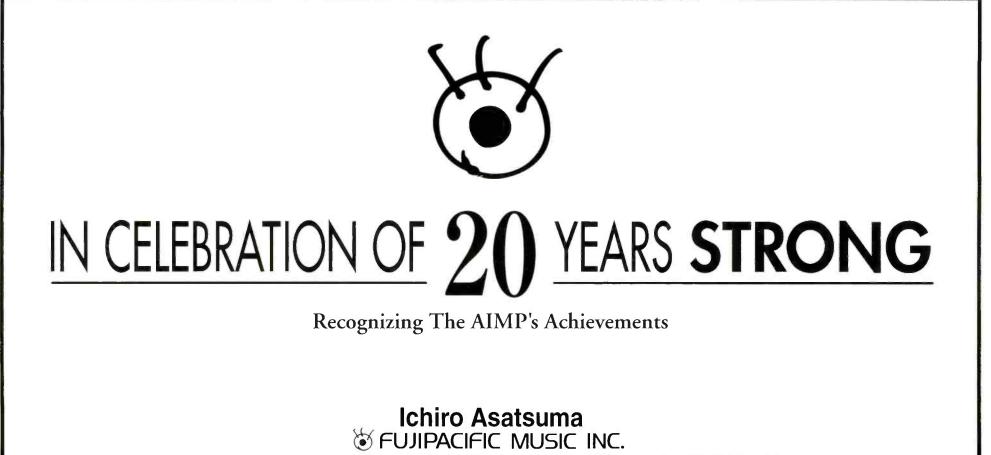
horse with fresh legs," her analogy referring to the reversion of copyrights to the author's widow and children. "Every year, new songs started coming back. We actually have a lawsuit with EMI right now, regarding copyright infringement over the catalogs which are coadministered by EMI and Sloopy II. With the Beatles' 'Anthology,' they stepped all over our rights when they did the television show and the albums. They didn't have the license for any of that stuff. This involves 'Twist And Shout,' which is our biggest copyright. Now that Phil Spector won his case overseas, we're asking for reversion as well."

Another example of indie music publishing kept in the family is Beebe Bourne, owner of Bourne



Harrison's Molly Hyman

Co., who additionally serves as the executive secretary of the New York chapter of the Association of Independent Music Publishers. She recounts the Bourne Company's origins in 1918 as Irving Berlin, Inc.: "My father had been partners with Berlin. In the '40s, he bought out Mr. Berlin's stock and changed the company name to Bourne. The catalog was subsequently split, with Bourne retaining all the songs not written by Berlin." Bourne Co. is known for such songs as "Unforgettable," "When You Wish Upon A Star," and "Black Magic Woman," among other standards.



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Of her company's status in the publishing world, Bourne says, "We value being independent very highly, as we're able to give our writers the personal attention necessary to the policing of their copyrights and accurate collections of royalties from all territories worldwide. This, of course, is in addition to the specific sorts of care and encouragement that songwriters require. We have branches of our own company in England, France and Canada, as well as sub-publishers in all other territories. We ensure that our writers receive royalties in all the various media which they are entitled to be paid throughout the world; because we're independent, our source of income is solely from that, rather than multimedia sources-where the publishing income might not be of paramount interest."

CITIES OF INDUSTRY AND BURBANK

"In our family, you have to read music. That's the law," says Molly Hyman, GM of the Harrison Music Group. "Basically, you don't get anything to read otherwise," adds her mother, Hannah Russell, Harrison's president. Russell and Hyman represent the first and second, respectively, of four generations within the same family currently working at the Burbank offices of the venerable indie publisher. The company administers copyrights on standards such as "Don't Get Around Much Anymore" "Blue Gardenia" and "He Ain't Heavy, He's My Brother."

"We really take care of this catalog," says Russell, citing media placements such as "Blue Gardenia" in "Bridges Of Madison County," and part-ownership of film scores for "City Of Industry," "Household Saints" and the Patrick Stewart movie "Jeffrey," the latter with film composer Stephen Endelman (himself related to the dynasty behind Harrison).

Another longstanding example of a family-controlled publisher is New York's Arc Music Group. According to Bernadette Gorman, VP and GM, "We're self-contained. We've had the same ownership for 50 years. There are two sets of owners: Gene and [the just-deceased] Harry Goodman, who are Benny Goodman's brothers, and Marshall and Phil Chess, of the Chess Records group. Obviously, there's a continuity here of working with songwriters. We work with other independent publishers in each territory, we pick each company-something like 23 sub-publishers-that we work with, and we stay with them based on their performance. It's very hands-on, from our office in New York. We have synchronization people working for us on both coasts. Everything is controlled by one of four managers; there are only a dozen people working here, including the owners, so the writers get who they want when they phone the office.

£

Gorman states that, "Because we're small, we do a better job of chasing the pennies worldwide, and this is a business where pennies count. We're dependent on the pennies, too. We don't have a huge turnover of the sort that enables a big artist to carry a small artist. It's more urgent to us to be in control. We register every title everywhere, and get critical data, like cue sheets for films, to every one of our sub-publishers, rather than relying on the performingrights societies. We do everything in greater detail, despite having 20, 000 copyrights, simply because we're not administering to the vast quantities of titles, as a major inevitably does."

"The majors have gotten so large that often they don't know that a song is theirs unless it's a huge song," adds Caroline Bienstock, COO, Carlin America inc. Two generations, including her father and her uncle, as well as her brother and herself, presently operate Carlin. Describing the advantage of the company's size, she states, "We know who our writers are, and what their songs are, and we understand how to use that catalog. Some people also like working with a family as well. A family business has a different vibe for some people."

Bienstock summarizes the upside of an indie's inability or unwillingness to go head-to-head with the majors in a bidding war for talent: 'Since we have a smaller checkbook, we have to find ways to make acquisitions that are more creative. There are a lot of artists and writers who like dealing with someone who knows which songs are in their cata-log. We're currently doing a venture now with another family publishing company down in Nashville, the family of Brent Maher, a respected record producer who just did Wynonna's last album as well as producing a lot of the Judds' records. Working with him allows us to connect with other writers and artists via channels that might be closed to us in New York

Nashville has proven a fertile spawning ground for a host of independent publishers. One such indie is Major Bob Publishing, the mainstay of whose catalog is the songwriting of country superstar Garth Brooks. The company's president, Lana Thrasher, describes the indies' position as "very scary at times, the way the market's going, but also very exciting. I don't have to answer to market share and commodities. This is a mom-and-pop organization. I'm not driven by what's happening in New York or Los Angeles, where it's so competitive."

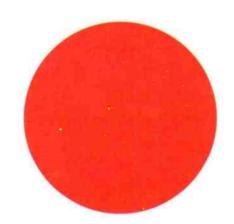
"THIRD ROCK" RELATIONSHIP

Of the writers whose copyrights she administers, Thrasher notes that Songwriters are very sensitive, fragile people, and they need relationships. They need to feel like they're at home when they walk through the office door, so we try to create a very home-like environment. That wouldn't happen with a major. It's like we're part of an extended fami-In addition to conventional forms of song promotion, such as synch licensing for placement in films, Thrasher notes that the hit TV "Third Rock From The Sun" is based on a Major Bob composition recorded by Joe Diffie, enabling the company to participate financially in the show's success

"A great deal of what we do is geared to the Nashville marketplace," says Pat Higdon, president of Patrick Joseph Music. "What I do as an independent would be the same, regardless of whether I was here or in L.A. or in New York: I provide a more personal service than a lot of the majors do. We're able to work with people on their careers on a more grassroots level, which in turn enables us to thrive. This is true for traditional country writers, as well as more alternative writers, such as *Continued on page IMP-28*



Congratulations AIMP on your 20 years of success!





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IMP-27



HANDS-ON AND HEALTHY Continued from page IMP-27

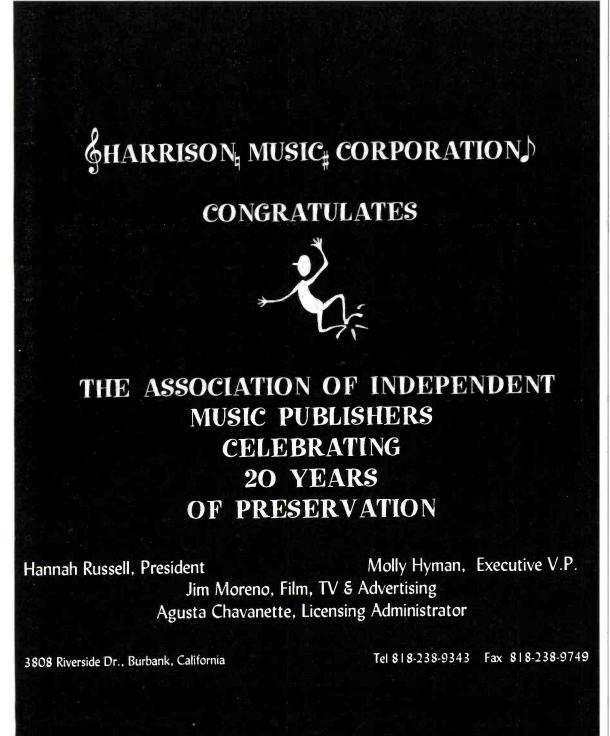
Native American artist Bill Miller." In terms of how competitive a small company can be. Patrick loseph writers took Song Of The Year honors with the CMA ("Strawberry Wine"), BMI and ASCAP ("I Can Love You Like That").

"I look at those as being coups," Higdon remarks, "as those are awards generally reserved for the companies that control the market

shares. We can generate some big copyrights and pull down those kinds of song awards, too.

Kathy Spanberger, COO of peer-music, inc., notes, "It's so hard to define 'independent' today. The traditional definition might mean that a publisher is unaffiliated with a record company or a film studio. From my point of view, as I've only worked as an independent, we're able to take a long-term view toward the business. Since this is a long-term business, with copyrights protected for extended periods of time, that puts us in a favorable position. We have a lot of flexibility, in the way the company is structured, as only one man has to make decisions on any 'big picture' items. That cuts away a lot of red tape, and enables us to respond quickly, in response to a continually evolving marketplace.

[Songwriter] David Foster owns his catalog, which peermusic administers," Spanberger adds. "You'll find that most songwriters, even if



they've managed to retain their copyrights, generally work with a publishing firm to administer those titles-and help to promote thembecause it's not necessarily what songwriters do every day, and they still need the expertise of a publisher to realize the potential of their catalog." As an example of the increasing market share claimed by indies currently, she says "Even though record sales are flat, our income is over 15% higher than it was last year. I know that this is primarily due to the diversity of our catalog. We're not stuck in just one genre, which helps tide us through ups and downs in the business. We have a very strong Latin catalog, and the growth of the Latin market has been very important to us. We've got nine songs on the new Luis Miguel record, 'Romance."

JOY OF OWNERSHIP

An example of a publisher who traded the relative security of the publishing establishment for indie status is Alan Melina, president of Sunset Boulevard Entertainment, a division of the Los Angeles-based personal management firm of Shankman De Blasio Melina, Inc. (SDM). "I had worked in the majors for 15 years, and 1 felt it was time that I had an ownership position in the song copyrights that I had a hand in developing," he says. According to Melina, "The great-

est joy in being an independent publisher is having the freedom to choose who I work with, the ability to sign writers that I'm passionate about, to be able to deliver creative services to emerging talents, and have a true day-to-day interaction with my clients. We have a very active creative-development program, and I think that an independent publisher today works closer to the manager's style of career development than an old-fashioned, traditional publisher role. You have to provide intelligent song placement. rather than the shotgun approach of sending material out, and you need a potent artist-development and writer-development.

"We have our own production company, we manage clients' production companies, and we have our own label [StarDoM] through Epic. We facilitate creative collaborations and pursue very aggressive song plugging." As examples of this approach, client Gloria Stewart has written recent singles for Toni Braxton, as well as K-Ci & Jolo, with more than 20 covers of her songs due to appear in the next six months, while writer Philip "Silky" White has 12 covers coming out, in addi-

tion to being signed as an artist through SDM's label.

FINE PRINT

Occupying her own niche in the indie publishing field is Ronny Schiff, of Ronny Schiff Productions in Los Angeles. She is exclusively concerned with the sheet-music book end of the business, noting that today there are comparatively few

music print companies in operation. Schiff's creative focus involves soliciting other publishing catalogs to put their holdings into print; currently, she is working on the two-volume history of 20th Century Fox Musicin songbook form-to be printed by Warner Publications, as was her last year's book of Quincy Jones' "Juke Joint."

Schiff is also preparing "The Roots Of..." series of transcriptions for guitar for Hal Leonard Publications, due later this year. She describes her business as "helping to promote the use of independents' copyrights. Sheet-music books keep this music alive, whether it was writ-

ten this year or 50 years ago." Mary Jo Mennella, VP/GM of Fox Music Publishing and current president of the Association of Independent Music Publishers, points out the recent gains made by indie publishers, citing "the wonderful creativity of writers like Diane Warren, who controls her own copyrights through her publishing company Realsongs; the Spice Girls, whose music is published by Windswept/Pacific; and, Hanson, who've had a great year on the charts with their single 'MmmBop,' with their publishing handled by Rhonda Bedikian at Heavy Harmony Music on a worldwide basis.

"There's a number of success stories which involve a growing number of artists being more retentive of their copyrights." Addressing the primacy of the Big Six, she states, You can't live with them, you can't live without them. There are so many co-writing instances right now; sole writing credit copyrights are few and far between. What with multiple band members collaborating and samples being employed, there are so many more parties of interest now. A song that is solely owned by an independent music publisher is still rare, but there are more oppor-tunities for them. It's the blending of the multinationals with the independents, where you have more than one publisher looking after an asset, that makes the business so strong.'

Thus, one is reminded again of the prophetic words of Randy Poe, who summed up the indies' raison d'être in one neat phrase: "Like crumbs from the king's table, many opportunities will continue to fall through the cracks of the major publishing companies' operations, and the smaller publishers will be there to pick them up and profit from them.

One of the most-awarded and commercially successful songwriters of the decade, Diane Warren was recently nominated for a 1996 Oscar for Best Achievement in Music for "Because You Loved Me" sung by Celine Dion in the Disney film "Up Close And Personal." Her own publishing company, Real-

songs, founded 10 years ago, was named the No. 1 singles publisher by Billboard. She has an objective view of copyright exploitation, noting that "Owning 100% of your copyrights without anyone exploiting them doesn't mean a

Warren admits to bad past publishing experiences. One in particular caused her to start Realsongs, "So maybe it wasn't such a bad experience after all," she concludes.

whole lot. Sometimes, you have to give a little to get a little." As for the impetus to enter the publishing arena,

BILLBOARD DECEMBER 13, 1997

Ronny Schiff

BILLBOARD SPOTLIGHT



Malay Biz Faces Gov't Curbs

BY ALEXANDRA NUVICH

KUALA LUMPUR-The Malavsian music industry is facing the prospect of a Music Act and a regulating body for musicians.

The body would act as a licensing organization and company watchdog, says Minister of Trade and Consumer Affairs Datuk Seri MegatJunid Megat Ayuh.

The issue of local equity in foreign-owned firms -long a favorite issue for Malaysia's national government-is also on the govern-ment's agenda. Multinational record company executives decline to comment on the equity issue but say that it has been "bubbling under" for some time.

The minister says the government is considering the issue because "international music companies have 100% equities but showed little domestic concern."

Malaysia's artists' association. PAPITA, and the country's film regulatory body, the National Film Development Corp. (FINAS), have embraced that sentiment by raising the concept of a Music Act again.

The idea of a Music Act first came into being in 1994, when the Information Ministry looked into the possibility of registering concert promoters, who were then under much scrutiny for their reported distribution of cigarettes and alcohol at concerts.

FINAS, at the time the only entertainment industry body in the country and experienced in licensing issues, drafted a Music Act at Information Ministry's the request. FINAS remains closely linked with the country's music industry, in that distribution of all music videos are subject to its approval.

The issue of a Music Act has been put back on the public agenda by a series of reports in daily newspaper Berita Harian. The reports assert that a handful of artists have accused the industry of exploiting them, but observers point out that these allegations are not yet specific in nature.

One artist, Adilla, formerly signed to independent Suria Records (SRC), told the paper, "It is the artist that determines the success of music and not the record companies, who take advantage of the artist's efforts." SRC could not be contacted for comment at press time

Norman Halim, artist/songwriter from top-selling pop group KRU (currently signed to EMI), is a member of both PAPITA and the Record Industry of Malaysia

(RIM). Representing his company, KRU Records, Halim says, "There are exploitation cases still cropping up. One group got paid 600 ringgit [\$172] to record a whole album.'

Artists Raise Charges Of Exploitation

However, major-label executives describe the accusations as "baseless" and say that the remarks were made by dissatisfied artists who had failed to enter the mainstream. "Even the most perfect record company has frustrated artists," says one senior executive.

Aziz Bakar, GM of BMG here, adds, "You don't need a Music Act to help artists with contractual problems; you need a good lawyer.

RIM says it is not able to comment until the specifics of the Act have been made known.

Observers believe the newspaper reports were a function of the lack of a broad-based industry here. Says an industry source, "We don't have an infrastructure like in the U.S., where you have a personal manager, tour manager, etc. The Malaysian artist expects the record company to be a mother, father, financier, and an employment agency."

However, music executives say the answer is not legislation. BMG's Bakar says, "No, we don't need a Music Act. What is needed is ministerial decision to listen to industry problems.

Tony Fernandes, Warner Music regional managing director, concurs. "We don't need an act per se. We do need the music industry to form some sort of connection with the ministries.

KRU's Halim agrees. He had to deal with a range of government departments when KRU's KRUmania concerts were banned, reportedly because of the word "mania" and its connotations of mental instability. The process was, he feels, unnecessarily complex and time-consuming.

'We had to see three ministries when we found out our concerts were banned in certain states: the Ministry of Culture, Ministry of Youth, and the prime minister's office before we got the ban lifted." (Continued on page 52)



A Year To Remember For CNR/Arcade. The Dutch-based CNR/Arcade Music Group held its annual convention in Marbella, Spain, where the company celebrated a number of achievements during the year. Among them were Paradisio's million-selling single "Bailando," which topped the chart in Norway, Sweden, Denmark, France, Italy, and Belgium, and the fact that CNR Holland achieved its first simultaneous No.1 and No. 2 on the Dutch singles chart with De Kast and Golden Earring (Billboard, Nov. 22). Pictured in Marbella, in front from left, are Arcade Belgium sales and marketing director Jean Bossiers, Paradisio, Arcade Music Group president/CEO André de Raaff, and CNR Belgium GM Peter Vanderhallen. In back is Arcade Belgium managing director Richard Dedapper, flanked by dancers who performed at the convention.

EU, Bulgaria Team Up Against Piracy Artist Mouskouri Instrumental In Promoting Joint Action

BY JEFF CLARK-MEADS

LONDON-The European Union appears to be finally on the verge of concrete action against Europe's piracy hot spot, Bulgaria, thanks to a woman uniquely qualified to tackle the problem.

Nana Mouskouri, the Mercurysigned, multimillion-selling artist, has used her position as one of Greece's representatives on the European Parliament to promote a joint action plan in which the EU and Bulgarian authorities will work together to fight the huge illegal trade in the country. The Interna-

tional Federation of the Phonographic Industry has welcomed the move as "the first intervention by the European Parliament to bring an end to the massive illegal music-CD piracy industry in Bulgaria."

Mouskouri describes the action plan as a significant breakthrough but says she and her colleagues face a major challenge in keeping music high on the EU's political agenda in the light of a gamut of social and economic problems in Bulgaria.

Mouskouri is overseeing the draft of the action plan and, when complete, she will submit it to the EU-Bulgaria Joint Parliamentary Committee, of which she is vice president. The draft will be written jointly by EU and Bulgarian members of the committee in the context of consultations

over Bulgaria's eventual accession to the EU.

The concept for the joint plan developed out of meetings among members of the European Parliament, European Commission offi-



Japanese Label To Showcase Producers

■ BY STEVE McCLURE

TOKYO-The increasingly high profile of Japanese record producers is being further highlighted with S.L.K. Records, a new label from Pioneer LDC that will showcase the work of well-known producers Daisuke Hinata and Hiromasa Ijichi.

"The good thing about S.L.K. is that they totally understand the value of the producer," says Hinata. "I can do anything I want."

Hinata's first project for the label will be to produce the debut recording of female singer Mami in Los Angeles, where Hinata is based.

Ijichi, who has recently scored a series of huge hits with teenage girl group Speed on the Toy's Factory label, is producing S.L.K.'s debut release, a single titled "Love Is Real" by female trio deeps ("speed" spelled backward).

The establishment of S.L.K.

(which stands for Super Producers Label Knot) is part of an ongoing trend in the Japanese music scene in which producers are being hyped as much if not more than the acts

'Producers are being hyped as much if not more than the acts they produce'

they produce. Ijichi's name, for example, is featured prominently in the promotional material for deeps.

Other Japanese producers in the news recently include YMO alumnus Haruomi Hosono, who earlier this year set up an ambient/techno label called Daisyworld and produced a single ("Miracle Light" on One Up

Music) by leading Japanese female idol singer Chisato Moritaka and an album ("@Heart" on Victor/Speedstar) by veteran hard-rock band Sheena & the Rokkets.

Meanwhile Ryuichi Sakamoto, also formerly in YMO, has recently produced several singles and albums for rising female vocalist Miki Nakatani on the For Life label. And veteran producer/artist Tatsuro Yamashita produced a recent single by male duo Kinki Kids.

As for Japan's best-known producer, Tetsuya Komuro, he and Hinata have teamed to jointly produce the debut single by female singer Toko. Titled "Bad Luck On Love-Blues On Life," it is due Jan. 14 from Pony Canvon. Hinata and Komuro previously worked together when Hinata produced three albums by Komuro some years back. Of Japan's new breed of freelance

producers, Hinata is perhaps the (Continued on page 52)

cials, and representatives of the Bulgarian govern-ment Nov. 25-26 in Brussels.

The plan will detail both the EU's and Bulgaria's role in curbing an industry which, with an annual capacity of 45 million CDs, is plaguing Europe and the wider international market with unlicensed discs. Mouskouri's native Greece, which borders Bulgaria, is particularly susceptible to the problem, and Mouskouri was a prominent member of an industry delegation that met with Greek ministers last month to focus their attention on the issue (Billboard, Nov. 29).

Though the Bulgarian authorities have long promised action against the pirates, no effective measures have been observed by Western companies. Mouskouri says this is partly because the Bulgarian government has been stuck in a limited operating philosophy.

They think that the way to fight the business is to make the pirates into legal companies, but you have to be legal before you can enter the legal market," she comments.

The joint plan Mouskouri is pro-(Continued on page 52)

International

Dewa 19 Scores At Indonesia's AMI Awards

BY DEBE CAMPBELL

JAKARTA, Indonesia-Alternative pop group Dewa 19 (Billboard, Dec. 6) took six awards at the Nov. 29 Anugerah Musik Indonesia (AMI) music awards here.

In the alternative category, the group took best song (for "Kirana"), best group, and best album ("Pandewa Lima," on PT Aquarius Musikindo). Dewa 19-including Ari Lasso, Wong Aksan, Erwin Prasetya, Andra Junaedi, and Dhani Manaf—also earned best album and best song in the overall category and best graphic design on a CD or cassette (for "Pandewa Lima") in the production category



DEWA 19

Held in the Taman Ismail Marzuki theater here, the event was broadcast via Indosiar private television in a live, national telecast. The event was orga-nized by the AMI Foundation, the Assn. of Indonesian Music Recording Cos., the Foundation for Indonesian Creative Musical Works, and the Foundation for Indonesian Songwriters and Recording Music Arrangers.

The AMI awards, presented on

the basis of music quality, are distinguished from the annual Indonesian BASF Awards, which honor artists for achievements in record sales

AMI members vote for the winners of the awards in three blocks: creative artists, radio, and general. Nominations and winners were voted on by the membership.

The Indonesian music industry generates \$2.9 billion (U.S.) annually, according to AMI Foundation secretary Tantowi Yahya.

Categories for the awards include. pop, rock, alternative music, children's music, Indonesian dangdut, country/ ballad, production, and general.

Following is a list of other award winners: POP

Best female soloist: Rita Effendy Best male soloist: Chrisye

Best duo/group: AB Three Best song: "Selalu Untuk Sela-

manya" (Forever And Always), written by Capunk Best album: "Cinta" (Love), Anang

and Kris Dayanti

RHYTHM & BLUES

Best soloist: Andre Hehanussa Best duo/group: Forum Best song: "Khayalanku" (My Imagination), written by Tohpati and Iwul Gumulva

Best album: "Sahabat Lama" (Old Friend), Humania group

Best female soloist: Inka Christie Best male soloist: Heidy Ibrahim Best duo/group: Edane Best song: "Rinduku Adinda" (I Miss You My Lover), Protonema

ROCK

Best album: "November," Protonema

ALTERNATIVE MUSIC

Best soloist: Nugie Best duo/group: Dewa 19 Best song: "Kirana," written by Erwin Prasetya and Dhani Manaf

Best album: "Pandewa Lima," Dewa 19

CHILDREN'S

Best soloist: Enno Lerian Best duo/group: Trio Kwek Kwek Best song: "Menabung" (To Save), written by Titiek Puspa Best album: "Menabung," Saskia & Geofanny

DANGDUT

Best female soloist: Ikke Nurjanah Best male soloist: Rhoma Irama Best duo/group: Manis Manja Group Best song: "Benang Biru" (Blue Thread), written by Fazal Dath Best album: "Benang Biru," Merrie Z

GENERAL

Best song: "Kirana," Dewa 19

Best recording artists: AB Three for the song "Kerindanku"

warno in "Suaramu" (Your Voice) Best newcomer: Uchie Wiby for the album "Biru" (Blue)

Singapore Debuts Self-Censorship Plan Some Genres, Previously Banned Works Now Exempt

BY PHILIP CHEAH

SINGAPORE—Singapore censors introduced a new self-censorship scheme for the music industry Dec. 1 aimed at enabling record companies to hasten clearance of imports for distribution

Categories of music such as classical. jazz, folk, opera, and instrumental are now exempt from censor approval.

Music importers that are registered with the Ministry of Information and

the Arts will not have to submit for censor approval albums in the exempted categories

Previously, affected music importers had to wait an average of three days to clear routine censorship and about one week if the album was under review. "The main advantage is that we can release our stock faster," says a spokesman at Universal Music here. and we estimate that it would hasten our release schedule by about two days. But the self-censoring process is

a potential drawback, because we haven't done it before and we don't know exactly what the parameters are. The ministry has assured us that the guidelines will be reviewed continual-

However, the new guidelines also contain a scheme to relax censorship. Called the Restricted Publications Scheme, it covers records that "contain a moderate amount of swearing or mildly suggestive lyrics" but have only a niche audience.

This means that music that has previously been banned (for example, the Beatles' "Sgt. Pepper's Lonely Hearts Club Band") can now be reconsidered for release if it is:

• from a critically acclaimed album; by an artist or songwriter with a high standing; or

• material that contains a positive theme, for example anti-drug abuse.

However, these releases will only be possible if the following conditions are met:

• that the album is not played instore;

• that the album is not prominently displayed, promoted by advertising, or part of any special offers or suchlike; and

• that the album can only be sold in stores that have not been previously penalized for selling offensive material.

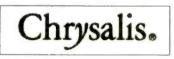
This latest move to relax censorship is a follow-up from a 1993 censorship review that allowed such classic but banned songs such as Bob Dylan's "Mr. Tambourine Man" and Creedence Clearwater Revival's "Proud Mary" to be released for the first time.

newsline...

THE TINY EUROPEAN REPUBLIC OF SAN MARINO is reacting to pressure from the international record industry and the governments of the U.K. and U.S. and cleaning up its act on piracy. The foreign minister of the country, which is surrounded by Italy, says that all local retailers have signed an agreement committing them to sell only legitimate product bought from recognized distributors. The issue came to a head in September, when pirate copies of Elton John's "Candle In The Wind 1997" became widely available in the citystate's stores. The territory has in the past been seen as a haven for pirates wishing to exploit the huge European Union music market. JEFF CLARK-MEADS

U.K. TV, RADIO, AND MUSIC GROUP CHRYSALIS posted a pre-tax loss of 1.9 million pounds (\$3.2 million) on revenue of 99 million pounds (\$166.3 million) for its financial year ending Aug. 31. The performance is an improvement over last year's losses of 5.4 million pounds (\$9.1 million), with revenue up 7% for the same period. The group invested heavily in radio during the year, including the 17.6 million pound (\$29.6 million) acquisition

during the summer of Faze Radio, operator of FM stations in Manchester and Leeds. That deal and other investments have "delayed the return of overall profitabili-" says Chrysalis chairman



Chris Wright. Meanwhile, revenue from radio advertising, promotions, and sponsorship was up 53% on last year. In its music division, the group saw an increase in net publishers' share to a record level of 5.5 million pounds (\$9.24 million). Chrysalis has confirmed U.S. licensing deals for five artists from its Echo label.

MIKE McGEEVER

PHILIPS PROJECTS U.K., a division of the Dutch-based electronics giant, has inked a four-year, 350,000 pound (\$588,000) sponsorship deal with Britain's National Centre for Popular Music in Sheffield, England. As part of the pact, the company will design and supply the electrical and electronic systems of the center, which is due to open in late 1998.

EMI RECORDS U.K. has recruited Sas Metcalfe as A&R director. She



is currently general creative manager at Warner/Chappell U.K., where she has worked with such acts as the Charlatans, Radiohead, and Eternal. Metcalfe will report to EMI Records U.K. managing director Neil Ferris in her new post, which begins Jan. 5. The appointment follows the recent departure of EMI veteran Tris

Penna to become managing director of the record division of Andrew Lloyd Webber's Really Useful Group (Billboard Bulletin, Oct. 17). DOMINIC PRIDE

UNIVERSAL MUSIC has formed a "strategic alliance" in France with Musidisc, a leading independent label and distribution company. According to the major, the deal "will enable Universal to acquire the Musidisc group in the summer of

1999." Universal would not comment on the terms of the deal. However, it has denied speculation that it might switch to Musidisc's distribution and warehousing facilities from its current arrangement in the territory with BMG. Musidisc is known for classical and children's music; its repertoire also includes U.S. acts



Elliott Murphy, the Plimsouls, and Southside Johnny. The company has a London-based U.K. operation, distributed by Vital.

EMMANUEL LEGRAND

SONY MUSIC-OWNED German production, management, and publishing company Mambo Musik will move its operations from Munich to Sony's Frankfurt headquarters at the end of the year. Jürgen



Thürnau, who co-founded Mambo in 1982, is stepping down to start Munich-based Crocodile Music Management. Crocodile will focus on new acts and authors, as well as

managing Enigma; its creator, Michael Cretu-whose work is published by Mambo-and German acts Spider Murphy Gang and Münchener Freiheit. The new company's publishing signings will be exploited globally through a deal with Sony/ATV Music. From January, Mambo's business will be handled by Tom Ströbele, label manager of Sony's Portrait division.

DOMINIC PRIDE



general John Deacon

Meeting At The Palace. Two sides of the British record business, labels' body

the British Phonographic Industry (BPI) and the British Assn. of Record Dealers,

hosted a reception for members of the U.K. Parliament in the Palace of Westmin-

piracy around the world (Billboard, Dec. 6). Pictured making a point to Member of Parliament Eric Forth, right, is BPI chairman Rob Dickins, left, with BPI director

ster to present their case for better copyright protections and help in fighting

Best music arrangement: Younky Soe

FIRST NEWS....

BILLBOARD BULLETIN IS <u>ALWAYS</u> FIRST WITH THE NEWS YOU NEED TO DO BUSINESS EVERY DAY.

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Will Smith To Sign Fresh Deal With Columbia

A contrecording artist will Smith I about to sign a year worldwide deal with Columba Record 1 links will off later this month with the release of the title stack Columbia Pictures! summer: bickbuster then to Black find, described as 'a sci-fi adventure comedy,' stars Smith Tommy Lee Jones.

> drtack which also inclues shark JOS rolease of the film frey Lorenz, Snoop Deegy Dag beaturing Da Brat Meaturing featuring DArageio, Towy Rich Az Yet, and Ginuwine ef film's tille track, a rap ay Smith with a guest appearance W member Coko, goes to adu Kaby 21. An accompany ideo starring Smith is Laing produzed by spesial-effects

Smith's first solo album for Cotumbia as due in tipring 1998, te broke onto the scene in 1538 as haif ef D.J. Jazzy Jaff & the resh Prince, one of the first rap acts to achieve pop promence. The duo had four top 21 singles on Jive, incleding "Sumrentime," which reached No. con the Ho 100 and Mo. I on the 48 chart in 1991. Smith extended his papularity as the likable is obta-office power with las summer's mega-th "indepenence Day."

Sony Music Shows Strong Fiscal-Year Performance

503 million in the e period last year. To Open In Oz Records plans to pen an Australian On In User

M

Local Tom Celine Dion. J areg Against The Dion J areg Against The Dion J isstefan "led fiscal ye The results—and th Cirrencies—helped pa rae in consolidated m (1.125) billion to results bine analysis, harris physical bank Under EM Music Australia has promoted marketing promoted marketing promotematic of M and financial prector Garham Harris to ordinment signale plans promitment signale plans promitment signale plans promotement signale promotement signale promotement signale plans and or pl

(\$45.7 billion), up server Lograna London for more than six mont —Crissle Biezer Melou b without the written permission of the publishe



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| | PAN (Dempa Publications Inc.) 12/08/97 | | | | | | U.K. (Chart-Track) 12/01/97 | | | | FRANCE (SNEP/IFOP/Tite-Live) 11/29/97 | | | | |
|---|--|--|--|--|--|--|---|---|---|---|---|--|--|--|--|
| THIS WEEK | | | | LAST | SINGLES | | | SINGLES | | LAST | SINGLES | | | | |
| | NEW | DREAMING I WAS DREAMING NAMIE AMURO | 1 | 1 | BARBIE GIRL AQUA UNIVERSAL | 1 | 1 | PERFECT DAY VARIOUS ARTISTS CHRYSALIS | 1 | 1 | SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRA | | | | |
| 2 | 2 | AVEX TRAX SHIAWASE NA KETSUMATSU EIICHI SONY | 2 | 2 4 | CHERISH PAPPA BEAR UNIVERSAL RESCUE ME BELL BOOK & CANDLE ARIOLA | 2 | 2 3 | BARBIE GIRL AQUA UNIVERSAL WIND BENEATH MY WINGS STEVEN HOUGHTON | 2 | 2 | BARBIE GIRL AQUA UNIVERSAL TE GARDER PRES DE MOI ALLIAGE & BOYZONE | | | | |
| 3 | 1 | AISARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT | 4 | 3 NEW | SUNCHYME DARIO G WEA DAS MODELL RAMMSTEIN MOTOR MUSIC | 4 | 16 | RCA BABY CAN I HOLD YOU BOYZONE POLYDOR | 4 | 4 | MERCURY/POLYGRAM | | | | |
| 4 5 | NEW 3 | UNMEI NO HITO SPITZ POLYDOR WHITE LOVE SPEED TOY'S FACTORY | 6 | 5 | CANDLE IN THE WIND 1997 ELTON JOHN MER- | 5 | 4 NEW | NEVER EVER ALL SAINTS LONDON TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC | · · | 5 | COLUMBIA | | | | |
| 6 7 | NEW 5 | | 7 | 8 | DOWN LOW JOHNNY B ZYX RECORDINGS | 7 | 5 | WORLDWIDE TORN NATALIE IMBRUGLIA RCA | 5 | 6 | HASTA SIEMPRE NATHALIE CARDONE COLUMBIA I WANNA BE THE ONLY ONE ETERNAL DLAVEMI | | | | |
| 8 | 6 | WANDERIN' DESTINY GLOBE AVEX TRAX | 8 | 7 | DU FEHLST MIR CAPPUCCINO MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS | 8 | NEW | LUCKY MAN THE VERVE HUT/VIRGIN | 7 | 7 | SPICE UP YOUR LIFE SPICE GIRLS VIRGIN JE T'AIME LARA FABIAN POLYDOR | | | | |
| 9 10 | NEW 4 | SYONEN KUROYUME TOSHIBA EMI | 10 | 9 | JIVE/ROUGH TRADE PRINCE IGOR RAPSODY FEATURING WARREN G | 9 10 | NEW 11 | IT'S OVER LOVE TODD TERRY MANIFESTO AIN'T THAT JUST THE WAY LUTRICIA MCNEAL | 9 | 9 | TE EXTRANO, TE OLVIDO, TE AMO RICKY MARTII TRISTAR/SONY | | | | |
| 1 2 | NEW 7 | 1/3 NO JYUNJYO NA KANJYO SIAM SHADE SONY SAYONARA MAYO OKAMOTO TOKUMA JAPAN | 11 | 11 | MERCURY WESTBAM HARD TIMES RCA | 11 | 12 | WILDSTAR 5,6,7,8, STEPS JIVE | 10 | 11 | QU'IL EN SOIT AINS POETIC LOVER SONY | | | | |
| 3 | 11 8 | SNOW AGAIN CHISATO MORITAKA ONE UP MUSIC GENERATION GAP V6 AVEX TRAX | 12 | 14 | EVERYTHING'S GONNA BE ALRIGHT SWEETBOX | 12 | | YOU SEXY THING HOT CHOCOLATE EMI OPEN YOUR MIND '97 USURA MALARKY | 11 | 18 | MEET HER AT THE LOVE PARADE DA HOOL DAN POOL/SONY | | | | |
| 5 | NEW NEW | PROMISE KOHMI HIROSE VICTOR | 13 | NEW | RCA CRAZY LITTLE PARTY GIRL AARON CARTÉR EDEL | 14 | 6 | TELL HIM BARBRA STREISAND & CELINE DION | 12 | 10 | I WILL SURVIVE HERMES HOUSE BAND SCORPIO SOMETHING ABOUT THE WAY YOU LOOK | | | | |
| | | NAMIDA NO TENSHI NI HOHOEMI WO YUKO HARA VICTOR | 14 | 13 | IT'S LIKE THAT RUN-D.M.C. VS JASON NEVINS | 15 16 | NEW | DID IT AGAIN KYLIE MINOGUE DECONSTRUCTION LET A BOY CRY GALA BIG LIFE | | | TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM | | | | |
| 17 18 | 1 3 10 | SHININ' ON-SHININ' LOVE MAX AVEX TRAX SHAPES OF LOVE EVERY LITTLE THING AVEX TRAX | 15 | 6 12 | WENN DU DA BIST PUR INTERCORD MEINE KLEINE SCHWESTER SPEKTACOOLAER | 17 | 7 | LET'S GO AROUND AGAIN LOUISE EMI | 14 15 | 14 | N'OUBLIEZ JAMAIS JOE COCKER EMI | | | | |
| 9 | 14 12 | BAD GIRLS NANSE AIKAWA CUTTING EDGE LOVE IS RYUICHI KAWAMURA VICTOR | | | ARIOLA | 18 19 | NEW NEW | FANTASY ISLAND M PEOPLE M PEOPLE/BMG I THOUGHT IT WAS YOU SEX-O-SONIQUE LONDON | 16 | 15 | POUR ETRE LIBRE 2 BE 3 EMI MA MELISSA LES MINIKEUMS MERCURY/POLYGRAM | | | | |
| | | ALBUMS | 17 | NEW | DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD | 20 | 8 | SMACK MY BITCH UP PRODIGY XL RECORDINGS | 17 18 | 13 NEW | TOUT LARA FABIAN POLYDOR CHE GUEVARA RIVEIRO INES EMI | | | | |
| 1 2 | 2 NEW | RYUICHI KAWAMURA LOVE VICTOR NORIYUKI MAKIHARA SUCH A LOVELY PLACE | 18 | 20 16 | SUNSHINE JAY-Z FEATURING BABYFACE ARIOLA MEN IN BLACK WILL SMITH COLUMBIA | 1 | 1 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL | 19 20 | NEW | PRINCE IGOR THE RAPSODY POLYGRAM LES TEMPS CHANGENT MC SOLAAR POLYGRAM | | | | |
| 3 | 1 | B'Z SURVIVE ROOMS RECORDS | 20 | 18 | RUMOURS AWESOME ARCADE | 2 | 2 | MUSIC! 38 EMI/VIRGIN/POLYGRAM CELINE DION LET'S TALK ABOUT LOVE EPIC | 20 | | ALBUMS | | | | |
| 4 | 7 | ENYA PAINT THE SKY WITH STARS WEA JAPAN | 1 | 1 | ALBUMS METALLICA RE-LOAD MERCURY | 3 | 4 NEW | THE VERVE URBAN HYMNS HUT/VIRGIN VARIOUS ARTISTS DIANA, PRINCESS OF WALES- | 1 2 | 1 2 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGR/ | | | | |
| 56 | 4 5 | DREAMS COME TRUE SING OR DIE TOSHIBAVEMI CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY | 2 | 2 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA | 5 | NEW | A TRIBUTE PRINCESS DIANA TRUST NATALIE IMBRUGLIA LEFT OR THE MIDDLE RCA | 3 | 4 | SPICE GIRLS SPICEWORLD VIRGIN | | | | |
| 7 | 8 | KAZUMASA ODA I'VE GOT SOMETHING TO TELL YOU FUN HOUSE | 3 | 3 | EROS RAMAZZOTTI EROS ARIOLA THE ROLLING STONES BRIDGES TO BABYLON VIR- | 6 | NEW | WHAM! IF YOU WERE THERE—THE BEST OF | 4 | 5 | MICHEL SARDOU SALUT TREMA/SONY ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM | | | | |
| 8 | 3 9 | RYOKO HIROSUE ARIGATO! WEA JAPAN | 5 | 13 | GIN DIE SCHLUEMPFE IRRE GALAKTISCH VOL. 6 EMI | 7 | 6 | WHAM! EPIC SPICE GIRLS SPICEWORLD VIRGIN | 6 | 8 | VARIOUS LE ZENITH DES ENFOIRES RESTO DU COEUR/BMG; BMG | | | | |
| 9 10 | 12 | GLAY REVIEW—BEST OF GLAY PLATINUM MASAYUKI SUZUKI CARNIVAL EPIC SONY | 6 | 6 | ERIC LEVI ERA MERCURY | 8 | 5 15 | ENYA PAINT THE SKY WITH STARS WEA HOT CHOCOLATE THEIR GREATEST HITS EMI | 7 | 6 | PASSI LES TENTATIONS V2 | | | | |
| | NEW NEW | MOON CHILD MY LITTLE RED BOOK AVEX TRAX MASAYOSHI YAMAZAKI STEREO 2 POLYDOR | 8 | 5 | ENYA PAINT THE SKY WITH STARS WEA THE KELLY FAMILY GROWIN' UP KEL-LIFE/EMI | 10 | 12 | VARIOUS ARTISTS THE GREATEST HITS OF 1997 TELSTAR | 8 | 13 | EROS RAMAZZOTTI EROS BMG JEAN-JACQUES GOLDMAN EN PASSANT | | | | |
| 13 14 | 6 NEW | HITOMI DEJA-VU AVEX TRAX LE COUPLE ON THE SOFA PONY CANYON | 9 | 10 | BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE | 11 12 | 6 | METALLICA RE-LOAD VERTIGO/MERCURY | 10 | 3 | COLUMBIA/SONY METALLICA RE-LOAD MERCURY | | | | |
| 15 | 10 | DREAMS COME TRUE BEST OF DREAMS COME | 10 11 | 8 | SPICE GIRLS SPICEWORLD VIRGIN JOE COCKER ACROSS FROM MIDNIGHT EMI | 12 | 14 | JOHN LENNON LENNON LEGEND PARLOPHONE VARIOUS ARTISTS MINISTRY OF SOUND—THE | 11 12 | 18 11 | KHEOPS SAD HILL DELABEL/VIRGIN ERA AMENO MERCURY/POLYGRAM | | | | |
| 16 | 11 | TRUE EPIC/SONY LED ZEPPELIN BBC LIVE EASTWEST JAPAN | 12 | 12 | WOLFGANG PETRY NIE GENUG ARIOLA | 14 | NEW | ANNUAL III MINISTRY OF SOUND ALL SAINTS ALL SAINTS LONDON | 13 | 12 | LARA FABIAN PURE POLYDOR | | | | |
| 7 | 16 | WANDS WANDS BEST—HISTORICAL BEST ALBUM B-GRAM | 14 | 15 9 | ANDRE RIEU MEIN WEIHNACHTSTRAUM POLYDOR BADESALZ WIE MUTER UND TOCHTER COLUMBIA | 15 16 | 13 | TEXAS WHITE ON BLONDE MERCURY LIGHTNING SEEDS LIKE YOU DO BEST OF EPIC | 14 15 | 17 15 | ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR ALLIAGE L'ALBUM BAXTER/POLYGRAM | | | | |
| 18 | 15 | HIDEAKI TOKUNAGA BALLADE OF BALLADE | 15 16 | 14 19 | RAMMSTEIN SEHNSUCHT MOTOR MUSIC WOLFGANG PETRY ALLES ARIOLA | 17 | 11 | ETERNAL GREATEST HITS EMI BARBRA STREISAND HIGHER GROUND COLUMBIA | 16 | 10 14 | ANDRE RIEU VALSES PHILIPS/POLYGRAM MYLENE FARMER LIVE À BERCY POLYDOR | | | | |
| 19 | NEW | BABYFACE BABYFACE MTV UNPLUGGED NYC 1997 SONY | 17 | 16 NEW | TIC TAC TOE KLAPPE DIE 2TE RCA | 19 | NEW | VARIOUS ARTISTS THE BEST CLUB ANTHEMS | 18 | 20 | 2 BE 3 PARTIR UN JOUR EMI | | | | |
| 20 | 17 | TAKURO YOSHIDA AND LOVE ALL STARS MINNA | 19 | 18 | ANDRE RIEU STRAUSS & CO. POLYDOR STING & THE POLICE THE VERY BEST OF POLYDOR | 20 | 17 | EVER! 2 VIRGIN/EMI VARIOUS ARTISTS THE BEST SIXTIES ALBUM | 19 20 | NEW 16 | TEXAS WHITE ON BLONDE MERCURY/POLYGRAM VARIOUS EMILIE JOLIE UN CONTE MUSICAL POLY | | | | |
| | _ | DAISUKI FOR LIFE | | NEW | ANDREA BOCELLI ROMANZA POLYDOR | | 1 | EVER! III virgin/emi | | | DOR | | | | |
| | | (SoundScan) 12/13/97 | - | 1 | RLANDS (Stichting Mega Top 100) 12/06/97 | | | ALIA (ARIA) 12/07/97 | ITA | ILY | (Musica e Dischi/FIMI) 12/01/97 | | | | |
| his Eek 1 | LAST WEEK | SINGLES | THIS | LAST | SINGLES | THIS | LAST | SINGLES | | LAST | SINGLES | | | | |
| 1 | 1 | CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER- | 1 2 | 1 2 | ALANE WES EPIC NOBODY'S WIFE ANOUK DINO MUSIC | 1 2 | 2 | TUBTHUMPING CHUMBAWAMBA EMI BARBIE GIRL AQUA UNIVERSAL | 1 | 1 | BARBIE GIRL AQUA UNIVERSAL | | | | |
| | 0 | CURY | 3 | 4 | TELL HIM BARBRA STREISAND & CELINE DION | 3 | 5 | DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART FESTIVAL | 2 3 | 4 3 | COME INTO MY LIFE GALA DO IT YOURSELF/SELF FREEDOM ROBERT MILES JT CO/DBX/LEVEL ONE | | | | |
| 2 | 2 | MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA | 4 | 6 | COLUMBIA DOCTOR JONES AQUA UNIVERSAL | 4 | 4 | EVERYBODY BACKSTREET BOYS LIBERATION/SONY SOMETHING ABOUT THE WAY YOU LOOK | 4 | 5 6 | SPICE UP YOUR LIFE SPICE GIRLS VIRGIN DA YA THINK I'M SEXY? N-TRANCE FEATURING | | | | |
| 3 | | | | 3 | IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW | 5 | | SOMETHING ABOUT THE WAT TOU LOOK | | 1 | ROD STEWART MEDIA/SELF | | | | |
| 4 | NEW | AS LONG AS YOU LOVE ME BACKSTREET BOYS | 5 | 3 | | | | TONIGHT/CANDLE IN THE WIND 1997 ELTON | 6 | 2 | | | | | |
| | NEW | AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA I WILL COME TO YOU HANSON MERCURY | 5 | 7 | ЕРІС YOU MAKE ME WANNA USHER ВМG | 6 | 6 | JOHN MERCURY/POLYGRAM | 67 | 2 10 | BREATHE MIDGE URE ARISTA/BMG RICORDI STAY SASH! FMA/SELF | | | | |
| 5 | NEW 3 4 | AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA I WILL COME TO YOU HANSON MERCURY FEEL SO GOOD MASE ARISTA SPICE UP YOUR LIFE SPICE GIRLS VIRGIN | 5 | | EPIC YOU MAKE ME WANNA USHER BMG BARBIE GIRL AQUA UNIVERSAL PRINCE IGOR THE RAPSODY FEATURING WARREN | 7 | 9 11 | JOHN MERCURY/POLYGRAM I WILL COME TO YOU HANSON MERCURY/POLYGRAM COCO JAMBOO MR. PRESIDENT WEA/WARNER PUSH MATCHBOX 20 Atlantic | | | BREATHE MIDGE URE ARISTABMG RICORDI STAY SASH! FMA/SELF TUBTHUMPING CHUMBAWAMBA EMI VAMOS A LA DISCOTECA PARADISIO DO IT YOUR- | | | | |
| 5 6 7 | NEW 3 4 RE | AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVEZOMBA I WILL COME TO YOU HANSON MERCURY FEEL SO GOOD MASE ARISTA SPICE UP YOUR LIFE SPICE GIRLS VIRGIN MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS. | 5 6 7 | 75 | EPIC YOU MAKE ME WANNA USHER BMG BARBIE GIRL AQUA UNIVERSAL PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS | 7 8 9 | 9 11 7 | JOHN MERCURY/POLYGRAM I WILL COME TO YOU HANSON MERCURY/POLYGRAM COCO JAMBOO MR. PRESIDENT WEAWARNER PUSH MATCHBOX 20 ATLANTIC EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTHAM CITY/BMG | 7 8 9 | 10 12 16 | BREATHE MIDGE URE ARISTA/BMG RICORDI STAY SASH! FMA/SELF TUBTHUMPING CHUMBA/WAMBA EMI VAMOS A LA DISCOTECA PARADISIO DO IT YOUR- SELF/SELF | | | | |
| 5 6 7 8 | NEW 3 4 RE 5 | AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA I WILL COME TO YOU HANSON MERCURY FEEL SO GOOD MASE ARISTA SPICE UP YOUR LIFE SPICE GIRLS VIRGIN MY LOVE IS THE SHHH! SOMETHIN' FOR THE | 5 6 7 8 | 7 5 11 | EPIC YOU MAKE ME WANNA USHER BMG BARBIE GIRL AQUA UNIVERSAL PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBAROUGH TRADE | 7 8 9 10 11 | 9 11 7 10 8 | JOHN MERCURV/POLYGRAM I WILL COME TO YOU HANSON MERCURV/POLYGRAM COCO JAMBOO MR. PRESIDENT WEA/WARNER PUSH MATCHBOX 20 ATLANTIC EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTHAM CITY/BMG SPICE UP YOUR LIFE SPICE GIRLS VIRGIN HOW DO I LIVE TRISHA YEARWOOD MCA | 7 8 9 10 | 10 12 16 11 | BREATHE MIDGE URE ARISTABMG RICORDI STAY SASH! FMASELF TUBTHUMPING CHUMBAWAMBA EMI VAMOS A LA DISCOTECA PARADISIO DO IT YOUR. SELFSELF IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS TIME/SELF | | | | |
| 5 6 7 8 | NEW 3 4 RE 5 NEW | AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVEZOMBA I WILL COME TO YOU HANSON MERCURY FEEL SO GOOD MASE ARISTA SPICE UP YOUR LIFE SPICE GIRLS VIRGIN MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS. I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA ANGEL JOEE POP ART | 5 7 8 9 | 7 5 11 8 | EPIC YOU MAKE ME WANNA USHER BMG BARBIE GIRL AQUA UNIVERSAL PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL MERCURY AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBAROUGH TRADE SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON | 7 8 9 10 | 9 11 7 10 8 12 | JOHN MERCURV/POLYGRAM I WILL COME TO YOU HANSON MERCURV/POLYGRAM COCO JAMBOO MR. PRESIDENT WEAWARNER PUSH MATCHBOX 20 ATLANTIC EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTHAM CITY/BMG SPICE UP YOUR LIFE SPICE GIRLS VIRGIN | 7 8 9 10 11 | 10 12 16 11 7 | BREATHE MIDGE URE ARISTA'BMG RICORDI STAY SASH! FMA/SELF TUBTHUMPING CHUMBAWAMBA EMI VAMOS A LA DISCOTECA PARADISIO DO IT YOUR- SELF/SELF IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS TIME/SELF CANDLE IN THE WIND 1997 ELTON JOHN MER- CURY | | | | |
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HITS OF THE WORLD

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| EUI | ROC | HART 12/13/97 MUSI & MUSI | C S | P/ | IN | (AFYVE/AL | EF MB) 11/2 | 6/97 [,] | |
| THIS | | SINGLES | ТН | IIS | LAST | SINGLE | | | |
| WEEK 1 | WEEK 1 | BARBIE GIRL AQUA UNIVERSAL | | | 1 | | | 1997 ELTON . | IOHN MER- |
| 2 | 2 | SOMETHING ABOUT THE WAY YOU LOOK | 1 | • | | CURY/POLYG | | 1997 10:011 | |
| | _ | TONIGHT/CANDLE IN THE WIND 1997 ELTON | | 2 | 2 | | IRL AQUA | | |
| | 2 | JOHN MERCURY | | 3 | 3 | THE MEN GRAM | IORY REMAIL | NS METALLICA | MERCURY/POLY- |
| 3 | 3 | TELL HIM CELINE DION & BARBRA STREISAN | | 4 | NEW | | BARBRA ST | REISAND & CEL | INE DION |
| 4 | 4 | SPICE UP YOUR LIFE SPICE GIRLS VIRGIN | | | | COLUMBIA | | | _ |
| 5 | 5 | SUNCHYME DARIO G ETERNALWEA | | 5 | 7 | VIRGIN | EET BOYS A | S LONG AS YOU | LOVE ME |
| 6 | 6 | AS LONG AS YOU LOVE ME BACKSTREET BOY: JIVE | ° e | 5 | 4 | | IISSING YOU | PUFF DADDY & | FAITH |
| 7 | 7 | PERFECT DAY VARIOUS ARTISTS CHRYSALIS | | | | | EAT. 112) AR | | |
| 8 | 10 | CHERISH PAPPA BEAR UNIVERSAL | 7 | 7 B | 5 10 | | U2 ISLAND/POI | VGRAM | |
| 9 10 | 9 | SAVOIR AIMER FLORENT PAGNY MERCURY STAY SASH! BYTE BLUE | | 9 | 9 | | | N MANSON UN | |
| 10 | Ŭ | ALBUMS | | 0 | 8 | | Y ME OASIS | | |
| 1 | 1 | CELINE DION LET'S TALK ABOUT LOVE EPIC/CO | | | | ALBUM | IS | | |
| | 1 | BIA | | 1 | 1 | | RO SANZ M | AS WARNER | |
| 2 | 2 | METALLICA RE-LOAD VERTIGO | | 2 | 4 | | | BACKSTREET'S E | |
| 3 | 3 | SPICEWORLD SPICE GIRLS VIRGIN | | 3 | NEW | | | ALK ABOUT LOV WITH STARS w | |
| 4 | 4 5 | EROS RAMAZZOTTI EROS DDD ENYA PAINT THE SKY WITH STARS WEA | | 5 | 2 NEW | | CA RE-LOAD | | ANNER |
| 6 | 6 | THE VERVE URBAN HYMNS HUT/VIRGIN | | 6 | 3 | MONICA | NARANJO P | ALABRA DE MU. | IER EPIC |
| 7 | 7 | BACKSTREET BOYS BACKSTREET'S BACK JIVE | | 7 | 8 | | | FLACA VIRGIN | |
| 8 | 8 | AQUA AQUARIUM UNIVERSAL ERA ERA MERCURY | | 8 | 5 7 | | | ORLD VIRGIN CORNERS DRO | |
| | | STING & THE POLICE THE VERY BEST OF A&M | | 0 | 6 | | MAZZOTTI E | | |
| MA | LAY | SIA (RIM) 12/02/97 | H | 0 | NG | KONG | (IFPI Hong H | (ong Group) 11/ | 23/97 |
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| WEEK | WEEK | ALBUMS | | | WEEK | | | | |
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| 2 | NEW | CELINE DION LET'S TALK ABOUT LOVE SONY M | | | NEW | LAKE POL | | TO HEART POL | |
| 3 | 2 | BACKSTREET BOYS BACKSTREET'S BACK FOR | M | 2 3 | NEW 5 | | OPPER NOW | | YGRAM |
| | | RECORDS | | 4 | NEW | | | NDENT DECLAR | ATION GO EAST |
| 4 | 1 | SPICE GIRLS SPICEWORLD EMI | | 5 | 2 | | AI SERIOUS | | |
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| 7 | 3 | VARIOUS ARTISTS NOW 3 EMI | | 7 | 4 | | | OU NI WO KAI S | |
| 8 | 8 | GREEN DAY NIMROD WARNER MUSIC | | 8 | NEW | | | CLOCK BMG/MUSIC | CIMPACT |
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| | | | | | | | | | |
| IRE | 1 1 | (IRMA/Chart-Track) 11/27/97 | | | _ | JM (Pro | muvi) 12/05/ | 97 | |
| THIS | LAST | SINGLES | | | LAST | SINGL | FS | | |
| 1 | 3 | PERFECT DAY VARIOUS ARTISTS CHRYSALIS | | 1 | 1 | | GIRL AQUA | UNIVERSAL | |
| 2 | 2 | BARBIE GIRL AQUA UNIVERSAL | : | 2 | 3 | TELL HIN | | TREISAND & CE | LINE DION |
| 3 | 1 | GOOD LOOKING WOMAN DUSTIN & JOE DOLA | | 3 | 2 | COLUMBIA | | OUTLINE/ANTLER-SU | IDW/AV |
| 4 | NEW | LIME BABY CAN I HOLD YOU BOYZONE POLYDOR | | 4 | 10 | | | D.M.C. FEATUR | |
| 5 | 5 | TORN NATALIE IMBRUGLIA RCA | | | NEW | | PROFILE/PIAS | | 201104 |
| 6 | 4 | TELL HIM BARBRA STREISAND & CELINE DIO COLUMBIA | | 5 6 | NEW | | AIMER FLOR SH! BYTEBLUE | ENT PAGNY ME | KUURY |
| 7 | NEW | NEVER EVER ALL SAINTS LONDON | | 7 | 5 | AS LONG | AS YOU LOV | EME BACKSTR | REET BOYS |
| 8 | 7 | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON | | 8 | 8 | JIVE/ROUGH | i trade ME DARIO G | | |
| | | JOHN ROCKET | | 8 9 | NEW | I WILL C | OME TO YOU | HANSON POLY | |
| 9 | 8 | AS LONG AS YOU LOVE ME BACKSTREET BOY | 'S 1 | 10 | 6 | | | THE WAY YOU L | |
| 10 | NEW | JIVE SMACK MY BITCH UP PRODIGY XL RECORDINGS | | | | JOHN ME | | THE WIND 199 | LIUN |
| | | ALBUMS | | | | ALBUN | IS | | |
| 1 | 1 | CELINE DION LET'S TALK ABOUT LOVE EPIC | | 1 | 2 | CELINE I | DION LET'S 1 | ALK ABOUT LO | |
| 2 | NEW | DUSTIN FAITH OF OUR FEATHERS LIME | | 2 | 1 | | | CLASSIC 3 BM | G/ARIOLA |
| 3 | 7 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM | | 3 4 | 3 | | | ORLD VIRGIN | |
| 4 | 2 | CORRS TALK ON CORNERS LAVAVATLANTIC | | 5 | 8 | METALLI | CA RE-LOAD | MERCURY | |
| 5 | 4 | THE VERVE URBAN HYMNS HUT/VIRGIN ENYA PAINT THE SKY WITH STARS WEA | | 6 7 | 6 | | | ELD 87-97 EMI /OIR AIMER MEI | RCURY |
| 7 | 8 | VARIOUS ARTISTS GREATEST HITS OF 1997 | | 8 | 9 | | | BACKSTREET'S | |
| | | STAR | | | | JIVE/ROUGH | H TRADE | | |



EDITED BY DAVID SINCLAIR

ISRAEL: Former Motown singer Kim Weston (her top single was her 1967 duet with Marvin Gave, "It Takes Two") is the star of a musical called "Sound And The Kidnapped African." Per-



formed by a 35-member cast, it tells the story of a 2,000-strong community of black Americans called the Hebrew Israelites, or Black Hebrews, who have lived here for the past 28 years. The Black Hebrews believe that they are descendants of the Tribe of Judah, which migrated to Northern Africa after the Roman conquest of Israel in 70 A.D. Successive Israeli governments have disagreed, and the threat of deportation always exists. However, the community has gained a great deal of public sympathy for its good citizenship and its music. The play is a collective effort by the com-

munity, and the cast has been performing it throughout the country for the past two years, notably at the prestigious Haifa Blues Festival and Red Sea Jazz Festival. A soundtrack album released by Royal Kingdom Records of Dimona, Israel, and distributed in America by Communications Press of Washington, D.C., provides a good portion of the community's income. Weston met the Black Hebrews two years ago. "I discovered a physically and socially healthy people and a crimeless society," she says. "I decided to live with them, and it's done wonders for my health and spirit." Beginning in late January, the company will be touring in America with dates so far booked in Chicago, Atlanta, Washington, and New York. "I'll call some friends in the industry," Weston says. "There are a few tracks from the play that have serious hit potential." BARRY CHAMISH

GIBRALTAR/U.K.: The journey from St. Michael's Cave in Gibraltar to the northern English towns of Southport and Bradford may seem a long and unlikely one, but it's all in a year's work for Vibrations. An instrumental six piece formed 10 years ago and based on the British headland on Spain's southern coast, the group has built a substantial audience with its accessible, flamencoinfluenced sound. The act's sound revolves around lead guitarist William Gomez, who studied under Andrés Segovia, and is aimed squarely at the adult standards-crossover market once catered to by classical pop outfit Sky. Vibrations play twice-yearly shows at the famous cave in Gibraltar, from which cruise passengers take home memories of such romantic melodies as "Mediterranean Waltz," "Danza," and Vivaldi's Concerto in D. Those and others are featured on the group's "Mediterranean Moods" album, released by the London independent ARC and reactivated this summer in conjunction with Eagle Records. The label estimates that U.K. sales of the set have climbed to approximately 20,000, thanks also to TV appearances on such top-rated shows as "National Lottery Live" and GMTV's "Fun In The Sun" specials. Now the album has the further exposure of Vibrations' support slot on the current tour by popular crooner Michael Ball. That 30-date itinerary started Nov. 9 and arrives Dec. 14 at London's Theatre Royal. A sec-PAUL SEXTON ond Vibrations album is planned for release in the new year.

PORTUGAL: The Grand Union Orchestra is a musical and cultural melting pot that challenges the very concept of what constitutes an orchestra. Consisting mainly of musicians from Lisbon,

the orchestra toured an 80-minute show in 1996 titled "Por Mares Do Imaginario" (The Rhythm Of The Tides), written as a symphony but utilizing such vernacular and popular forms as fado (the Portuguese blues) and morna from the Cape Verde Islands. A performance at the South Bank in London was recorded and subsequently broadcast in the U.K. on BBC Radio Three. Now "The Rhythm Of The Tides" has been released on disc (RedGold Records). The orchestra was put together by Tony Haynes, a U.K.-born composer who has worked in Portugal since the 1960s. The theme is based on an epic poem by the 16th-century Portuguese writer Luis Camoes adapted by Manuel Alegre, who is now a member of the Portuguese parliament. The work is



about the folly of empire and the myth of a golden age, according to Haynes. Next year, he plans to tour Europe with "Marabenta," a project exploring the music of Portuguese-speaking Africa, including the former colonies of Mozambique, Guinea-Bissau, Angola, and the Cape Verde Islands. NIGEL WILLIAMSON

INDIA: The ancient art of Indian classical music moves into the digital age with the November release of "indiaMusica," a CD-ROM that is the first of its kind. The CD-ROM is targeted at both casual and serious listeners of classical music, according to the Delhi-based company Magic Software, which demoed "indiaMusica" at the Frankfurt book fair in October and is promoting it via the company's World Wide Web site (www.magicsw.com). An interactive guide to Hindustani classical music, the CD-ROM introduces the user to the instruments, personalities, and philosophy of the music. Sitar star Ravi Shankar, father-and-son tabla maestros Alla Rakha & Zakir Hussain, and singers Begum Akhtar and Kishori Amonkar are among the featured artists NYAY BHUSHAN

IRELAND: "Who Fears To Speak" (RTE/Enigma) is a collection of songs that commemorates the bicentennial of the failed Irish rebellion of 1798. The tragic course of events at that time created folk heroes out of such men as Father John Murphy, Napper Tandy, Wolfe Tone, John Kelly, Henry Joy McCracken, and Roddy McCorley, all of whom are the subjects of songs that are revived on "Who Fears To Speak." Described as "an Irish 'Les Misérables,' "the album boasts 19 tracks performed by Liam Clancy (whom Bob Dylan once called "the best ballad singer I ever heard in my life"), Aine Ui Cheallaigh, Len Graham, Deirdre Masterson, Richard Stevens, Clancy O'Connell Clancy, and the Irish Philharmonic Orchestra And Chorus. The heroism, pathos, and tragedy of the rebellion are vividly conveyed in song after song, including "The Mem-ory Of The Dead," "The Croppy Boy," "The Men Of The West," "Tone's Grave," and "The Boys Of Wexford." KEN STEWART

JIVE/ROUGH TRADE MAMA'S JASJE HOMMAGES PLAY THAT BEAT/VIRGI 8 9 10 SPICE GIRLS SPICEWORLD VIRGI 9 10 BACKSTREET BOYS BACKSTREET'S BACK JIVE VARIOUS ARTISTS GAEL FORCE GAEL FORCE WHAM! IF YOU WERE THERE (THE BEST OF) NEW NEW NEW SWITZERLAND (Media Control Switzerland) 12/07/97 AUSTRIA (Austrian IFPI/Austria Top 40) 12/02/97 THIS LAST WEEK WEED THIS LAST SINGLES VEEX MEE SINGLES BARBIE GIRL AQUA UNIVERSAL CHERISH PAPPA BEAR FEATURING VAN DER SOMETHING ABOUT THE WAY YOU LOOK 1 1 1 2 1 3 TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM RESCUE ME BELL BOOK & CANDLE BMG TOORN UNIVERSAL CANDLE IN THE WIND 1997/SOMETHING ABOUT 2 3 2 3 5 4 THE WAY YOU LOOK TONIGHT ELTON JOHN POLY BARBIE GIRL AQUA UNIVERSAL CHERISH PAPPA BEAR UNIVERSAL 3 4 5 6 7 TELL HIM BARBRA STREISAND & CELINE DION UH LA LA ALEXIA SONY FORMULA DJ VISAGE EMI AS LONG AS YOU LOVE ME BACKSTREET BOYS 4 4 . 6 7 9 COLUMBIA AIN'T THAT JUST THE WAY LUTRICIA MCNEAL SIL-5 5 8 RESCUE ME BELL BOOK & CANDLE BMG 867 SUNCHYME DARIO G WARNER/MV DU FEHLST MIR CAPPUCCINO POLYGRAM MEN IN BLACK WILL SMITH SONY AS LONG AS YOU LOVE ME BACKSTREET BOYS 9 10 TAKE ME WHERE THE SUN IS SHINING COLESKE 9 10 10 RE DU FEHLST MIR CAPPUCCINO POLYGRAM 10 ALBUMS CELINE DION LET'S TALK ABOUT LOVE SONN AL RUMS CELINE DION LET'S TALK ABOUT LOVE COLUMBIA EROS RAMAZZOTTI EROS BING METALLICA RE-LOAD POLYGRAM GOTTHARD DEFROSTED BING DUCK ON DEFROSTED BING 2 3 4 5 6 METALLICA RE-LOAD POLYGRAM 1 2 4 5 1 2 3 4 5 EROS RAMAZZOTTI EROS BMG DIE SCHLUEMPFE IRRE GALAKTISCH 6 EMI ENYA PAINT THE SKY WITH STARS WARNER SPICE GIRLS SPICEWORLD VIRGIN AL BANO CARRISI CONCERTIO CLASSICO WARNER 5 SPICE GIRLS SPICEWORLD VIRGIN 8 7 67 NÊW 7 BO KATZMAN CHAR MIRACLES BMG ENYA PAINT THE SKY WITH STARS WARNERMY DIE SCHLUMPFE IRRE GALAKITISCH 1 VOL. 6 EMI THE KELLY FAMILY GROWIN' UP EMI BACKSTREET BOYS BACKSTREET'S BACK JIVE/MY 8 CLAUDIA JUNG AUGENBLICKE EN 8 9 10 NEV STING & THE POLICE THE VERY BEST OF POLY NÉW 6 10 GRAM RAPSODY OVERTURE POLYGRAM NEW

10

International

Canada



Price Negotiations. Epic Australia's Rick Price, right, gets into a spot of gentle negotiations with Terence Phung, Sony Music Singapore managing director, while the star was on a visit to Singapore. Price, due to have a new album out in February, flew in for a prime-time TV appearance to perform his Australian top-five hit "Heaven Knows."

PIRACY-CURBING PLAN

(Continued from page 47)

moting will move anti-piracy activities in Bulgaria to a new level, she argues. "Up to now, we have had discussions, but there has never before been anything like this," says Mouskouri. "We are working together for the future. We have reached a most important point."

This is such a pivotal point, she argues, because after two years of lobbying the Bulgarian authorities, "we finally have an engagement from their side."

The Bulgarian government is now focused on tackling piracy, she states,

because it believes the EU is likely to insist on a clean market before accepting the country as a member.

"Our job is to keep that thought in the European Commission's mind," says Mouskouri.

However, she admits that this is not an easy task. "It's very, very difficult because there are many, many other problems in Bulgaria. But this problem is more serious than many people think. It is very difficult to make the Commission and the Parliament realize how serious it is, but then, nothing is easy."

JAPANESE LABEL TO SHOWCASE PRODUCERS

(Continued from page 47)

most independent-minded. After leaving his native Japan at age 17, he traveled to the U.K. and then attended and graduated from Boston's Berklee College of Music. In 1987 he was nominated for an artist/composer Grammy Award as a member of Windham Hill act Interiors. Hinata is now based in Santa Monica, Calif., where in November 1995 he and publishing/indie-label veteran Jonathan Platt set up hyperdisc Records, which secured an international distribution pact with Toshiba-EMI in mid-1996.

Hyperdisc's first release, the soundtrack for the hit Japanese TV series "The Long Vacation," performed by the group Cagnet (comprising core members Hinata, producer/engineer Bud Rizzo, and lead vocalist Anna McMurphy), has sold more than 1 million copies in Japan, according to the label.

Cagnet's latest Japanese release is "Love Generation," released Nov. 7 by Toshiba-EMI's suite!supuesto! label. The album features music

MALAYSIA (Continued from page 47)

Some music executives believe that any Music Act will go so far as to standardize royalty rates—which currently range from 6% to 15% in Malaysia. The labels believe that such standardization would lead to record companies taking less risks. "How can you give the same roy-

alty rate to a greenhorn artist and a superstar?" asks one executive. used in the Japanese TV drama series of the same name.

Another project in which Hinata is involved is an electronica group called Space Junkies, which Hinata describes as "kind of Sneaker Pimps music."

Hinata is now holding talks with EMI/Capitol Entertainment Properties, set up last April to promote EMI's catalog, with a view to packaging material for the Japanese market. He also hopes the company may be interested in handling stateside releases of Japanese music. A similar deal hyperdisc set up earlier this year with EMI Records fell through when EMI shut down the label.

HORNALL (Continued from page 40)

Hornall Brothers copyrights. He's expecting MIDEM to be another valuable event for the company and is relieved that it will be in welcome contrast to the first he attended after launching the firm, when he struggled to find enough songs to play to visitors.

"I think the music publishing business is getting harder, or maybe I'm getting older," says Hornall. "New songwriters of quality are tough to find, and the machine has changed the scene with all the sampling and backing tracks that are around instead of original material. The chart is much faster now, with songs going in and out again very rapidly. Still, the market is wide open, and I hope we see a trend towards good music with less sampling and more playing."

Belgium's Lotti Makes Classical Impact

BY LARRY LeBLANC

TORONTO—With significant sales throughout Europe for his light classical recordings, Belgian singer Helmut Lotti has now made a Canadian breakthrough with the release of his album "Helmut Lotti Goes Classic."

The album, released May 8 in Canada by Coeur de Lion Records and distributed by Montreal's Musicor/Select Distribution, has achieved platinum sales (100,000 units) here. The album was No. 86 on SoundScan's top retail album chart for the week ending Nov. 23.

Mario Lefebvre, director of national promotion at Musicor/Select Distribution, says the album has sold 120,000 units to date here, with only 15,000 units sold outside of the mostly Frenchspeaking province of Quebec. A videocassette, "Helmut Lotti Goes Classic On Video," released Nov. 11, has reached gold status (50,000 units sold).

For the Canadian launch of the 28year-old's album, first released in 1995 in Belgium by RCA, Musicor/Select Distribution decided to break it in Quebec first. The province has traditionally been receptive to Belgian acts.

Lefebvre says the key to the album's quick success in Quebec has been "a fairly extensive TV campaign" followed by two concert performances by Lotti there.

"The record took off very quickly and reached gold in late September when Helmut performed in Montreal and Quebec City," says Lefebvre. "Those shows set the tone for the next 50,000 [units] because they proved he could sing and handle large shows. People in Quebec also saw Helmut [performing and being interviewed] on TV. As a result, the second 50,000 sold in just a matter of weeks."

"The album has been a consistent seller here," reports Bill MacEwen, co-GM of the Sam the Record Man store in downtown Montreal. "There's a huge market in this province for wonderfully composed pop and easy listening music. With a good marketing campaign, it sells well here."

To further increase his Canadian sales, Lotti will perform Jan. 7 in Montreal, Jan. 8 in Quebec City, Jan. 9 in Toronto, and Jan. 12 in Ottawa. Additionally, Lotti's PBS television special, also titled "Helmut Lotti Goes Classic," which is being aired throughout December in the U.S., will be seen in most regions of Canada.

"Our plan is to take advantage of the PBS special running on the border stations to break him in the Toronto market," says Lefebvre.

With the simultaneous promotion of three separate classical albums— "Hemut Lotti Goes Classic" (I, II, and III)—in different territories, it's little wonder that Lotti's career is running at a frenzied pace.

"It's confusing sometimes," admits Lotti. "For example, I was supposed to do a [Canadian] TV program, singing live to tape, but we brought the tape of the third album. Now I'm going to the United States, where [the PBS special features repertoire from] the second album. It's all kind of funny."

Says Lefebvre, "We certainly have a scheduling problem with Helmut. He's all over the world . . . Just to get four days [for media promotion] in Toronto last week [Nov. 24-27] was a logistic tour de force."

Prior to recording the first "Helmut

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Lotti Goes Classic," Lotti, already a huge name in the Flemish pop music world, had instead intended to record an album of pop songs in a symphonic style. After hearing Luciano Pavarotti's version of Lucio Dalla's composition "Caruso" on the radio, he decided he

wanted to record it too. During a warmup concert for the album, he sang the song and, to his astonishment, received "a two-minute standing ovation." Recorded with

LOTTI the 55-member

Golden Symphonic Orchestra, conducted by Andre Walschaerts, in September 1995 at Elisabethzaal in Antwerp, Belgium, Lotti's first classical recording features 18 well-known songs, including "O Sole Mio," "Santa Lucia," "Habanera," and "Funiculi Funicula." To his surprise, it sold more than 400,000 units in its first eight weeks of release, making it the biggest-selling album in Belgium's history (Billboard, Jan. 20, 1996).

Pierre Paquet, president of Coeur de Lion Records, says he was immediately convinced of Lotti's potential in Canada when he heard the debut album. "Everybody knows the songs, and both the arrangements and his voice are wonderful," he says.

According to Lotti, the universality of his classical repertoire makes it easy for him to gain acceptance internationally. "With good product, there's no such thing as different markets," he says. "There is just different ways of bringing records to the people. Good product will always find its way [into the market]. People in South Africa, Russia, or in Canada will like this music."

With the album and videocassette of the first volume of "Helmut Lotti Goes Classic" doing so well in Canada, there's no hurry to release the follow-ups. "We have plans to release the second album at the end of the first quarter of '98," says Lefebvre.

Backstreet Boys Riding A Wave Canadian Success Began In Quebec

BY LARRY LeBLANC

TORONTO—While Backstreet Boys have become chart favorites globally, few territories have expressed as much enthusiasm for the Jive Records pop act as Canada.

The band's current album, "Backstreet's Back," released Aug. 12, was No. 8 on SoundScan's top retail album chart in Canada for the week ending Nov. 23. The group's debut, "Backstreet Boys," released Oct. 9, 1996, is No. 34 on the same chart. Additionally, the track "As Long As You Love Me" is No. 5 on Broadcast Data Systems' contemporary hit radio chart here and was No. 43 on its pop adult radio chart for the week ending Nov. 25.

week ending Nov. 25. According to BMG Music Canada, the band's debut has sold 832,082 units to date, while the follow-up album has chalked up sales of 529,139. Expected to further increase the band's Canadian profile is a tour here this month. It includes dates in Halifax, Nova Scotia (Dec. 27); Quebec City (Dec. 29 and Jan. 7); Montreal (Dec. 30-Jan. 1 and Jan. 5-6); and Ottawa (Jan. 2).

"In sales, the Backstreet Boys are our No. 1 act," says Lisa Zbitnew, GM of BMG Music Canada. "They are now building a career in America, and they are big in Europe and Southeast Asia, but Canada is probably their top territory."

"Canada is definitely our leading market," says Backstreet Boys' Kevin Richardson. "We can't believe how incredible it's been there. Canadians were way ahead of the [U.S.] curve [in accepting the band]. The [Canadian breakthrough] initially came in Quebec from France."

Quebec has led the way in sales of Backstreet Boys in Canada. According to BMG Music Canada, more than 45% of national sales of "Backstreet Boys" and 40% of sales of "Backstreet's Back" have originated from the mostly French-speaking province.

Says Richardson, "We were really surprised the first time we went to Quebec [in February '96 prior to the debut



Early in 1997, Jive recording group Backstreet Boys' self-titled debut album reached quintuple-platinum status in Canada (for sales of 500,000 units). The group accepted awards for its success at Montreal's Molson Centre, where it will be performing a fivenight stint this month and in January 1998. Pictured in the back row, from left, are Nick Carter of Backstreet Boys; Stephane Drolet, Quebec promotion representative at BMG Music Canada: Brian Littrell of Backstreet Boys: and A.J. Mcl ean of Backstreet Boys. In the front row, from left, are Howie Dorough and Kevin Richardson of Backstreet Boys.

album's release] and played at the [Place Vertu] mall in Montreal. Over 3,000 people showed up. The next time we performed in Quebec [in August '96 at the Festival des Montgolsieres in St.-Jean sur Richelieu, outside Montreal], 65,000 people showed up. Amazing."

The act has been "very much a phenomenon in Quebec," says Bill Mac-Ewen, co-GM of Sam the Record Man in downtown Montreal. "How soon the bubble will burst nobody knows. A lot of people give these [pop] bands two to four years tops, but who's to say? Perhaps one of these kids has true talent and can be promoted as a solo [act]."

Richardson disagrees with Mac-Ewen's harsh assessment. "In no way is this bubblegum music. As long as we focus on the music and keep making good music, we'll have no problem sustaining a nice career. It will probably take a while to prove ourselves to the media and to the critics," he says.

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Concentrating On Work Ethics, Avoiding Hype And Focusing On Solid Talent, Sweden Continues Steady Stream Of Successes

StockHOLM—Confident yet cautious. Such is the mood of the Swedish music industry, which has grown quietly optimistic following last year's ominous prophecies of expected sales drops of as much as 25% for 1996. Those gloomy predictions, in fact, turned out to be grossly exaggerated. "Thanks to the [sales] crisis, the industry got a better grip on reality, put the brakes on marketing spending, slowed down on new signings and aimed for a more focused approach," says managing director of Universal Sweden Gert Holmfred, who echoes the strategies of the majority of his colleagues.

However, this crisis-consciousness has, broadly speaking, been a state of mind for the major labels in Sweden. Smaller labels with a clear niche in the market—be it classical, metal, alternative or compilations—have generally seen a steady or even healthy fiscal year. The Cardigans

Even with several Swedish success stories abroad during 1997—most notably the Cardigans and Robyn—Sweden has seen an abundance of tales in the press of impending doom for the Swedish record industry. Instead, figures from IFPI show only a 3.5% decrease in total units sold during 1996 compared to 1995, resulting in a 6.7% fall in revenue during the same period.

In contrast, figures for the first three quarters (January–September) of 1997 show an increase in record sales in *Continued on page 60*



Roxette



ECONOMIC WATCH

Currency: Kronor Exchange rate 1 = 7.5 kronor Per Capita GDP (1996): \$28,480 Inflation rate (1997): 1.5% Unemployment rate (June 1997): 8.8%

SALES WATCH

Average wholesale album price: \$13.25 Average retail album price: \$21.75 Mechanical royalty rate: 9.306% Sales tax on sound recordings: 25% Unit sales (first nine months 1997): 14.5 million Change over same period previous year: +5% Per capita album sales (1996): 2.7 Piracy level: 3% of units CD-player household penetration: 105% Platinum album award: 80,000 units Gold album award: 40,000 units

MEDIA WATCH (key promotional outlets)

NJR (Energy), commercial pop radio Mix Megapol, commercial pop radio Radio Rix, commercial pop radio P3, Swedish National Radio ZTV. Swedish music television TV4," morning television program "Voxpop," television program "Go' Kvall," television program Aftonbladet, daily newspaper Expressen, daily newspaper Kvallsposten, daily newspaper

RETAIL WATCH (key retail outlets)

Ahlens department store (68 stores) Megastore/Videobutiken (13 stores) Mix Skivor (six stores)

CHART WATCH

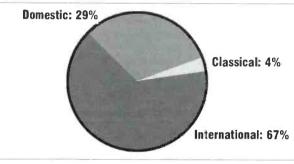
- Top-Selling Albums: January-September 1997

- Spice (Virgin)—Spice Girls
 The Right Way (Strawberry)—Eric Gadd
 Original Cast (Mono Music/Sony)—Kristima Fran Duwemala
 Smurfhits 2 (CNR)—Smurfarna
 Blue Moon Swamp (Warner Bros.)—John Fogerty
 Tragic Kingdom (Trauma/Interscope)—No Doubt
 Smurfhits 1 (CNR)—Smurfarna
 Secrets (LaFace/Arista)—Toni Braxton
 Light Live Lucka (Mateonoma) Niklas Strömstodt

- Jängt Liv I Lycka (Metronome)—Niklas Strömstedt
 The Best Of Vaya Con Dios (Ariola)—Vaya Con Dios
- Top-Selling Singles: January-September 1997
- 1) Un-Break My Heart (LaFace/Arista)-Toni Braxton

- DR-Break My Heart (Larace/Arista)—Ioni Braxton
 Bailando (Dance Development)—Paradisio
 Vänner (Mercury)—Together
 Breathe (XL Recordings)—Prodigy
 Guldet Blev Till Sand (Mono Music)—Peter Jöback
 I'm Sorry (Metronome)—Dilba
 MMMBop (Mercury)—Hanson
 I'll Be Missing You (Bad Boy/Arista)—Pmff Daddy & Faith Event footuning 112 Evans featuring 112
- 9) Don't Speak (Trauma/Interscope)—No Doubt 10) I Breathe (Stockholm)—Vacuum

REPERTOIRE BREAKDOWN



TRADE CONTACTS 1FPI national group: 1FP1 Svenska Mechanical-rights society: NCB Performing-rights society: STIM Music-publishing associations: SMFF Source: Music & Media, GLF/IFP1, Billboard research



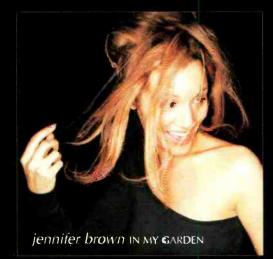


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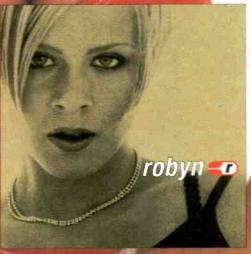


released in Scandinavia and Japan has already achieved sales over 150,000. The album will be launched in Asia and Europe during 1998.

ROBYN

With her first single "Do You Know What It Takes" Roby sold way over 600.000 gopies in the US alone and peaked at No 7 on the Billboard Not 100 single chart, "Show Me Love", the new single, is already after three weeks No 7 on the Billboard Not 100 singles chart (Nov 21), fler debut album "Robyn is Here" - released in Scandinavia, the US, Canada, Japan, Australia, Hong Kong,

Korea, Taiwan, Thailand, Singapore, South Africa. Malaysia, Indonesia, Argentina, Spain, Portugal, Mexico, Sales - over 700.000 copies! The album will be launched in Europe in the new year.



IN MY GARDEN



K EN T

Today, the absolutly hottest and best rock band throughout Sweden and Scandinavia. Their first album reached Gold status. The second album entered the Swedish chart at No 1 and reached Platinum almost immediate y. The new album "Isola" is just out in Scandinavia, shippped Gold and another No 1 entry in Sweden. This is a band to really pay attention to in the future!

LABEL MATES TO WATCH!



LOUISE HOFFSTEN

How swede it is! TV made the radio star when BMG Publishing placed three main titles in "Melrose Place" such as the tribal-rocker "Dance On The Grave". This definitely was a win dow opener to the world. In Sweden she is a well-established artist with Gold and Platinum status on her three latest albums.

isa Ekdahl

ROBYN IS HERE

LISA EKDAHL

26-year-old Lisa Ekdahl is already a guadrupleplatinum artist in Scandinavia with her three pop albums sung in Swedish. "When Did You Leave Heaven" marks Ekdahl's Jebut with an all-English album and a jazzy new direction. Her unique voice, matched with her girlish looks, fragility and sensivity has dazzled fans and critics alike in Scandinavia, France and Japan.



JAY-JAY JOHANSON

This tall blond Swede makes music that is romantic, melancholic, innovative, original, furmy and strange, and he is definitely one of a kind He has become a real superstar in France and has just ended a one-month tour in France, with three nights at the Olympia, supporting Etierne Daho. "Whiskey" is released in Scandinavia, France, Belgium, Switzerland, Portugal - and there is more to come!







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SWEDEN

ROBBERT TILLI

Artist: DeDe Album: "I Do" Label: Columbia Distributor: Sony Music Publishing: Cheiron, BMG, Air Chrysalis, Warner Chappell, Breakin' Bread, Mega, MCA Management: RMC/BMM **Booking Agent: TBA**

BOOKING Agent: IBA **B** orn in Mexico and raised in Sweden, DeDe Lopez pro-vides hot R&B/swingbeat with a cool Nordic pop sense. She's surrounded by a winning team of producers/song-writers, such as Max Martin (of Backstreet Boys/3T-fame), who co-wrote the first single, "My Lover," and her second album is a blockbuster at home, having sold 110,000 copies so for Beleases are set for Cermany France Holland Den so far. Releases are set for Germany, France, Holland, Den-

mark, Norway and Finland. It's already out in Japan. Labelmates To Watch: Pop singers Lisa Lindebergh and Meja (whose debut album sold 800,000 units worldwide), fragile singer/songwriter Sophie Zelmani

Artist: Cecilia Vennersten

Album: "Till Varje Leende Hor En Tar (To Every Smile There Is A Tear)"

Label: CNR

Distributor: SDS Publishing: Arcade, various

Management: TBA

Booking Agent: TBA

BOOKING Agent: I BA Singing in Swedish, so what? If necessary, that can be Dtranslated into English. With the renowned Anders Bagge (Robyn) in the producer's seat, Vennersten's musical language is universal. Seamlessly fitting in with the current trend for sophisticated, poppy R&B, this former Swedish Grammy-winner should have a bright future ahead. Labelmates To Watch: U.S. soulster Lutricia McNeal, best-transme for her non European bit "Mu Side Of Tours".

known for her pan-European hit "My Side Of Town"; Albino, featuring Pedda P (of Just D), who teams up with his brother Marcus for a set of witty blue-eyed soul; Swedish-language rapper Robert Blom

Artist: Antiloop

Album: "LP" Label: Fluid/Stockholm

Distributor: Polydor in Europe including the U.K., Motor (Germany)

Publishing: Stockholm Songs, Sweden Music

Management: TBA

Booking Agent: EMA Telstar

hose who think techno-house music can't be creative should space out with these sonic astronauts. On the rocket to stardom, the duo is now a PolyGram priority in Europe. They've got the quirkiness in common with their Swiss counterparts Yello. The single "In My Mind"-not only a hit on MTV, but also on Dutch video channel TMF and German Viva—is an experience better than going "around the world in one and a half hours in the spacelab." It's as imaginative as can be.

Labelmates To Watch: Peanut Planet, Earthbound, Ritchie M

Artist: Gessle

Album: "The World According To Gessle" Label: Fundamental/EMI **Distributor:** EMI Publishing: Jimmy Fun Music Management: D&D Booking Agent: EMA Telstar

On his first English-language solo album, the male half of global chartbuster Roxette proves he is still one of the Continued on page 58

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1

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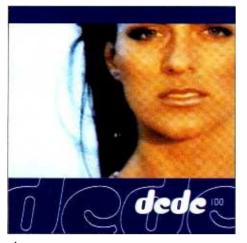
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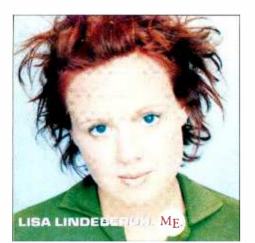
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1.



2.





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- 2. **Meja** Meja
- 3. Lisa Lindebergh Me

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epic COLUMBIA



TALENT SMORGASBORD

Continued from page 56

best writers of sheer pop songs. With tracks like "Kix," "Stupid" and "Elvis In Germany (Let's Celebrate!)," Per Gessle has produced a jukebox for radio programmers and a pop fan's dream. Labelmates To Watch: Happy-go-lucky girl pop/dance quartet Popsie; cutting-edge pop band Grass-Show, who is the first foreign act to be picked up by EMI U.K.'s Food label. On the strength of its 1996 debut album, "Something Smells Good In Stinkville," the group toured the U.K. five times, supporting Kuła Shaker among others.

Artist: The Hellacopters Album: "Payin' The Dues" Label: White Jazz Distributor: House Of Kicks Publishing: MCA

Management: Moondog Entertainment Booking Agent: Moondog Entertainment Remember the summer of 1984? Not only was Prince painting the charts purple, but there was also a revival of so-called garage rock. Acid punk had returned, spearheaded by Sweden's Nomads. Well, the Hellacopters use the same high-energy fuel to keep their big guitars rocking sleazily. Legendary Ross "The Boss" Funicello of U.S. outlaws the Dictators lends them a hand on this earth-shattering second album. Iggy Pop should be proud of such great apostles of hellbound rock.

Labelmates To Watch: Macabre "black metal" bands like the Moaning, Mörk Gryning and Lord Belial are to be found on House Of Kicks' imprint No Fashion.

Artist: Honeycave Album: "Come Now" Label: Mega Records Distributor: Warner Music Sweden Publishing: Air Chrysalis Management: Friars Management (U.K.) Booking Agent: Motor

If the Cardigans are the first band on the moon, then fellow Swedes Honeycave, headed by enigmatic Maria Enzell, should be the pioneers to land on the planet Mars. If you had to send one pop song into space to define the word "weird," let it either be the track "Shag" or the single "Beautiful Boy With Ugly Teeth," both drawn off Honeycave's debut album. It's been a long time since an alternative rock band was really different. Interesting stuff!

Labelmates To Watch: Hip-hoppers the Latin Kings, versatile pop singer Thomas Di Leva, indie bands Busty and Bus 75

Artist: Jemma & Elise Album: "Jemma & Elise" Label: MNW Dance Distributor: Available for licensing in Europe, North/South America Publishing: Misty, MNW, EMH

Management: TBA Booking Agent: TBA

Go back in time 10 years to, let's say, the heyday of Gostock, Aitken & Waterman productions. Think of something that never happened at the time but easily might have: the sisters Minogue singing pop dance-ditties together. You've then got some idea of what Jemma & Elise Myrrberg (formerly Zodiac) are up to here. The first single, "I Believe," is to be followed up by a cover of Kylie's "I Should Be So Lucky."

Labelmates To Watch: Demetrius Price (R&B, soul-dance), pop-dance outfit Look Twice, "one-man Backstreet Boy" Stevie James

Artist: Monster Album: "Rockers Delight" Label: MVG Records Distributor: Available for licensing worldwide Publishing: TBA Management: Luger Booking Agent: Luger Never mind the monster of Loch Ness. Watch out for the Monster of Stockholm, an act that rekindles the spirit of the mighty Clash in such a convincing way that even great punk-rock bands on the Epitaph roster should run for cover. So stop daydreaming about a possible reunion of Joe Strummer and Co. Just listen to Monster's catchy Jacob Hellner-produced single "You'll Be Sorry," and you'll be as delighted as the album title promises. Labelmates To Watch: Alternative rockers Backyard

abelmates To Watch: Alternative rockers Backyard Babies; Honey Is Cool; Misery Loves Co, whose second album, "Not Like Them," is to be released via Earache Records in Europe

Artist: Clawfinger Album: "Clawfinger" Label: MVG/WEA Distributor: Warner Music Publishing: MCA Music U.K. Management: Green Te

Management: Green Team Booking Agent: ICM, Fair Warning

Considered controversial by those who Cdon't understand the thought-provoking lyrics, Clawfinger caused quite a stir with the single "Nigger" from its now-classic 1993 debut CD, "Deaf Dumb Blind." Whereas most funk-metallers stick to the obvious groovy guitar lick, these lads happen to make music for the

the first single off the third album, is a powerful punch in the face. Watch the video showing singer Zak Tell in the boxing ring.

Labelmates To Watch: Apache Indian, Regina Lund, Cajsalisa, Zaki, Fatima Rainey

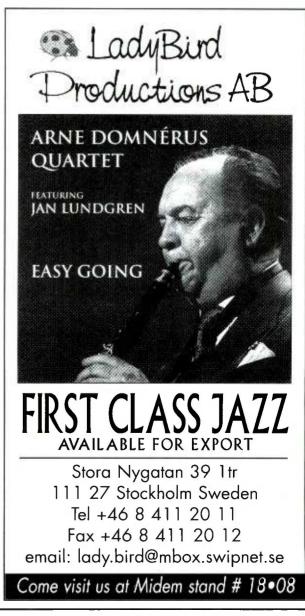
Artist: Yasmine Garbi Album: "Yes!" Label: Polar Distributor: Polydor (Europe and Japan) Publishing: peermusic

Management: TBA Booking Agont: EMA Teleto

From top: Dede, Monster,

Clawfinger

Booking Agent: EMA Telstar Say "Yes" to Yas! Soap actress Yasmine Garbi became a Singer when one of her co-stars on the series—a guy Continued on page 62



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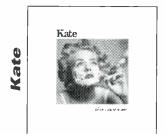


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The pop group Trampolines have had a huge success with their debut album "Splash" (130.000 copies sold). Now followed by a second album "the Trampolines". Their single "Waiting there for you" was one of the most airplayed songs in Japan summer -97. "The Trampolines" was released October 1997.

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STEADY STREAM OF SUCCESS

Continued from page 53

kronor by 3.75%, with total units sold thus far reaching 14.5 nullion, compared to 13.8 million for the same period of 1996, a 5% increase.

"This is historically a cyclical business, with small ups and downs, but now the competition in the leisure/entertainment sector has become fiercer. Also, the disposable income for a lot of Swedish youth is significantly lower, with unemployment rates up to 20%," notes Sten af Klintberg, managing director of Sony Music Sweden.

²Sweden is a flat market, an old and steady market, but that doesn't mean we can rest on our laurels; we have to remain vigilant," says Sanji Tandan, managing director of Warner Music Sweden. That vigilance recently has led to the launch of a new organization called Svenska Skivbolag (Swedish Record Companies).

IMPROVING THE IMAGE

The aim of Svenska Skivbolag is to put the spotlight on the CD as a desirable consumer purchase. The campaign is rather like those staged by the milk _____

marketing board in the U.S. or the promotion for British pork in the U.K.

"It's simply to say, 'Look, we are here'—to increase awareness of us in the marketplace," says Rolf Nygren, the former managing director of EMI Music Sweden. (Nygren retired from his MD post at EMI Sweden Dec. 1, after 20 years, and is succeeded by Stefan Andreasson.)

Svenksa Skivbolag's first campaign involved a series of radio spots with a very tongue-in-cheek take on some of Sweden's tightly formatted commercial radio stations. The spoofs were the work of Whale member and media maverick Henrik Schyffert. The promotion fell rather short of its goal. Not wanting to see their own product satirized, some radio stations would not air some or all of the campaign spots.

some or all of the campaign spots. The feeling among the Swedish record companies, however, is that commercial radio stations are broadening their playlists to include even new artists suitable within their "classic-hits" formats, albeit on a modest level.

Further campaigns are already being planned, particularly to tie-in with the Swedish Grammy Awards early in 1998. This is an event with an already-high media focus, and Svenska Skivbolag hopes to make it even more glamorous.

Svenska Skivbolag hopes to make it even more glamorous. "Our hope is to regain the reputation that music had in Sweden as the perfect gift, which has been taken over by the flower industry. Records have become too much of a fashion statement; we need to show the enormous variety this industry holds for all ages," observes Warner's Tandan.

The strategy behind Svenska Skivbolag is based on a very





Clockwise from top left: Universal's Gert Holmfred, Stockholm Label Group's Ola Hakansson, Sony's Sten af Klintberg, Virgin's Anders Hjelmtorp

would suit a certain group. Nowadays, we work more with a precise laser-beam than with a diverging torchlight."

A particularly strong market for Swedish artists is Japan, where artists such as the Cardigans, Meja, Pandora, Cloudberry Jam and many others have found a niche even with albums sung in Swedish. Sweden also has had a strong export of albums by wholesalers of these artists to Japan, which have counted as domestic sales in Sweden. Export sales continue, but the rising exchange value of the Swedish krona has seen the export of the finished product tapering off.

"Instead of having just a handful of groups that sold 500,000 units or more, Sweden now has a plethora of groups that sell 50,000," notes Anders Hjelmtorp, managing director of Virgin Sweden. "These are groups that are in the curious position of being virtually unknown in Sweden, with record sales around 2,000 [units] and the other 48,000 in Japan."

It's a widely held belief that many labels oversigned last year, particularly acts in the Brit-pop style; some of these groups fell by the wayside in the domestic market and were solely aimed for export.

"We need to recoup in our own market, first and foremost, and concentrate on building a strong home base. Everything beyond that is a pleasant surprise," says Universal's Gert Holmfred. He cites his company's new Estonian artist Maarja as an example of the growing trend by Swedish labels to not only export Swedish talent, but to actively scout artists elsewhere for Swedish production and subsequent packaging abroad.

NUMBER CRUNCHING

So far, there are no figures on the value of music exported from Sweden, but that information is being amended by the trade association Export Music Sweden.

"One can only guess that the value is probably between 1 billion and 5 billion kronor [\$130 million to \$670 million], but in terms of music export per head, I would say that Sweden is at the very top of the league," says Stuart Ward of Export Music Sweden.

In such a small country—fewer than 9 million inhabitants—one would need

almost no distractions from mobile phones, computers and other consumer goods to sustain the amount of music being produced domestically.

Yet Sweden is ranked as the world's 15th-largest music market, with annual retail sales in 1996 of \$402.6 million, according to the IFPI. Several new record companies have opened up in the past year to further sharpen the competition.

"It's a healthy sign that so many new companies have started up. They are creating their own map and new strate-

Smaller labels with a clear niche in the market—be it classical, metal, alternative or compilations—have generally seen a steady, healthy fiscal year.

necessary spirit of cooperation in the industry, according to Hasse Breitholz, managing director of BMG Ariola Sweden. "We might be very good as individual companies, but as a collective industry we have not been particularly impressive."

SWEDISH EXPORTS

Even if Sweden has not had a true global smash this year—like Roxette, ABBA or Ace Of Base—the number of Swedish bands enjoying good sales abroad is remarkable.

"We have never had as many Swedish bands internationally signed as we do right now," says Ola Hakansson, managing director of Stockholm Label Group. His company has had a very good year with the Cardigans' album "First Band On The Moon," particularly in the U.S., and further steady success with E-Type in France.

"Sweden is a veritable A&R heaven," says Hakansson, "but, whereas a couple of years ago we tended to shop around for deals abroad and show our product indiscriminately, we now carefully pick exactly the countries we think gies, which we majors can only gain from," says Breitholz at BMG.

One such new company is V2 Scandinavia. "Our brief was basically to open an office in 1997," says Helen McLaughlin, managing director of V2 Scandinavia. "But six months later, we are already releasing our first album by a Swedish artist, and there is more to follow in the new year. The demos we receive are outstanding."

Initial fears that the interest in Swedish repertoire would simply be a passing fad are now a distant memory. Success begets success, and Klintberg of Sony Music Sweden likens the confidence of the Swedish bands and their record companies to the Swedish sporting achievements in tennis and golf.

"The world is getting smaller, and most people don't even know that the Cardigans, Robyn or Komeda are Swedish," says John Cloud, international manager with the MNW Record Group, which has struck a series of licensing deals for their bands all over the world. "No market is too small *Continued on page 63*

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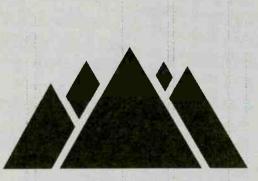


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TALENT SMORGASBORD

Continued from page 58

named Patrik Berggren-merely asked her to sing his song-book. She said, "Yes!," which is also the title to her Dag Sundquist-produced album and first single. It's the kind of melodic song that echoes a great sense of pop his-

Labelmates To Watch: Alternative rockers Pineforest Crunch, fronted by lovely Miss Asa Eklund; Joey Tempest, ex-mainman of hard rockers Europe, who's now a bona fide singer/ songwriter. His second solo album, "Azalea Place," recorded in Nashville with Tom Petty-producer Richard Dodd, proves his artistic growth.

Artist: Lena Jinnegren Album: "These Are The Words" Label: Pure Records Distributor: Next Stop Publishing: Sweden Music Management: Tobbe Svensson (Goldhead) **Booking Agent:** TBA

Sometimes, listening to a batch of a singer/songwriter's tunes, one wonders how the creative process came about. Was she happy or sad? And why these arrange-ments? Through the informative booklet with the special edition of her debut album, Lena Jinnegren offers insight into her songs. Her first single, "Sometimes I Do," happens to be a country tune turned rocker, while the smoothly waltzing "Redwine" was originally fast and funky.

Labelmates To Watch: Commercial-house project Tellus (out on Tempo), singer/songwriter Paula Hedwig (on Pure), trance compilation album series "Destination Goa" (on Why Not)

Artist: Solid Base

Album: "Finally" Label: Remixed (Scandinavia), JVC Japan, Orbit/Virgin (GSA) Distributor: SDS (Sweden), MSO (Norway), K-Tel (Finland), Mis Label (Denmark), JVC (Japan), Virgin (GSA)

Publishing: RemRec Songs Management: Remixed

Booking Agent: Remixed Norway Solid Base is one of the last of the SMohicans in the so-called Euro-dance genre, which is characterized by the stan-dard lineup of a female singer (Isabelle) and a male rapper (Teo T.) doing their thing on top of buzzing synths and a relent-less beat. The album is full of happy singalongs, such as the single "You Never Know, which is triple-gold in Norway and gold in

Finland. Labelmates To Watch: Pop-dance project Sonic Dream, whose new CD "Dustproof" is out in Scandinavia and



From top: Jennifer Brown, Sherlock, Vacuum, Maarja,

the Merrymakers

debut album "Gravity" is released in the U.S. through EMIdistributed Interhit; Bobby Summer, a Latin pop-dance vocalist

Artist: Jennifer Brown Album: "In My Garden" Label: Ricochet/RCA **Distributor:** BMG **Publishing:** Heavy Rotation, BMG, various

Management: Lifeline

Booking Agent: EMA Telstar

More romantic than most of her peers in the R&B ladies department, Jennifer Brown has it all: the voice, the looks and the repertoire of groovers and bittersweet ballads. She should make it as big as her labelmate

Robyn, who's already enjoyed a U.S. breakthrough. But La Brown is big in Japan, where she respectively sold 250,000 copies of her 1994 debut album, "Giving You The Best," and 100,000 of her April 1997 follow-up, "In My Garden." The rest of the world is her next tar-

Labelmates To Watch: Robyn, whose debut album,

Robyn Is Here," has been repackaged for the U.S., including one new track, "Show Me Love"; "rock chick" Louise Hoffsten, who has had three songs used on the U.S. TV series "Melrose Place"; alternative Swedish-language rockers Kent, whose members currently are cutting a new version of their latest album, "Verkligen," in English

Artist: Sherlock Album: "Made To Measure" Label: Rooftop Distributor: Edelpitch Publishing: Copyright Control Management: Magnus Krumlinde **Booking Agent: TBA**

Don't expect to find a really blossom-ing English-language rap scene in the U.K.; Sweden is the place to be—

Stockholm, in general, and the Rooftop label, in particular. Much smoother than its illustri-

ous labelmates Infinite Mass, Sherlock is the next rap outfit to watch. The most striking element in its musical approach is the use of an organ, which specifically works well on the album's clos-ing track, "Resume (Outro)." Labelmates To Watch: Edelpitch's broad roster

boasts Infinite Mass, Goldmine, George and (for Sweden) Coolio and Scooter.

Artist: The Soundtrack Of Our Lives **Album:** "Welcome To The Infant Freebase"

Label: Telegram Distributor: Warner, Coalition Recordings

Publishing: Telegram, MCA

Management: Motor

Booking Agent: Motor, The Agency (U.K.) What you see is what you get. Seeing this group's startling video alongside

the slightly psychotic rock single "Instant Repeater 99" is believing. The Soundtrack Of Our Lives is a riveting act. Consisting of

three founding members of now-defunct legendary band Union Carbide Productions, including mainman Ebbot Lundberg, there's something of a strange, sometimes mor-





Drain, Ebba Forsberg, Melony, This Perfect Day, Clawfinger, Mynta, Cinnamon, Teddybears STHLM, The Drowners, Monica Ramos, Tekla Honey Is Cool, Boolaboss, Lüic, Peter Benish Project, Look Twice, Backyard Babies, Claes Dorthé, Väsen, Monostar and many more...

bid sense of humor to the otherwise unconventional rock of "Stooges-meet-Syd Barrett" proportions. Labelmates To Watch: Bad Cash Quartet, Popsicle, Him Kerosene.

Artist: Vacuum Album: TBA Label: Stockholm Distributor: Polydor (Europe), Zomba (Holland) Publishing: Stockholm, Sweden Management: TBA Booking Agent: Motor

In true Monty Python fashion of "Spot the loony!" that mad-man at the front of Vacuum is Alexander Bard, formerly with outrageous Army Of Lovers. Back with his new band, all the absurdity has been left fully intact-musically, lyrically and visually. "I Breathe"-taken off Vacuum's Scandinavianonly debut album, "The Plutonium Cathedral," is a great sin-gle of pop and dance, like the Pet Shop Boys or Dubstar. A top 10 sales hit in Italy and on hot rotation on MTV South, it will be featured on the new, as yet untitled, CD.

Labelmates To Watch: International hitmakers the Cardigans; "King Of Euro" E-Type; Stakka Bo, Sweden's answer to Stereo MC's; dance pioneers Lucky People Center; Robin Cook

ť

Artist: Titiyo Album: "Extended" Label: Superstudio Orange/Diesel Music Distributor: Warner Music Publishing: P&C Superstudio Orange Management: TBA **Booking Agent:** EMA Telstar

One wonders how they do it! For a country with a popu-lation of only 9 million, Sweden boasts a disproportionately large amount of top female R&B singers. Titiyo deserves due credit for having helped pioneer the field. Unlike the rest, she is already three albums deep into her career. The first two—"Titiyo" and "This Is Titiyo"—both went gold. The new CD, "Extended," shows her progression of the line o sion as a balladeer, especially through tracks like "Misunderstood" and "Two Gether." The single "Before The Day" is a little more uptempo.

Labelmates To Watch: Eagle-Eye Cherry. Check out the debut album "Desireless," which so far has spawned one massive radio hit, "Save Tonight," on national P3.

Artist: Maarja Album: "First In Line" Label: Universal Distributor: Universal, Toco in Netherlands and Southeast Asia

Publishing: Peermusic, EMI Management: TBA **Booking Agent: TBA**

lthough only 16 years old, Estonian Maarja is hardly a Anewcomer on the international scene. With already two appearances at the Eurovision Song Contest under her belt, she's almost a veteran. Both times at the Eurovision event in Oslo last year and in Dublin this year-she finished within the top 10. What would've happened if she'd sung the title track off her surprisingly mature pop debut CD? Toco in Belgium is handling the project in the Netherlands and Southeast Asia. Negotiations have already begun for Maarja's signing in the U.S., and international word of the artist is spreading via a savvy internet campaign at www.mariaa.com

Labelmates To Watch: Petrus (ex-Basic Element), whose debut CD, "Trust Then Pay," is a commercial rap production including cover versions of Roxette's "Listen To Your Heart" (a radio hit on national P3) and T'Pau's "China In Your Hands"

Artist: The Merrymakers Album: "Bubblegun' Label: Virgin Distributor: Virgin/EMI Publishing: Merry Songs, Misty Management: TBA **Booking Agent: TBA**

weden is known for great melodic pop bands. A multi-Stude of radio stations, from modern rock to AC, should add the Merrymakers to their playlists. These masters of pop tracked down singing drummer Andy Sturmer (ex-Jellyfish) through the Internet. Sturmer ended up playing drums on this whole album and co-producing four tracks. The members are pop aficionados, and the intro to "April's Fool" is a funny take on ABBA's "Money, Money, Money." Inter-

national releases are planned for Japan (Toshiba EMI, Dec. 10) and throughout Europe in late January. Labelmates To Watch: Weeping Willows, classic American rock sounds with a lounge-core twist, licensed from Grand Recordings; pop-dance provider Melodie MC, who finds diva Jocelyn Brown next to him on his new album, "The Ultimate Experience"; Consoul, Sweden's variation on Take That boys bands 🔳

STEADY STREAM OF SUCCESS

Continued from page 60

for us-be it Romania, Saudi Arabia or Uruguay-and no record is ever really dead. You can always get a new chance in a new country.

MNW's publishing arm, meanwhile, has a deal with EMI Music Publishing Scandinavia for EMI to administer MNW's back catalog worldwide, outside the Nordic territories, Japan and China, for such artists as Melony, Cinnamon (who are signed to Island Records in the U.S.) and This Perfect Day.

Publishers, as well as record companies, are in the forefront of artist development in Sweden. For example, Air Chrysalis Scandinavia already has seen U.S. airplay for Baxter, the drum'n'bass/alternative rock trio fronted by former Salt vocalist Nina Rambsy. A deal for a U.S. debut album is imminent. MCA Music Scandinavia signed Cue, which has had a No. 1 hit with the single "Burnin" and also has been working with the likes of Meja, Stina Nordenstam, Papa Dee, Popsicle and others.

While Sweden in recent years has been known (with the

exception of Roxette) as a source of such dance acts as Rob N' Raz, Papa Dee, Stakka Bo, Army Of Lovers, Ace Of Base and Dr Alban, the field has broadened to include everything from metal to pop to underground dance, with acts such as Fireside, Hellacopters, Ebba Forsberg, Antiloop and Vacuum, to name but a few.

In Sweden, with its long-established community of record labels, promoters and music publishers, there traditionally has never been a need for professional managers. However, the market's lack of management talent is seen as a notable shortcoming as an increasing number of bands sell abroad.

This is another challenge that the industry has joined forces to meet, creating a new management organization called Lifeline, under the umbrella of promoter EMA-Telstar. Some see the Swedish style of management, on an executive level, as the next important Swedish export.

We are steeped in a particular tradition of work ethics, from Ingvar Kamprad [IKEA] to Percy Barnevik [Asea Brown Boveri]," says BMG's Breitholz, citing two of Sweden's best-known global companies. "We stay away from hype and stick to what's solid."



- SONET GRAMMOFON - POLAR - STOCKHOLM RECORDS -

TO THE WO

YET ANOTHER PROMISING YEAR WITH STOCKHOLM LABEL GROUP: The Cardigans, Stakka Bo, Vacuum, E-Type, Speaker, Antiloop, Robin Cook, Joey Tempest, Nordman, ABBA, Pineforrest Crunch, Yasmine Garbi, Playground, Fjeld, Waltz For Debbie, Mole Session, Richi M, Earthbound.



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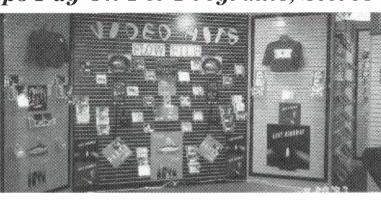
BY SHARON STEINBACH

NEW YORK—Although record-label video departments commonly put the most stock in getting airplay on MTV, VH1, BET, and the Box, these channels are not the only music video outlets. influencing record sales.

Their retail impact is supplemented by local and regional videoclip shows throughout the country, which, over time, have struggled to receive credit for influencing music sales, especially for artists who can't get support from the larger channels or radio.

While the audience reach of these shows may not equal the national outlets, in order to survive and qualify for ad support from the labels, many clip programmers have linked with their area record stores, coming to the table with results that can't be ignored in terms of the bottom line.

Kevin Ferd, producer of Newark, N.J.-based "PowerPlay" (this year's Billboard Music Video Awards winner for best local/regional show in the pop/rock category), recently partnered in a multitiered cross-promotional alliance with Compact Disc Den in nearby North Arlington and Westfield, which resulted in both a higher show profile and an increase in music buyers. A loop of the show is seen on four monitors in the



The "Video Hits" rack and listening post in a Media Play store in Rochester, N.Y.

North Arlington store, while "Power-Play" signage tops a prime-positioned rack containing a discounted top-20 selection of CDs, updated each month.

According to Ferd, "What we find is that what the [music] distributors are pushing in terms of priorities are the same as the video industry. What [Compact Disc Den owner] Tony Nardini has to deal with and the clips that I'm programming are somewhat the same.

The store also sends out a monthly newsletter to customers who have bought a CD within the previous three months. This offers a discount coupon for purchases while informing customers of new releases, contests, promotions, and

in-store appearances taking place in conjunction with "PowerPlay." Label ad spots airing on the show are tagged with the store's name, while appropriate videos are programmed to enhance viewer interest in co-promoted acts.

"Because of this collaboration, we were able to give away a pair of Rolling Stones tickets based on a drawing of entry forms found in the newsletter," says Ferd.

Nardini, a self-professed "numbers man," claims that "sales have been escalating, with a 9% increase between the two stores in the first month. Sales in North Arlington were up 22% in the third month.

The co-promotion strategy also helps rejuvenate album sales after a set has peaked. One such example is Luscious Jackson's latest album. "Luscious Jackson sales exploded following a summer promotion. After moving only three units of the act's CD in June and July, 28 pieces moved in August due to a push in the newsletter, video play, promotion on 'PowerPlay,' and display placement," says Nardini.

Unit movement also resulted from an in-store appearance by blues guitarist Robben Ford, who didn't have a new video to support his album. In October, Ford signed autographs, met with fans, and gave away a guitar from his own collection at the North Arlington outlet. Footage shot by "PowerPlay" from the appearance was featured on the show.

'We first tried this with a less-known artist to test it out. We would like to accomplish this monthly," says Ferd. An elaborate sound stage is being built to accommodate live performances.

"PowerPlay," which airs in more than 30 markets to a potential 20 million broadcast and cable viewers, is increasing its two-hour programming in New Jersey via CTN cable systems by three hours in order to offer viewers more focused coverage of area music, events, and the Compact Disc Den alliance.

Boston-based "Rage," which airs a half-hour per week to about 25 million viewers via UPN affiliate WSBK, has been associated with Tower Records since 1993. Producer Paul Carchidi, who believes "Rage" was the first to set up a major retail tie-in, has the show play-(Continued on page 68)

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Major Players Emerging In Online Retail Scene

BY DOUG REECE

LOS ANGELES-While online record retailing is being widely hailed as a means of expanding the overall album sales pie, those who haven't been aggressive enough to carve out their share of this new market may be caught holding empty plates, say experts and industry executives.

Major online retailers CDnow and Music Boulevard have moved quickly this year to dominate key, heavily trafficked areas and align with major Internet players.

Clearly, say many, the battle lines are being drawn.

CDnow, currently in its Securities



and Exchange Commission-mandated quiet peri-

od preceding an initial public offering of stock, has announced strategic partnerships with Starwave, as well as search engines Yahoo! and Webcrawler. The company also re-

cently launched a \$10 million marketing campaign to build offline awareness of its store.

Meanwhile, N2K Inc., Music Boulevard's parent company, has been grabbing headlines by striking major deals with America Online, MTV, and Netscape, among others. More recently, Music Boulevard became the storefront for the new site merged from JamTV and Rolling Stone.

Kate Delhagen, a senior analyst for Cambridge, Mass.-based Forrester Research who helped author the new Consumer Online Retail Forecast study, says this sort of activity reflects a trend toward consolidation.

"The emerging pattern is showing us that there will be room for three or four very large providers, but most of those spots are taken, she says. "Those companies which got out early, signed big distribution deals, and based their business model on [online book merchant] Amazon are in the best position now. But the fact is that some of the major players are not yet online or just getting their acts together now, like Tower or Virgin, which is still in a holding pattern. "Once these [types of companies]

start to really jostle for position, then it's going to be a bloodbath, and we'll see competition based on price and marquee distribution," she adds. "So the good news is there is a very large opportunity for those involved, but inevitably there will be

a shakeout first."

What's at risk, says Delhagen, is a projected \$1 billion worth of online commerce in book and music sales alone by the year 2001.

N2K Inc. has already received a vote of confidence from Wall Street as one of the companies well-positioned to survive the forthcoming turmoil and thrive in the new era of online retail.

Chairman/CEO Larry Rosen admits that the market is becoming more competitive but savs those who have made key decisions early on will prosper in the future.

"A good analogy would be, there is this beachfront property and only so much available," says Rosen. "Who's going to get it? Who's making the moves to grab it while they



"The bottom line is building your branding, positioning, and, ulti-mately, market share," he adds. "Whoever have that market share are going to be the key players. In every business, people are making these kinds of moves, and it's really just about figuring out how to get real estate, who the aggregators are, and how to block out the competition."

Financial strictures, too, are dictating the boundaries of opportunity in Internet sales.

With the costs of providing up-todate technology and content and guarding interests by buying access to major sites, Rosen says, the days of online empires built from basement operations are limited.

"To really make a move into Internet space, you need a substantial amount of financial resources,' he says. "It's not as simple as it was three years ago, when you could just decide you were going to build a [World Wide] Web site and sell records. If someone wants to enter this business and be competitive, I would say they have to start with \$100 million."

Still, many traditional retailers interviewed for this story are not fearful of getting cut out of online profits.

Bob Roberts, the acting VP of marketing for North Canton, Ohiobased Camelot Music, says sales at www.camelotmusic.com have been strong in spite of the fact that the site has mainly been used as a means of brand-name building and informing customers. (Continued on next page)

ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

YOU CAN'T BUY a new album unless you've heard about it. And the most effective means of making people aware of recent records is radio exposure. A recent survey by Strategic Media Research shows that 43% of consumers said they learned via radio about the last recording they bought. When the researchers did the same study six months earlier, 41% mentioned radio.

A difference of two percentage points or less in the 40% range is not considered a significant change, but there was one awareness factor that made a material move.

This past January, when Strategic polled 10,000 consumers in random phone calls, 16% said that in-store visibility was what made them aware of the last album they bought. When the survey was done six months later, the figure had dipped to 13%-and a drop of three percentage points in that range is statistically significant.

Is something happening—or not happening-at retail?

Labels spend millions every year to make sure their latest releases get prime in-store display on hit walls, endcaps, display racks, posters, counters, and, for those locations blessed with a steady parade of passersby, front windows. Does the latest research indicate that the industry is seeing diminishing returns from price and positioning programs (so called because they usually involve sale-pricing of product along with prominent display)?

Jim Litwak, executive VP of merchandising and marketing for Trans World Entertainment, says that the survey results "indicate to me that a lot of our competitors are doing a lousy job in-store. We're very committed to driving sales through in-store visibility." He adds, "In-store visibility and visual enhancements of key artists have gotten better over the vears.

Many record company executives, like PolyGram Group Distribution's (Continued on next page)

MAJOR PLAYERS EMERGING IN ONLINE RETAIL SCENE

 $(Continued \ from \ preceding \ page)$

The worth of traditional stores, he says, bolsters and feeds its online activity.

"Having physical stores and 35 years of history is obviously very significant, and we feel that those people that have both physical retail locations as well as Web sites—and I don't care what business we're talking about—will have a significant amount of leverage over a solely online retailer," says Roberts. "The consumer is still a social animal, and people, in spite of all the complaints about long lines and the rest of it, still like to shop and go out in the world. Americans are not the type to squirrel away and never come out, so the challenge for us is to make our stores as exciting as possible and more convenient."

Brick-and-mortar branding, however, doesn't always translate online. The same way such tradi-

BUY CYCLES

(Continued from preceding page)

president **Jim Caparro**, have said publicly that they are spending too much money on attracting consumers once they're already in the store and not enough on driving them into the store. Some retailers agree.

Bob Douglas, VP of purchasing for HMV Record Stores, says, "We've always been reluctant to and never have sold real estate. We've always tied it in with advertising support. We have not taken the approach of some of our customers, who believe customers are driven by what's in front of them."

But most merchants feel that the proper positioning of product is an enticement to buy, especially during the crucial holiday season, when shoppers are looking for the right CDs as gifts for parents, friends, spouses, and siblings.

John Grandoni, director of purchasing for National Record Mart, says, "The front 20 feet from the door has the hottest product, and it's so strong and diverse this year it grabs people's attention."

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Sue Bryan, GM of music and video for J&R Music World, adds, "Price and position will affect the sale of some product. If it's visible and they know the name of it, they're more likely to buy it."

Perhaps labels and retailers alike can maximize in-store visibility by determining what kinds of customers are most likely to be induced by it to spend money on music.

Strategic, a joint venture of Strategic Media Research and the Left Bank Organization, has broken out the findings by demographics, from which some interesting points can be drawn. The males most likely to be persuaded by store displays are those aged 35 to 44 (16.1% listed the factor), while for females it was the 45-54s who named instore visibility most often (16.3%). That might be because these middle-agers are less likely to listen to music on the radio or watch music videos.

Store setups also seem to attract more highly educated consumers than others. The highest percentage naming in-store visibility (16.6%) had advanced degrees.

When the results were broken out according to region, it was the Mountain states that held the greatest percentage of consumers influenced by the merchandising in stores (16.9%).

Strategic also correlated the findings with the radio formats that people listen to. Classical radio fans were overwhelmingly seduced by store positioning of product (30.6%). On the other end of the scale, listeners of the jazz/AC format were the least likely (7.2%) to be swayed by displays.

Because consumers who buy singles tend to be avid listeners of radio, it is not surprising that singles purchasers are less likely than the average consumer to learn about new releases in the stores (11.5%).

And, when record club members were polled, only 8.7% said they found out about the last album they bought by seeing it in a store. Some could see this as evidence that those who buy from clubs don't purchase from stores, while others could view the glass as half full and say the figure shows that those who buy by mail do in fact patronize the record shops. tional book stores as Barnes & Noble have had to play catch-up with online giant Amazon, many music retailers have hesitated, and, some say, lost market share as a result.

Says one source from an online retail entity, "Look at what things [on the Internet] were just two years ago. It was all these tiny sites and James' or Mary's Web page. Then corporate America started sniffing around. Everything blew up and went nuts. Had stores like Tower not been so lax early on, it would have been a lot more difficult for us to get as established as we are now."

The problem in translating a brand to the Internet, says Delhagen, may be a general absence of consumer loyalty toward music stores.

"Of all the [retail] categories I can think of, people are probably least attached to record-store brands," she says. "A disc is a disc

'The bottom line is building your branding, positioning, and, ultimately, market share'

is a disc."

However, another traditional retail source who requested anonymity does not believe such entities as CDnow or N2K pose an immediate threat to stores.

"Comparing [traditional retail and online retail] is like comparing apples and oranges," says the source. "I haven't seen enough information to suggest that one is taking from the other, because people who purchase online don't usually purchase at regular retail stores."

While forecasts for new online music retail ventures may be gray, it's not stopping some from entering the business.

AltVideos (www.altvideos.com), for example, plans to add its retail outlet, AltStore, to its existing online music video streaming channel in January (Billboard, Dec. 6).

Meanwhile, companies like Orange, Calif.-based swing music specialist Hepcat Records are optimistic that, much like traditional record retailing, there will always be space for specialty stores.

Hepcat owner Gabby Castellana says the company, which began its Web site more than a year ago to supplement its mail-order business, maintains a clientele that is unlikely to defect to larger online retailers.

ers. "There is still room for the niche thing online, just like there's room for indie labels and distributors," says Castellana. "I'm not really in competition with these bigger companies, because they aren't doing what we're doing and probably don't move much swing product. We're trying not to cross paths with each other."

newsline...

REAL NETWORKS, an Internet broadcasting company, went public with an offering of 3 million shares at \$12.50 each, raising \$37.5 million. The stock jumped 43% to close at \$17.875 in its first day of trading. The company, which broadcasts over World Wide Web sites through its RealAudio software, posted a net loss of \$3.8 million in 1996 on \$14 million in revenue.

SPEC'S MUSIC reports a net loss of \$929,000 on revenue of \$14.2 million in the first fiscal quarter, which ended Oct. 31, compared with a loss of \$821,000 on \$15.8 million in revenue in the same period a year ago. Revenue was down because the company operated fewer stores this year. Sales from outlets open at least a year dropped 3%. The net loss was higher than last year's because in 1996 Spec's booked a \$482,000 income tax benefit.

NAVARRE, an independent distributor of music, says it has formed an exclu-

sive three-year national retail distribution deal with J-Bird Music Group, an Internet-based music label. Releases from J-Bird in the first quarter of 1998 will include such titles as "Greatest Hits Live—The Spirit Lives On" by the Guess



Who and "The Fraternal Order Of The All" by Andrew Gold.

HANDLEMAN reports that music sales in the second fiscal quarter rose 9% to \$178.7 million from the same period last year on the success of best-selling albums by Spice Girls, LeAnn Rimes, Hanson, and others. Video sales declined 61% to \$37.8 million as major accounts increased their direct purchases of product from video suppliers.

The distributor also announces that its top music executive, Jerry Adams, will retire at the end of the year. Replacing him as senior VP of music will be Sam Milicia, currently senior VP of operations. Adams started at Handleman in 1957, left in 1974 to spearhead growth at the Harmony House chain, and returned to Handleman in 1990.

SENSORMATIC ELECTRONICS, the marketer of electronic anti-theft systems to music and video retailers, says the National Retail Security Survey, which it commissioned in part, shows that retailers lost \$25.7 billion in 1996 from employee theft, shoplifting, administrative error, and vendor fraud. Inventory shrinkage amounted to 1.77% of total retail sales. The biggest component of the shrinkage was employee theft, at 41.4%. The product category with the highest percentage of shrinkage was books and magazines, at 4.12%.

SUPERSONIC BOOM, an online music company that sells custom CDs over the Internet (www.superSonicBOOM.com), is offering through Jan. 15 custommade holiday CDs from a catalog of more than 700 Christmas and Hanukkah songs. Tracks were licensed from such labels as Amherst, Brentwood, Intersound, Laserlight, Lightyear, Madacy, Magnum, Newport Classic, Rounder, Rykodisc, and TKO. The Arlington, Va.-based company's entire catalog consists of more than 40,000 tracks.

MOOVIES, operator of 267 video stores, reports that sales from stores open at least a year plummeted 12% in the third fiscal quarter because of weaker releases, an increased number of openings of competing stores, and "overall industry softness." Revenue rose to \$27.4 million from \$22.1 million because of the addition of 51 new stores and 23 acquired stores. The net loss for the quarter was \$12.6 million. In the same period last year, the retailer posted net income of \$541,000. Moovies has announced that it is to be acquired by another retailer, Video Update.

VALLEY ENTERTAINMENT has formed a five-year production and distribu-



tion joint venture with Honest Entertainment Group. Honest, a division of OneMusic Corp., will supply 30 titles to Valley that will go to retail through Distribution North America. The label has produced albums by such artists as Toni Tennille and Charley Pride as well as a number of Celtic music releases. Valley Entertainment is a division of Valley Records, based in Santa Fe, N.M., and founded by

Barney Cohen,

DOVE ENTERTAINMENT, a producer of audiotapes and books, reports a net loss of \$1.4 million for the third fiscal quarter, compared with a loss of \$262,000 a year ago. The company says that sales from publishing operations, which include audiobooks, declined 31%. Since June, Dove has written off \$606,000 in production costs for audiobooks and printed books and says it has "initiated steps to improve the overall marketability of the audiobook product." Overall revenue rose 11% in the quarter to \$6.2 million because of the delivery of a movie Dove produced, "Unwed Father," to ABC.

TDK reports that sales of recording media increased 6.9% to 74.8 billion yen (\$618.8 million) in the six months that ended Sept. 30. Tokyo-based TDK says that "strength in the overseas videotape market outweighed unfavorable conditions in the domestic audiotape market." MiniDiscs and recordable CDs "continued to post solid sales gains in Japan and abroad."

EXECUTIVE TURNTABLE

HOME VIDEO. NBA Entertainment Inc. in New York promotes **Adam Silver** to president/COO. He was senior VP.

DISTRIBUTION. BMG Distribution in New York promotes **Steve Nurme** to director of special market audio sales. He was director of interactive sales.

Rod Linnum is promoted to VP of sales, associated labels, at Universal Music and Video Distribution in Los Angeles. He was director of associated labels.

Handleman Co. in Troy, Mich., names Michael Beauregard VP of business development. He was executive director of strategic planning at Macam Corp.

MUSIC VIDEO. Linda Alexander is promoted to senior VP of corporate communications at MTV Networks West Coast in Santa Monica, Calif. She was VP of corporate communica-

c. o n o s.

SILVER

NURME

tions.

RELATED FIELDS. Ticketmaster-Southeast in Atlanta names **Karen Swopes** GM. She was regional VP at Feld Entertainment.

Universal Studios Operations Group in Universal City, Calif., promotes **Dave Clark** to senior VP of finance. He was senior VP/controller.

Showtime Networks Inc. in Los Angeles names **Sara Fischer** VP of production, motion pictures. She was producer of the ABC-TV series "C-16."

HMV Changes Buying Strategy But Stays Decentralized

BEGINNING IN JANUARY, HMV, a primary champion of allowing individual stores to buy their own product, will have the purchasing staff in its Stamford, Conn., headquarters buy all major new releases. But don't dare use the "c" word (centralized) to describe the new purchasing approach within earshot of Bob Dou-

glas, VP of purchasing for the 16unit chain. Douglas says that the move was designed "to create some efficiency in our store operations without changing the philosophy of HMV, which will always be decentralized management. Our stores will continue to have accountability for inventory and tailoring [their] range to meet the local environment."

He points out that the company is not going to a centralized warehouse and that stores will continue to be drop-shipped. Also, reorders will be placed at the store level, he says.

Nonetheless, the change was made to achieve several objectives, according to Douglas. "We want to get consistency of buying to take advantage of discounts available, and we want to leverage our purchasing power to get as many ad dollars as possible," he says.

DURING THE WEEK of Nov. 17,

three major accounts—Blockbuster

Music, Target, and Musicland-made

the rounds of the majors in New

York. Blockbuster brought around its

new music team, now headed by

Dean Wilson, senior VP/general

merchandise manager, with Cindy

Barr serving as VP of music mer-

chandising, Curt Andrews as VP of

product merchandising and promo-

tions, and Renee Geddis as director

of product promotions. According to

sources who attended the meeting,

Blockbuster Video will reduce its

music exposure. It had put about 300-

400 titles in all of the rental stores

and then upped titles to nearly 2,000

in some 800 stores. Most of the latter

to 400-title level, according to

The change will also benefit customers, as it will free up store employees' time so that they can more effectively sell to shoppers and improve merchandise presentation.

las-based company apparently has hired a headhunter to search for a president to head up the Blockbuster Music chain, reliable sources tell Retail Track. Over the past six months, Blockbuster Entertainment is

tributors.

by Ed Christman

options for its Blockbuster Music operation, including

out a "book" on the street. In looking for a president, it's clear that Blockbuster Entertainment is preparing for all contingencies.

sources. Sources also report that

Blockbuster will stop buying classi-

cal music directly from the majors

and will turn to Valley Record Dis-

In other Blockbuster news, the Dal-

said to have explored a number of

Meanwhile, Target, which runs 800 discount department stores, was in town to talk about, among other things, its new children's departments, which are located adjacent to the music and video departments. The children's departments will carry video, audio, and books, according to label executives who attended meetings with the Minneapolis-based chain.

As for Musicland, the chain's marketing team was in town to talk about upcoming plans, including cross-promotions with Pepsi and Sears slated for next year. The chain's projects, as laid out at the meetings, received high marks from sources.

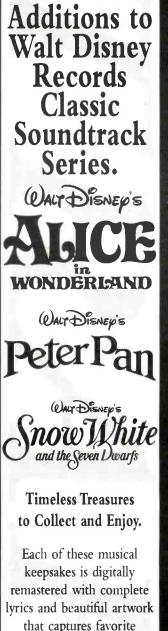
having informal discussions with other music chains about possible mergers, sources sav. But it hasn't shopped the chain and put







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Revenant Set Shows Reverence For Early Folkie Boggs

WHAT'S UP, DOCK? No reissue released this year was more important than Smithsonian Folkways' "Anthology Of American Folk Music," Harry Smith's rich 1952 compendium of 1927-32 commercial recordings (Billboard, June 21).

On Jan. 20, guitarist John Fahey's Nashville-based label Revenant Records will release a set that will effectively piggyback the success of the "Anthology" reissue: "Country Blues: Complete Early Recordings (1927-29)," a comprehensive, lavishly packaged collection devoted to the first works of banjoist/vocalist Dock Boggs.

Modern listeners—including a new generation of folklorists and folk musicians-first encountered Boggs on Smith's "Anthology," which included two stunning 1927 sides, "Sugar Baby" and "Country Blues," among its 84 selections. Even today, the effect of his music is startling: Boggs boasted a voice so astringent it could probably clean a wound, and his banjo style, which eschewed the conventional clawhammer attack for a bluesy stream of guitar-like single notes, was a striking anomaly for its day. His songs-full of drunkenness, wrecked love, and impending doom-were as unsettling as any on Smith's compilation.

As was his wont, Smith offered scant biographical information about Boggs. According to later sources, he was born Moran Lee Boggs in 1898 in the coal mining town of West Norton, Va. Though he pursued music as a youth, learning what he could from local black musicians, he recorded only 12 commercial sides, eight for Brunswick in 1927 and four for Lonesome Ace in 1929.

At the insistence of his wife, Boggs gave up music and went back to mining. More than 30 years after he first entered a studio, he was rediscovered during the '60s folk revival; he appeared at several prestigious folk festivals and recorded three albums for Folkways, which also released an album of interviews with Boggs by folklorist/musician Mike Seeger, before his death in 1971.

Just as the original release of Smith's "Anthology" helped ignite a wave of interest in the long-hidden artists on the set during the '50s,



by Chris Morris

Smithsonian Folkways' popular reissue may be performing the same feat in the '90s. By any measure, the rerelease has been a smash hit: Revenant label manager Dean Blackwood estimates that the "Anthology" will hit sales of 30,000 units-an incredible feat, considering that the six-CD set is retailing in the \$65-\$75 range.

Fahey, who calls Boggs "a major, major talent" in the notes he contributed to the "Anthology" reissue, felt the time was right for a reissue of the banjo player's original sides, previously released on an LP on Folkways' subsidiary RBF (and recently available only as a custom-burned CD from Smithsonian Folkways).

Revenant has distinguished itself in its first year of existence with reissues of what Fahey calls "raw music" by such diverse talents as guitar experimentalist Derek Bailey, avant-garde jazz pianist Cecil Taylor, bluegrass giants the Stanley Brothers, and Ohio blues/punk duo the Bassholes, as well as a stellar collection of prewar gospel blues, "American Primitive Vol. " But it plans to outdo itself with its Boggs release, the packaging of which may equal that of the lavish "Antholo-

gy." "Country Blues" will be released in a hard-bound package containing a 64-page book with rare photos and liner notes by critics Greil Marcus (adapting his chapter on Boggs from his current book, "Invisible Republic,' which also dwells deeply on the "Anthology"), Jon Pankake, and Charles Wolfe.

The 21-track disc will include Boggs' 12 original recordings, five previously unreleased alternate takes of his Lonesome Ace sides, and four tracks by Boggs' Virginia contempo-raries Bill Shepherd and Hayes Shepherd. The music is simply splen-

did and a textbook example of the way in which the styles of white hillbilly musicians and black bluesmen crashed into each other with rewarding results.

"Country Blues"-which, like the "Anthology," is distributed by Koch International—should be warmly received by listeners who found the "Anthology" a revelation. And Revenant is already plotting a sequel of sorts: Among the label's forthcoming releases is "King Of The Clawhammer Banjo," a set devoted to another "Anthology" talent, Kentucky picker **Buell Kazee**.

LAG WAVING: Before there was "insurgent country," "alt.country," a 'No Depression" scene, or even Uncle Tupelo, there was Freakwater.

Ôn Jan. 20, the wonderful neocountry band, fronted by vocalists Janet Beveridge Bean and Catherine Ann Irwin, will release its fifth album, "Springtime," on Chicago's Thrill Jockey Records. The group, which released its first album in 1989, was well ahead of the legions of contemporary alt.country trend-hoppers.

Bean confesses that she finds her group's venerated position among the alt.country crowd odd: "It's this weird place to be.

Chicago-based Bean (who also plays in the decade-old rock band Eleventh Dream Day with her husband, Rick Rizzo) and her Louisville, Ky.-based partner Irwin have known each other since they were teenagers, when they first irreverently dipped into country music.

"Catherine had always had a strong background in English folk music and Irish folk music," Bean recalls. "Then the Carter Family, her family brought that to her ... Catherine was incredibly influenced by [bluegrass performer] Hazel Dickens.'

Bean adds, "We were both punk rock kids back in 1980, playing in punk rock bands. We started singing these Tammy Wynette songs in her apartment.'

These first droll stabs at country and bluegrass eventually metamorphosed into a mature style drawing on classic covers and authentic-sounding originals, mostly penned by Irwin. 'Springtime" is the first Freakwater album comprising totally original material and contains such outstanding tunes as "Louisville Lip," a mourn-ful homage to Irwin's fellow Louisvillian Muhammad Ali; the biting "One Big Union"; and the affecting ballad 'Lorraine.

Today, Bean has little patience with come-lately alt.country outfits that take a less-than-devout approach to the music.

"I certainly don't have a whole lot of interest in or respect for bands that take bluegrass and turn it into a joke phenomenon," she says. "When that sort of attitude prevails . . . I find that to be just awful, just dreadful, sheer mockery.

Freakwater's rep among the new country bands led Steve Earle's WEA-distributed label, E Squared, to woo the act last year. But Bean and Irwin-who have released two other albums on Thrill Jockey, which also reissued their 1991 album, "Dancing

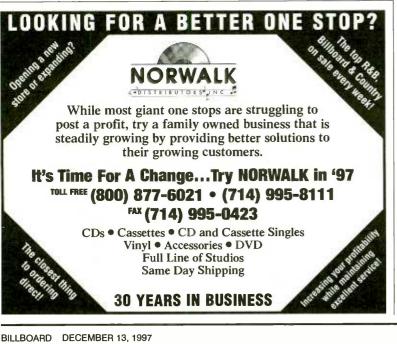
Under Water," earlier this yearopted to stay among the indies.

'The industry generally looks for people they can figure out how to handle," Bean says. "I think they had trouble with us, with the Steve Earle thing.

Now approaching its ninth year of existence, Freakwater continues to appeal to a diverse audience. Bean says with a laugh, "We got this great letter [from someone in Ohio] ... He said we were his favorite band, even more than Motorhead."

Freakwater, which also includes longtime bassist David Gay and ex-Wilco multi-instrumentalist Max Konrad Johnston, will tour the Midwest, East, and Southeast Feb. 4-24. then hit the West Coast March 1-9.





Merchants & Marketing

LOCAL VID SHOWS PROVE SALES POTENTIAL

(Continued from page 64) ing on a Tower video wall and display

rack in the store. "We are told by Tower that they inventory the rack every other day, sometimes daily, and keep track of what's selling and what's not," says Carchidi. "As everybody knows, space at a store like Tower is at a premium. We wouldn't keep it if it wasn't selling. The stuff we put in the rack is new music, and it's a good springboard for the new releases seen on 'Rage.'"

The show also co-promotes in-store appearances and performances. "Rage" sets them up and promotes them on the show, then tapes them and runs them on the program. These appearances can bring 50 to 100 people into the store, or, in Marilyn Manson's case, many hundreds, according to Carchidi.

At the Tower Records store in Costa Mesa, Calif., which is known as Tower at the Lab, sales are increasing through an association with "Are-Oh-Vee," a weekly alternative rock show reaching the entire Los Angeles market via broadcast commercial station KDOC.

Producer Scott Barrett reports, "When a label buys an ad on the show, we'll tag the spot as available at Tower at the Lab, and the album will be put in an 'Are-Oh-Vee' rack. We'll set it up if a label wants a band to come do an instore, and we'll shoot interviews with the bands from there."

Barrett is looking to further his Tower connection with an offshoot of his show's Internet involvement. He wants to set up computers for surfing the Net in the store. The show's World Wide Web site would serve as the home page, and from there Net surfers could find out what's going on with the show, the store, and new music.

"Shaheen Sadegi [who runs the store] is begging us to keep coming back because he knows the Lab is benefiting. He continues to purchase advertising and has us do events there," claims Barrett. "It definitely benefits the record labels, because when more than 60% of the population is not hooked up to cable, we're the only source for music video for more than half the population in Southern California. If people think MTV is important, they have to look at the cable numbers in other markets as well."

Stefan Goldby, associate producer of Denver's "Music Link," "Punk TV," and "BPM" (which reaches 2½ million homes via PBS station KBDI-TV), is emphatic about the influence of local video on record sales. His shows have tie-ins with independent super-store Twist & Shout and two Wax Trax out-



The "JBTV" display at the Crow's Nest Music store in Chicago. Pictured above is show host Jerry Bryant.



Artist Robben Ford's in-store appearance at the Compact Disc Den in North Arlington, N.J., was taped for the video show "PowerPlay," which is owned and programmed by Kevin Ferd. Pictured, from left, are Tony Nardini, owner, Compact Disc Den; Ford; Ferd; and Jon Valhala, product manager, GRP Records.

lets (in Denver and Boulder, Colo.), and Goldby cites examples of sales success stories. "We had a special edition of 'BPM' [the dance show] featuring the 'DeConstruction Presents' project. The week we played it, sales went from four pieces to 40 pieces. It was the same when we played Reel Big Fish. Displays reinforce what's played on the show. Music video has been around for so long, but this takes it to the next level."

He goes on to say that record labels see the value in shows that make things happen. He describes this process as walking a delicate line between entertainment and generating sales. Chicago's Crow's Nest Music is

Chicago's Crow's Nest Music is aligned with broadcast clip show "JBTV," which reaches 4 million households. The store has a prominent 6-foot cabinet holding a monitor that runs a loop of the show and a CD display rack that can introduce a buyer to something new or reinforce what he or she might have already seen on TV.

Producer Armando Zapata says, "We have success story after success story. We know the display is working, because we have fan club cards at the display, and we've gotten a lot of them. It's near DePaul University, so we get a lot of college kids. I think it also helps that we're on broadcast television, so that people can find us in the TV Guide."

"JBTV" also produces what Zapata calls "rock'n'roll infomercials" for the labels and 30-second album ad spots; it also often devotes an entire one-hour show to an artist, which will then run in the store. "With Seven Mary Three I heard that their sales figures already peaked. But then [after we did a promotion] they sold an additional 25 units in a weekend," says Zapata.

"We have contests so people have to go to the register to be eligible to win," says Jay Berrocal, executive producer of Rochester, N.Y.-based "Video Hits," regarding the show's relationship with retail chain Media Play. While the show reaches 296,000 households via Time Warner Cable, its videos are also shown in the store, corresponding to a "Video Hits" rack and listening post.

"People say they saw something on the show, and they ask for something that's sometimes not available yet. We get immediate feedback from the store; that's how we find out we're impacting sales. We know the demographic," states Berrocal.

R&B video outlet "Hot Traxx," carried via Cox Cable in San Diego and Dimension in Riverside, Calif., deals with both Dean's Records and Spin Off Records.

"In the beginning, labels would ask if you had this kind of connection, and that would be part of their criteria for video service, because they are about selling records," says show producer David Law. "We are basically about creating foot traffic, not in it for our own image. We tell people to go to the store to get posters or a movie pass. We take an artist into the store and shoot them and use the footage for the show. The indie stores struggle the same way we do, like with getting product from the major acts. A lot of times these guys have to wait. People will come in and ask for something after they saw a particular video. We don't have urban radio [in our market]. We can be on something six weeks before hit radio will pick it up. Then radio will say it's brand new, but we've already been on this thing. We get calls from record labels and they compare SoundScan to radio play and video play and can tell who is effective and who's not. That tells the truth.'

Billboard.

Approaching two years on the air, "Philly Rhythm & Rock," produced by Jerry Leazer, has ties with two of the larger stores in Center City, Pa., Armand's and Phillies, the latter having 20 TV sets that play the show. Also, fliers to promote the show go into customers' bags, while the show and stores co-promote artist appearances. "We tape some of the customers with the artists, and people see themselves on TV, creating a positive environment for the show and store," says Leazer.

Now Leazer has immersed himself in his own retail concerns. He has set up a sales entity through the Internet that allows every title from the show to be purchased. More recently, Leazer opened his own retail store, also called Philly Rhythm & Rock.

"The two-hour show [which reaches 125,000 households via Wade Cable, soon to increase with the addition of Greater Media Cable] is an advertising vehicle for my store. Our store sponsors each video: After each video there will be a 15-second spot for the store to encourage people to come down and buy the music," says Leazer.

The store's cashier stand incorporates a TV set, and it continually plays the show in addition to monitors that face the street.

"We're not concentrating on retail instead of the show," says Leazer. "It's a symbiotic relationship. I'm disgruntled with what I consider lack of support from the labels. I don't think anyone has a firm grasp or that they utilize the synergistic effect. There are some promotion people more adept at it than others and getting the larger reward. There are people trying to get a better grip in terms of their investment. Anyone working with us gets a lot of bang for their buck."

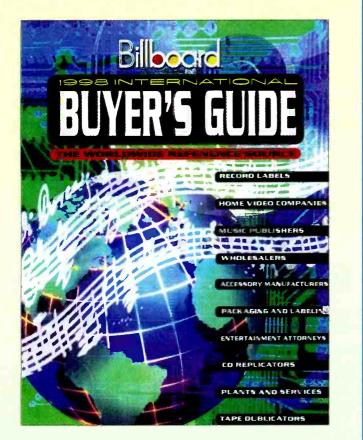
While the most common co-ventures between shows and retailers consist of monitor displays, specially placed CD racks, co-promoted in-store appearances and performances, and store tags on ad spots, programmers additionally influence music sales through such added-value elements as printed materials, Web sites, contests, and more.

| | | | DECEMBER 13, 19 |
|-----------|-----------|---|--|
| T | |) Christma | as Albums. |
| EEK | EEK | COMPILED FROM A NATIONAL SAMP REPORTS COLLECTED, COMPILED, A | LE OF RETAIL STORE AND RACK SALES ND PROVIDED BY <u>SoundScan</u> * |
| THIS WEEK | LAST WEEK | ARTIST | TITL UG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) |
| 1 | 1 | HANSON | D. 1 ★ ★ |
| 2 | 2 | MERCURY 536717 (11.98 EQ/17.98) MANNHEIM STEAMROLLER | CHRISTMAS LIV |
| 3 | 3 | AMERICAN GRAMAPHONE 1997 (10.98/14.98) VARIOUS ARTISTS | A VERY SPECIAL CHRISTMAS |
| 4 | 4 | A&M 540764 (11.98/17.98) KENNY G ▲ ⁷ | MIRACLES — THE HOLIDAY ALBU |
| _ | | ARISTA 18767 (10.98/16.98) | THE GIF |
| 5 | 5 | WINDHAM HILL 11242 (10.98/16.98) | CHRISTMAS IN THE AIR |
| 6 | 7 | AMERICAN GRAMAPHONE 1995 (10.98/17.98) | |
| 1 | 6 | EPIC 68750 (10.98 EQ/17.98) | |
| 8 | 9 | COLUMBIA 64222 (10.98 EQ/16.98) | MERRY CHRISTMA |
| 9 | 10 | HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98) | WHEN MY HEART FINDS CHRISTMAS |
| 10 | 11 | MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/14.98) | |
| 11 | 8 | MICHAEL BOLTON ▲ THIS COLUMBIA 67621 (10.98 EQ/17.98) | S THE TIME — THE CHRISTMAS ALBUN |
| 12 | 17 | MANNHEIM STEAMROLLER▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/14.98) | CHRISTMA |
| 13 | 12 | VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98) | DISNEY'S CHRISTMAS COLLECTION |
| 14 | 15 | AMY GRANT ▲3 A&M 540001 (10.98/16.98) | HOME FOR CHRISTMA |
| 15 | 13 | VARIOUS ARTISTS | A COUNTRY SUPERSTAR CHRISTMA |
| 16 | 16 | HIP-0 40066/UNIVERSAL (6.98/11.98) BARBRA STREISAND ▲4 | A CHRISTMAS ALBUN |
| 17 | 20 | COLUMBIA 9557 (5.98 EQ/9.98) | A CHRISTMAS TOGETHER |
| 18 | 18 | LASERLIGHT 12761 (3.98/5.98) VARIOUS ARTISTS | CELTIC CHRISTMAS II |
| _ | | WINDHAM HILL 11233 (10.98/16.98) | STAR BRIGH |
| 19 | 21 | MERCURY 532827 (11.98 EQ/17.98) | A VERY SPECIAL CHRISTMAS |
| 20 | 29 | A&M 213911 (10.98/16.98) | A WINTER'S SOLSTICE V |
| 21 | 25 | WINDHAM HILL 11220 (10.98/16.98) CROSBY/SINATRA/COLE | IT'S CHRISTMAS TIM |
| 22 | 37 | LASERLIGHT 15152 (3.98/6.98) | |
| 23 | 24 | KENNY ROGERS MAGNATONE 108 (10.98/16.98) | THE GIF |
| 24 | 19 | BARNEY BARNEY PUBLISHING 9517 (8.98/11.98) | HAPPY HOLIDAYS, LOVE BARNE |
| 25 | 27 | JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98) | CHRISTMAS ISLAN |
| 26 | 23 | WESTWIND ENSEMBLE CHRIST | MAS TRIBUTE TO MANNHEIM STEAMROLLER |
| 27 | 26 | NEIL DIAMOND ▲ COLUMBIA 52914 (7.98 EQ/11.98) | THE CHRISTMAS ALBUM |
| 28 | 31 | VARIOUS ARTISTS INTERSOUND 1631 (5.98 CD) | NUTCRACKER CHRISTMAS |
| 29 | 35 | VINCE GUARALDI | A CHARLIE BROWN CHRISTMA |
| 30 | _ | FANTASY 8431 (10.98/15.98) TRANS-SIBERIAN ORCHESTRA | CHRISTMAS EVE AND OTHER STORIES |
| 31 | 28 | LAVA/ATLANTIC 92736/AG (10.98/16.98) ELVIS PRESLEY | IF EVERY DAY WAS LIKE CHRISTMAS |
| 32 | 38 | RCA 66482 (11.98/16.98) BING CROSBY | WHITE CHRISTMAS |
| | | LASERLIGHT 15444 (3.98/6.98) NAT KING COLE ● | THE CHRISTMAS SONO |
| 33 | 40 | CAPITOL 46318/EMI-CAPITOL (7.98/11.98) RAY BOLTZ | A CHRISTMAS ALBUN |
| 34 | 22 | WORD 68512/EPIC (10.98 EQ/16.98) | CHRISTMAS INTERPRETATIONS |
| 35 | 34 | MOTOWN 636365 (10.98/16.98) | |
| 36 | 14 | WALT DISNEY 60948 (9.98/15.98) | E BEAST: THE ENCHANTED CHRISTMA |
| 37 | 30 | VINCE GILL A MCA (NASHVILLE) 10877 (10.98/15.98) | LET THERE BE PEACE ON EARTH |
| 38 | - | REBA MCENTIRE A MCA (NASHVILLE) 42031 (2.98/5.98) | MERRY CHRISTMAS TO YOU |
| 39 | 39 | THE CARPENTERS • A&M 215173 (10.98/14.98) | CHRISTMAS PORTRAI |
| 40 | _ | GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 98742/EMI-CAPITOL (10. | BEYOND THE SEASON |

DECEMBER 13, 1997

○ 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. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1997, Billboard/BPI Communications, Inc.

Billboard's 1998 International Buyer's Guide



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

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2

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| T. | | d _® December 13, | |
|--------|--------------|--|----------------------|
| | Dp | Pop. Catalog Album | 5 |
| WEEK | LAST WEEK | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TOTAL CHART WEEKS |
| | 1 | ★ ★ NO. 1 ★ ★ KENNY G ▲ ⁷ ARISTA 18767 (10.98/16.98) MIRACLES — THE HOLIDAY ALBUM 19 weeks at No. 1 | 46 |
| 2 | 5 | MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1995 (10.98/17.98) | 34 |
| | 9 | MARIAH CAREY ▲3 MERRY CHRISTMAS COLUMBIA 64222 (10.98 EQ/16.98) | 38 |
| | 10 | HARRY CONNICK, JR. ▲ WHEN MY HEART FINDS CHRISTMAS COLUMBIA 57550 (7.98 EQ/11.98) | 39 |
| | 12 | MANNHEIM STEAMROLLER ▲ ⁵ A FRESH AIRE CHRISTMAS AMERICAN GRAMAPHONE 1988 (10.98/14.98) | 81 |
| ; | 8 | MICHAEL BOLTON ▲ THIS IS THE TIME — THE CHRISTMAS ALBUM COLUMBIA 67621 (10.98 EQ/17.98) | 18 |
| 1 | 20 | MANNHEIM STEAMROLLER ▲ ⁵ CHRISTMAS AMERICAN GRAMAPHONE 1984 (10.98/14.98) | 62 |
| 3 | 13 | VARIOUS ARTISTS DISNEY'S CHRISTMAS COLLECTION WALT DISNEY 60887 (10.98/16.98) | 7 |
| , | 15 | AMY GRANT ▲ ³ HOME FOR CHRISTMAS | 51 |
| 0 | 2 | SOUNDTRACK ▲ ³ THE LITTLE MERMAID WALT DISNEY 60946 (10.98/16.98) | 62 |
| 1 | 6 | SOUNDTRACK ▲* GREASE POLYDOR 825095/A&M (10.98/17.98) A CHRISTMAS ALBUM BARBRA STRFISAND ▲* A CHRISTMAS ALBUM | 230 |
| 2 | 17 | COLUMBIA 9557 (5.98 EQ/9.98) | 51 |
| 3 | 25 | JOHN DENVER & THE MUPPETS▲ A CHRISTMAS TOGETHER LASERLIGHT 12761 (3 98/6 98) METALLICA ▲ ¹⁰ METALLICA | 14 |
| 4 | 3 | METALLICA → METALLICA ELEKTRA 61113*/EEG (10.98/16.98) VANESSA WILLIAMS ● STAR BRIGHT | 329 |
| 5 | 26 | PINK FLOYD ▲ ¹³ DARK SIDE OF THE MOON | 12 |
| 6 | 7 | CAPITOL 46001*/EMI-CAPITOL (9.98/15.98) Drift of D2 of the disord VARIOUS ARTISTS ▲² JOCK JAMS VOL. 1 | 1080 |
| 7 | 14 | TOMMY BOY 1137 (10.98/15.98) FLEETWOOD MAC ▲ ⁴ GREATEST HITS | 123 |
| 8 | 11 | WARNER BROS. 25801 (9.98/16.98) VARIOUS ARTISTS ▲ ² A VERY SPECIAL CHRISTMAS | 277 |
| 9 | 46 | A&M 213911 (10.98/16.98) MASTER P GHETTO'S TRYING TO KILL ME | 63 |
| 0 | 4 | NO LIMIT 50696*/PRIORITY (10.98/16.98) CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME | 4 |
| 1 | - | LASERLIGHT 15152 (3.98/6.98) ALAN JACKSON ▲ ³ THE GREATEST HITS COLLECTION | 37 |
| 2 | 18 | ARISTA (NASHVILLE) 18801 (10.98/16.98) KENNY ROGERS THE GIFT | 110 |
| 3 | 35 | KENNY ROGERS THE GIFT MAGNATONE 108 (10.98/16.98) CHRISTMAS ISLAND | 7 |
| 4 5 | 43 | ELTON JOHN ▲ ¹³ GREATEST HITS | 16 402 |
| 6 | 34 | ROCKET 512532/A&M (7.98/11.98) WESTWIND ENSEMBLE CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER BRENTWOOD 60353 (9.98/13.98) | 7 |
| 7 | 39 | NEIL DIAMOND A COLUMBIA 52914 (7,98 EQ/11.98) | 44 |
| 8 | | VARIOUS ARTISTS NUTCRACKER CHRISTMAS INTERSOUND 1631 (5.98 CD) | 1 |
| 9 | 21 | BOB SEGER & THE SILVER BULLET BAND ▲ ³ GREATEST HITS CAPITOL 30334*/EMI-CAPITOL (10.98/15.98) | 162 |
| 0 | 23 | NO DOUBT ▲ [®] TRAGIC KINGDOM TRAUMA 92580*/INTERSCOPE (10.98/16.98) | 100 |
| 1 | - | VINCE GUARALDI A CHARLIE BROWN CHRISTMAS | 26 |
| 2 | _ | TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (10.98/16.98) CHRISTMAS EVE AND OTHER STORIES | 4 |
| 3 | 44 | ELVIS PRESLEY IF EVERY DAY WAS LIKE CHRISTMAS RCA 66482 (9.98/15.98) | 15 |
| 4 | 22 | JAMES TAYLOR ▲ " GREATEST HITS WARNER BROS. 313* (7.98/11.98) | 371 |
| 5 | _ | BING CROSBY WHITE CHRISTMAS LASERLIGHT 15444 (3.98/6.98) | 17 |
| 6 | | NAT KING COLE ● CAPITOL 46318/EMI-CAPITOL (5.98/11.98) THE CHRISTMAS SONG BOYZ II MEN ▲ ² MOTOWN 636365 (10.98/16.98) CHRISTMAS INTERPRETATIONS | 45 |
| 7 | | BOT2 II MENA* MOTOWN 636365 (10.98/16.98) SHANIA TWAIN ▲ ¹⁰ THE WOMAN IN ME | 42 |
| 8 | 24 | VINCE GILL LET THERE BE PEACE ON EARTH | 144 |
| 9 | | BOB MARLEY AND THE WAILERS ▲ ⁹ LEGEND | 42 |
| 0 | 28 | TUFF GONG 846210*/ISLAND (10.98/17.98) REBA MCENTIRE ▲ MERRY CHRISTMAS TO YOU | 442 |
| | - | MCA (NASHVILLE) 42031 (2.98/5.98) FLEETWOOD MAC 17 RUMOURS | 15 |
| 2 | 30 | WARNER BROS. 3010 (7.98/15.98) METALLICA ⁵ AND JUSTICE FOR ALL | 152 |
| 3 | 19 | ELEKTRA 60812/EEG (10.98/16.98) ALANIS MORISSETTE A ¹⁵ JAGGED LITTLE PILL | 402 |
| 4 5 | 29 | MAVERICK 45901/WARNER BROS. (10.98/16.98) | 49 |
| 5 6 | | A&W 215173 (10.98/14.98) GARTH BROOKS ▲ ³ BEYOND THE SEASON CAPITOL (NASHVILLE) 98742/EMI-CAPITOL (7.98/11.98) BEYOND THE SEASON | 49 59 |
| .7 | 33 | SARAH MCLACHLAN ▲2 NETWERK 18725/ARISTA (10.98/15.98) | 168 |
| 8 | 27 | JOHN DENVER ● JOHN DENVER'S GREATEST HITS RCA 10374 (10.98/) 6.98) | 182 |
| 9 | | ELVIS PRESLEY ▲ ² ELVIS' CHRISTMAS ALBUM | 34 |
| D | | RCA 15486 (9.98/15.98) VARIOUS ARTISTS▲ A VERY SPECIAL CHRISTMAS 2 A&M 540003 (10.98/16.98) | 39 |

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. IS indicates past or present Heatseeker title. @1997, Billboard/BPI Communications, and SoundScan, Inc.



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Web Sites Give Vids Promo Push Online Efforts Supplement Holiday Marketing

BY STEVE TRAIMAN

NEW YORK—The twain have met. Last year, Hollywood and the Internet knew each other only slightly. This year, the studios are tying a firm knot in a relationship that introduces World Wide Web sites to every phase of sellthrough marketing during the holiday season (Billboard, Dec. 6).

For the Jim Carrey hit "Liar, Liar," Universal Studios Home Video combined traditional and online elements for a major promotional campaign, says senior VP Charlie Katz. Included is USA Network's Up All Night, a special sweepstakes with Internet or mail-in entries. It offers as a grand prize a four-night, five-day trip for two to Honolulu. To spike interest, Universal has a dedicated Web site for special footage, interactive chats, and a trivia contest, among other elements.

Teasers for "The Lost World: Jurassic Park," which reached stores in November, started running Aug. 11 on



Jim Carrey, starring in Universal's "Liar, Liar," points the way to use of the Internet to increase sales of the movie and cross-promoted products.

another site. "We were fully operational for the in-store date and have integrated some of the best elements from the theatrical site that produced a record number of hits since its launch a year ago," Katz says. Among the attractions: a virtual tour of the Jurassic Park seen on the big screen.

"We look at online marketing to support different elements of what we're trying to do," Katz continues. "The prime goal is get more people to visit the site and find out what's going on, and we see the Web site as an increasingly important part of our home video programs."

When "The Lost World" reached stores Nov. 4, Universal had in place a massive marketing and promotional campaign that included Tropicana Pure Premium and Discover Card, whose Web site is hot-linked to Universal's. Tropicana, which is offering a \$5 mail-in rebate and a sweepstakes with a Hawaiian vacation as the grand prize, "is an ideal partner," says marketing director Steve Bellach. "We'll have [promotional materials] in more than 7,500 retail outlets."

Every time consumers use their Discover Card from Nov. 1 through Dec. 31, or apply for one, they get an automatic entry into another "Lost World" sweepstakes, which delivers a trip to Hollywood plus other prizes. Billing inserts will promote the offers. Discover Card is also using dinosaur expert "Dino Don" Lessum as its spokesman for the promotion.

20th Century Fox Home Entertainment online marketing director Kathy Barton says the direct-to-video "Casper, A Spirited Beginning" had a dedicated area on the Foxhome.com site for its Sept. 9 launch. Underscoring the web of promotional relationships, the site is home to partners Boston Market Restaurants, General Mills' Count Chocula cereal, and Mondo Fruit Drinks. It's Boston Market's first national movie effort.

"The whole interface for our 'Casper' Web site is based on the Applegate mansion," Barton explains. "Visitors can travel in a 360-degree image sweep for information on the cast and characters, go behind the scenes of the video, and enjoy a lot of 'QuickTime' cartoons, comics, games, and stunts. Kids will be able to send an 'invisible' message to a friend, like an E-mail with invisible ink, with a special decoding link. "I think the online marketing oppor-

"I think the online marketing opportunities for home video are tremendous," Barton emphasizes. "The key is how to position each property to maximize the effect. There have to be different approaches for 'Casper,' a 'Goosebumps,' or 'Alien Trilogy,' as examples. This new [Internet] medium allows us to immerse the consumer in the experience of the film. It reminds them why they want to buy it, along with companion music, books, or games."

Warner Home Video's "Batman & Robin" has been immersed in a Weboriented marketing campaign since its Oct. 21 launch. "The joint promotion with Warner Bros. Records is our first national tie-in for home video," notes marketing VP Mark Horak. "The 'Space Jam' video/CD offer this past spring was account-specific and showed us the cross-merchandising potential. We think there's a lot of great synergy between the products."

The Internet is integral to nearly every marketing tactic. Duracell Batteries is particularly bullish on its tiein, offering a \$5 rebate with the purchase of four battery packages. "We dropped the first of two FSIs [freestanding inserts] in 44.5 million Sunday newspapers Oct. 26 and will repeat the FSI on Dec. 7," says Kim Hull, Duracell associate product manager. "The entire promotion is featured on our Web site through the holiday season."

No stranger to video, Duracell had worked with Disney on "The Nightmare Before Christmas" several years ago, with the NFL in 1995, and with the National Hockey League in 1996. "Batman & Robin' has gotten the best response for participation from our vendors, for both our poster giveaway and our mail-in offers for a collectors' series of three 'Batman & Robin' phone cards," says Hull.

Duracell's site is hot-linked to the Warner Home Video Web site that went up in early October, Horak notes. "The site has been getting close to a million hits a week [in mid-November]," he adds. "We tried to include the most appropriate elements from the Warner Bros. theatrical site, including an interactive quiz."

The Apple Computer sweepstakes, promoted at more than 3,000 retail locations through an interactive consumer demo, offers a \$2,500 multimedia system as the grand prize. "We're particularly anxious to see how effective responses are via the Web site," Horak says.

Noting the opportunities the Internet offers for all titles, including Warner's expanding Family Entertainment catalog, he says, "Online marketing is still in its infancy, and we'll definitely be expanding our efforts as consumers become more comfortable."



Home Fun. The Florida Marlins and Major League Baseball Home Video celebrate "The Official 1997 World Series Video" premiere Nov. 12 in Miami. Shown, from left, are Angela Joyce, sales director; Geoff Belinfante, executive producer; Joe Podesta, chairman; Marlins outfielder Gary Sheffield; Jeff Scott, writer; Bob Bodziner, senior producer; Rich Domich, senior VP; Joan Podesta; and Michael Bernstein, business development VP for Major League Baseball.

LIVE Thrives Through DVD Releases, Strong Sales Of Christmas Faves

ALIVE AND LOVING IT: LIVE Entertainment has had its share of bumpy moments, rough enough to nearly sink the company. The waters are bracing these days, thanks to a strong sell-through market for its Christmas perennials and a newcomer, DVD. LIVE committed early and often to the format and, says executive VP of sales Jeffrey Fink, the effort has paid off.

Fink estimates he's shipped more than 350,000 copies of his first 12 releases. Universal and Disney, still wet behind the ears in DVD, have that to look forward to; 20th Century Fox and Paramount, the last holdouts, might wonder what

they're missing. Counting reorders, LIVE's Arnold Schwarzenegger duo— "Terminator 2" and "Total Recall"—and "Stargate" are in the 50,000-unit range and climbing.

A lot of this is pipeline fill, but—as the reorders will attest—people are buying. "The actual sales of our product to consumers is probably in the range of

30%-40%," says Fink. LIVE delivered four more titles in November, including "Platoon" and "An American Werewolf In London," and soon moves to a schedule of two to three DVD releases monthly. "We have a strong library," he adds.

Next year, DVD and VHS go day-and-date: "Wishmaster" in January and "Critical Care" in February. Fink oversees DVD with **Brian Ellenberg** in charge of production; longtime LIVE executive **David Garber**, who had spoken on DVD issues, departed LIVE a few months ago.

Among the older titles refurbished for DVD and its 10th anniversary is "Dirty Dancing," one of the high points of the Vestron Video catalog that LIVE acquired several years ago. Fink says the \$24.98 DVD edition is doing "fairly well." At 25,000 units, that's a fraction of the VHS activity that Fink believes will reach 500,000 copies. The most popular of several digitally remastered versions: a wide-screen cassette at \$19.98, estimated at 200,000 units. LIVE's other cash cows are Christmas cartoons, including "Rudolph The Red-Nosed Reindeer" and "The Little Drummer Boy," expected to deliver 3.5 million cassettes this year for a total of 15 million-18 million.

But the herd will be jingling elsewhere in 1998. Noting the imminent return to copyright holder Broadway Video, "it's the last year," says Fink, who has "a few things we're working on" to keep the concept alive. "The Littlest Angel," a recent pickup, could be the next headliner; it has sold about 200,000 units.

LIVE's quarterly release of seven under-\$10 releases continues generating sales of 300,000-500,000 cassettes. It got the attention of Wal-Mart, which now buys direct. "We're currently working on expanding that," Fink adds. He expects "a few other" retailers to follow early in 1998. **D**VDOINGS: MGM Home Entertainment has five titles due Jan. 27: "The Good, The Bad, And The Ugly," the unrated version of "Leaving Las Vegas," "Moonraker," "Red Dawn," and the newest theatrical release, "Hoodlum." Suggested list is \$24.98 each. The 161-minute "The Good, The Bad, And the Ugly," starring **Clint Eastwood**, will be on one side of a dual-layer disc, including 14 minutes of neverbefore-seen footage.

Universal Studios Home Video's eight titles, shipping Jan. 20, are "Death Becomes Her," "Fierce Creatures," "Kindergarten Cop," "Leave It To Beaver," "Liar, Liar," "The Nutty Professor," and



garten Cop," "Leave It To Beaver," "Liar, Liar," "The Nutty Professor," and "Time Cop," each at \$24.98 suggested list, and a "Dante's Peak Collector's Edition" at \$34.98 ... LIVE has three titles arriving Jan. 13, "Wishmaster," "The Crying Game," and "The Piano," at \$29.98 each.

Warner Home Video

delivers a \$24.98 special edition of "Contact" Dec. 16, its first dual-layer title. Highlights include a 40-minute explanation of special effects sequences and an audio commentary by star Jodie Foster, director Robert Zemeckis, and producer Steve Sharkey... Just shipped by New Line Home Video: "Last Man Standing," starring Bruce Willis.

A&E Home Video is entering the market with two titles. "Mozart: The Requiem From Sarajevo," at \$24.99, arrives Dec. 17, followed by a double-disc "Pride And Prejudice" March 4. It will list for \$69.99. A&E has sold \$10 million worth of "Pride" cassettes, its top title to date... Premiere magazine, which probes Hollywood monthly, will co-sponsor the DVD Video Group (DVG) booth and cocktail party at the International Consumer Electronics Show Jan. 8-11 in Las Vegas. "The magazine recognizes DVD Video's emergence as the new wave in home video entertainment," says DVG chairman/Philips Electronics executive VP Emiel Petrone.

Macrovision has OK'd 36 authoring and replication facilities in 11 countries to apply its digital-to-analog copy protection signal, already used on 2 million DVDs worldwide. Some 1.8 billion cassettes have been encoded since 1985... DVD has a chapter to itself in the third edition of Paul Kagan Associates' "State Of Home Video 1998," available for \$795. Call 408-624-1536 for further information.

ON THE MOVE: Salvatore Craparotta has been named executive VP of sales and marketing for Rank Video Services America in Deerfield, Ill. Craparotta was cofounder/president of VI&A, a fulfillment company Rank acquired in April. VI&A's Greg Van Howe is now Rank's distribution VP.

Billboard®

Home Video

PPI Gets Juice For Austin Promo From Fla. Citrus

by Eileen Fitzpatrick

SUPERMARKET SWEEP: PPI Entertainment is counting on the partnership of its fitness star Denise Austin and the Florida Department of Citrus to increase distribution in the lucrative supermarket channel.

The citrus co-op has signed a multiyear deal with Austin, who will serve as a spokeswoman for its products. PPI is launching a grocery-store sweepstakes to promote her videos.

Under the plan, which will roll out in 10,000 locations, consumers will get a chance to win a one-week spa vacation that includes a personal training session with Austin. The promotion,

titled "You Can Do It!," begins Jan. 1 and runs through March 31.

Other prizes include gym bags and Austin's "Best Of Hit The Spot" video.

PPI marketing director **Gary Korb** says grocers will advertise the contest with huge banners displayed in produce sections. Some chains will also place a floor display in the produce section with Austin titles.

Shoppers will be able to pick up a brochure with an entry form for the sweepstakes. It includes a coupon worth 25 cents off any Florida grapefruit juice product and \$3 off any Austin video priced at \$12.98 or higher. In the brochure is the "Heart Healthy Florida Grapefruit Diet."

The juices are identified by a logo on the package. California grocers are excluded from the promotion.

Video retail customers will be

alerted by an on-pack sticker. PPI will include a contest entry form and rebate coupons in all Austin releases priced at \$12.98 or higher. In addition, television ads touting the contest will run on the Lifetime channel, which airs Austin's fitness show, sponsored by the Florida Department of Citrus. PPI has also booked a full-page ad in the January issue of Good Housekeeping.

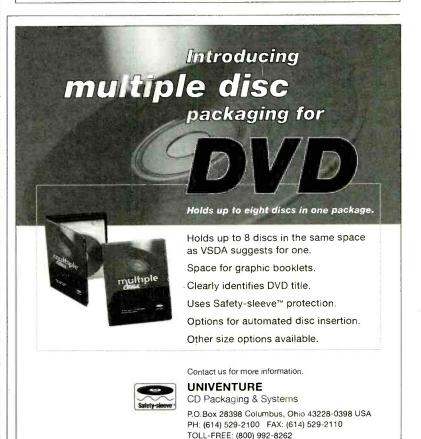
Two new Austin videos, at \$12.98 list, arrive in stores in January: "Xtra Light Beginner's Tone Up" and "Xtra Light Beginner's Aerobics." Her titles "perform well in the grocery

trade, because she's very consumer-friendly to women," says PPI national sales manager for alternative markets Chris Tahmin.

"We're going after supermarkets because that's where her customers are. This is the first of many planned for the grocery trade."

Tahmin says supermarkets account for 20%-25% of Austin's total video sales. "It's growing by leaps and bounds, and we're much more committed to the category." Korb adds that PPI is already working on another Florida citrus promotion for 1998. PPI has a second-quarter plan for Equal and Austin.

BATMAN DIRECT: Warner Bros. Family Entertainment will release at least seven direct-to-video titles next year. The first is "Batman & (Continued on page 81)



e.mail: sales@univenture.com

web: http://www.univenture.com

TOP VIDEO Sales

| | | | | | | | | Г |
|----------------|-----------|---------------|--|---|--|--------------------|--------|-----------|
| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A N | ATIONAL SAMPLE OF RETAIL STORE SALES F Imprint Distributing Label, Catalog Number | Principal Performers | Year of Release | Rating | Suggested |
| | | | | *** No. 1 *** | | | | |
| 1 | 1 | 4 | THE LOST WORLD: JURASSIC PARK | Universal Studios Home Video 83098 | Jeff Goldblum Richard Attenborough | 1997 | PG-13 | 22 |
| 2 | 2 | 6 | BATMAN & ROBIN | Warner Home Video 16500 | George Clooney | 1997 | PG-13 | 2 |
| 3 | 3 | 4 | STAR TREK: FIRST CONTACT | Paramount Home Video 32797 | Arnold Schwarzenegger Patrick Stewart | 1996 | PG | 1 |
| - | | | | | Jonathan Frakes Arnold Schwarzenegger | | | +- |
| 4 | 5 | 4 | JINGLE ALL THE WAY | FoxVideo 4152 | Sinbad | 1996 | PG | 1 |
| 5 | 6 | 3 | BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS | Walt Disney Home Video Buena Vista Home Video | Animated | 1997 | NR | 2 |
| 6 | 4 | 94 | THE JUNGLE BOOK: 30TH ANNIVERSARY | Walt Disney Home Video Buena Vista Home Video 0602 | Animated | 1967 | G | 2 |
| 7 | 7 | 9 | LIAR LIAR | Universal Studios Home Video 83330 | Jim Carrey | 1997 | PG-13 | 1 |
| 8 | 8 | 144 | SLEEPING BEAUTY ◆ | Walt Disney Home Video Buena Vista Home Video 9511 | Animated | 1959 | G | 12 |
| 9 | 10 | 2 | BEAVIS & BUTT-HEAD DO AMERICA | Paramount Home Video 332503 | Animated | 1996 | PG-13 | |
| - | | | STAR WARS TRILOGY-SPECIAL | | Mark Hamill | 1997 | PG | 1 |
| 10 | 9 | 89 | EDITION | FoxVideo 0609 | Harrison Ford | 1997 | Pu | ļ |
| 11 | 11 | 13 | FLEETWOOD MAC: THE DANCE ● | Warner Reprise Video 3-38486 | Fleetwood Mac | 1997 | NR | 1 |
| 12 | 39 | 2 | HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE | PolyGram Video 4400479233 | Hanson | 1997 | NR | |
| 13 | 12 | 6 | PLAYBOY 1998 PLAYMATE VIDEO CALENDAR | Playboy Home Video Universal Music Video Dist. PBV0814 | Various Artists | 1997 | NR | |
| 14 | 13 | 8 | JENNY MCCARTHY: THE PLAYBOY YEARS | Playboy Home Video Universal Music Video Dist, PBV0822 | Jenny McCarthy | 1997 | NR | |
| 15 | 14 | 5 | CREATURE COMFORTS | BBC Video FoxVideo 7012 | Animated | 1997 | NR | t |
| 16 | NE | | | Columbia TriStar Home Video 82453 | Tommy Lee Jones | 1997 | PG-13 | t |
| | | | | Playboy Home Video | Will Smith | | | ╀ |
| 17 | 28 | 2 | PLAYBOY'S SORORITY GIRLS | Universal Music Video Dist. PBV0813 | Various Artists | 1997 | NR | + |
| 18 | 16 | 10 | DIANA: THE PEOPLE'S PRINCESS | MVP Home Entertainment MVP750 | Various Artists | 1997 | NR | - |
| 19 | 20 | 10 | THE SIMPSONS: TRIPLE PACK | FoxVideo 4102951 | Animated | 1997 | NR | 1 |
| 20 | 17 | 12 | SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY | MVP Home Entertainment MVP801 | Spice Girls | 1997 | NR | 1 |
| 21 | 30 | 2 | PLAYBOY'S EROTIC UNDERGROUND | Playboy Home Video Universal Music Video Dist. PBV0803 | Various Artists | 1997 | NR | 1 |
| 22 | 15 | 4 | SPICE GIRLS: ONE HOUR OF | Warner Home Video 363553 | Spice Girls | 1997 | NR | |
| 23 | 19 | 16 | GIRL POWER SPAWN ⇔ | HBO Home Video | Animated | 1997 | NR | 1 |
| | | | | Warner Home Video 91425 A.I.C./Pioneer LDC | Elizabeth Berkeley | 1997 | NR | + |
| 24 | 21 | 8 | ARMITAGE III: POLYMATRIX | Pioneer Entertainment 1370 | Kiefer Sutherland | | | + |
| 25 | 18 | 2 | PANTERA: 3-WATCH IT GO | Elektra Entertainment 40195 | Pantera | 1997 | NR | Ļ |
| 26 | 23 | 8 | OPRAH: MAKE THE CONNECTION | Buena Vista Home Video 60428 | Oprah Winfrey | 1997 | NR | - |
| 27 | 25 | 2 | BOUND | Republic Pictures Home Video 6298 | Jennifer Tilly Gina Gershon | 1996 | R | |
| 28 | 22 | 15 | WILLIAM SHAKESPEARE'S ROMEO & JULIET | FoxVideo 8737 | Leonardo Dicaprio Claire Danes | 1996 | PG-13 | |
| 29 | NE\ | NÞ | MICHAEL | Warner Home Video T6303 | John Travolta Andie MacDowell | 1996 | PG | 1 |
| 30 | 29 | 8 | THE X-FILES BOX SET: VOL. 5 | FoxVideo 4105 | David Duchovny | 1997 | NR | 1 |
| 31 | 31 | 92 | GREASE ▲• | Paramount Home Video 1108 | Gillian Anderson John Travolta | 1978 | PG | |
| _ | | _ | | Touchstone Home Video | Olivia Newton-John Mel Gibson | | | + |
| 32 | 24 | 3 | RANSOM | Buena Vista Home Video 8295 | Rene Russo | 1996 | R | |
| 33 | NE | NÞ | YANNI: TRIBUTE | Virgin Music Video 77849 | Yanni | 1997 | NR | 1 |
| 34 | NE\ | NÞ | BUSH: ALLEYS & MOTORWAYS | Interscope Video Universal Music Video Dist. 90106 | Bush | 1997 | NR | |
| 35 | 26 | 17 | JUNGLE 2 JUNGLE | Walt Disney Home Video Buena Vista Home Video 60329 | Tim Allen Martin Short | 1997 | PG | 2 |
| 36 | NE | NÞ | FREE WILLY 3: THE RESCUE | Warner Family Entertainment Warner Home Video 14895 | Jason James Richter | 1997 | G | 1 |
| 37 | NE\ | NÞ | MAHALIA JACKSON: THE SONGS OF CHRISTMAS | Xenon Entertainment 3034 | Mahalia Jackson | 1997 | NR | 1 |
| 31 | | 2 | URBAN COWBOY | Paramount Home Video 1285 | John Travolta Debra Winger | 1980 | PG | |
| | 33 | 2 | | | Deora Winger | | | |
| 37 38 39 | 33 32 | 16 | FARRAH FAWCETT: ALL OF ME | Playboy Home Video Universal Music Video Dist, PBV0812 | Farrah Fawcett | 1997 | NR | 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 of 125,000 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.

Home Video MERCHANTS MARKETING & **'Anastasia' Steers Fox Into Sing-Alongs**

SING ALONG WITH ANYA: 20th Century Fox Home Entertainment has released its first-ever video sing-along, "Anastasia Sing-Along," spun off from the studio's first-ever animated feature, "Anastasia." The 30-minute, \$12.98 title, which streeted Nov. 25, is being pushed via a number of promotions, including corporate tie-ins with Glade and Burger King.

"Anastasia Sing-Along," similar in format to Disney's "Sing-Along" series, includes two songs from the movie, along with existing clips. Fox's selections include Shirley Temple performing "Animal Crackers In My Soup"; Gene Wilder and Peter Boyle singing "Puttin' On The Ritz" from "Young Frankenstein"; and "Life Is A Magic Thing" from "Ferngully."

Marketing VP Deborah Mitchell

Top Kid Video...

Billboard

ON CHAR

by Moira McCormick

says Fox first looked at the competition: "We were especially interested to see what kind of creative devices were used to make the transition from one song to another. 'Anastasia' is full of great music, but we obviously couldn't do an entire sing-along of music from the film. The challenge was how to connect the songs [thematically].

Fox used a book that Anastasia pages through in the movie and adapt-

DECEMBER 13, 1997

ed it to serve as a guide to the selections in the video. A voice-over actress speaks as Anastasia in place of the movie's Meg Ryan, who was unavailable.

Billboard.

"Anastasia Sing-Along" is expected to benefit from the heavy theatrical marketing as well from the studio's largest licensing and in-store merchandising programs to date. Promotions designed specifically for the video include rebates and corporate tie-ins involving both the video and a new CD-ROM, "Anastasia: Adventures With Pooka And Bartok."

The Glade tie-in includes a \$5 rebate offer with purchase of "Anastasia Sing-Along" and two candles from the Glade Holiday Collection. Burger King is also tied to a \$5 rebate, which can be claimed with the purchase of the video, the CD-ROM, and a kids' meal. Separately, "Anastasia" toys can be bought for a kids' meal plus \$2.99.

GET ON THE BUS: KidVision, a division of Warner Bros. Family Entertainment, is releasing two new episodes of the animated series "Scholastic's The Magic School Bus" in first-quarter 1998. "Out Of This World," which deals with asteroids and meteors, and "Getting Energized" will roll into stores Feb. 17.

According to Dan Capone, director of marketing for Warner Bros. Family Entertainment, a giveaway promotion for the new titles involves a free "Magic School Bus" book bag, redeemable with mailed-in proofs of purchase from any two of the 14 extant videos. The offer, which runs through the end of 1998, is being pushed on the Scholastic World Wide Web site.

WHAT'S UP, DOC? Also on the way from Warner Bros. Family Entertainment is "The Bugs Bunny Road Runner Movie," a feature-length cartoon which debuts Feb. 3 on home video. The release is part of the kickoff for Warner Bros.' yearlong 75th-anniversary celebration in 1998.

The title is being promoted through a campaign that includes tie-ins with V8 Splash and Friendly's restaurants.

"Road Runner," created by Chuck Jones and voiced by Mel Blanc, was released theatrically in 1979. The cassette, available in "75th Anniversary' clamshell packaging, is priced at \$14.95. Print advertising for the title will appear in February issues of 3-2-1 Contact, Disney Adventures, Nickelodeon, DC Comics, Kid City, Parenting, and other kid-related magazines.

The V8 Splash promotion involves 8 million cans of Campbell's new carrot/fruit juice blend, each containing a \$3 mail-in rebate off the purchase of "Road Runner." An under-the-label, instant-win sweepstakes contest gives consumers the chance to win a variety of Warner-themed merchandise-the grand prize is a trip for four to Hollywood, Calif. Also available are Looney Tunes video libraries, \$25 Warner Bros. Studio Store gift certificates, and free V8 Splash product.

Some 700 outlets from Maine to Virginia are involved in the Friendly's promotion, which will feature "Road Runner" from February through April. Customers who buy an adult or kids' meal get a \$5 rebate on the purchase of the video. Friendly's will push the program via regional advertising and point-of-purchase items.

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL | SAMPLE OF RETAIL STORE RENTA | Principal |
|-----------|-----------|---------------|---|---|--|
| | | | ** | * No. 1 * * * | |
| 1 | 3 | 6 | AUSTIN POWERS (PG-13) | New Line Home Video Warner Home Video N3965 | Michael Meyers Elizabeth Hurley |
| 2 | 1 | 5 | THE FIFTH ELEMENT (PG-13) | Columbia TriStar Home Video 82403 | Bruce Willis Gary Oldman |
| 3 | 2 | 4 | THE LOST WORLD: JURASSIC PARK (PG-13) | Universal Studios Home Video 83098 | Jeff Goldblum Richard Attenboroug |
| 4 | 5 | 6 | GROSSE POINT BLANK (R) | Hollywood Pictures Home Video Buena Vista Home Video 10040 | John Cusack Minnie Driver |
| 5 | 4 | 9 | LIAR LIAR (PG-13) | Universal Studios Home Video 83330 | Jim Carrey |
| 6 | 8 | 3 | FACE/OFF (R) | Paramount Home Video 330553 | John Travolta |
| 7 | 7 | 7 | BREAKDOWN (R) | Paramount Home Video 334543 | Nicolas Cage Kurt Russell |
| 8 | 6 | 6 | BATMAN & ROBIN (PG-13) | Warner Home Video 16500 | Kathleen Quinlan George Clooney |
| 9 | 9 | 3 | ROMY & MICHELE'S. | Touchstone Home Video | Arnold Schwarzenegg Mira Sorvino |
| 10 | 10 | 4 | | Buena Vista Home Video 10438 | Lisa Kudrow Meg Ryan |
| - | - | - | ADDICTED TO LOVE (R) | Warner Home Video 15252 Columbia TriStar Home Video | Matthew Broderick Jennifer Lopez |
| 11 | 11 | 8 | ANACONDA (PG-13) | 81753 | Ice Cube |
| 12 | 14 | 9 | VOLCANO (PG-13) | FoxVideo 6039 | Tommy Lee Jones Anne Heche |
| 13 | 13 | 10 | THE SAINT (PG-13) | Paramount Home Video 071597 | Val Kilmer Elisabeth Shue |
| 14 | 12 | 4 | JINGLE ALL THE WAY (PG) | FoxVideo 4152 | Arnold Schwarzenegg Sinbad |
| 15 | 15 | 10 | THE ENGLISH PATIENT (R) | Miramax Home Entertainment Buena Vista Home Video 8730 | Ralph Fiennes Julie <mark>tte Binoch</mark> e |
| 16 | 16 | 16 | THE DEVIL'S OWN (R) | Columbia TriStar Home Video 82463 | Harrison Ford Brad Pitt |
| 17 | NE | NÞ | TRIAL AND ERROR (PG-13) | New Line Home Video Warner Home Video N4597 | Michael Richards Jeff Daniels |
| 18 | 18 | 5 | NIGHT FALLS ON MANHATTAN (R) | Republic Pictures Home Video 6292 | Andy Garcia Richard Dreyfuss |
| 19 | 21 | 2 | G <mark>ONE FISHIN</mark> ' (R) | Hollywood Pictures Home Video Buena Vista Home Video 9179 | Joe Pesci Danny Glover |
| 20 | 20 | 19 | DONNIE BRASCO (R) | Columbia TriStar Home Video 82513 | Al Pacino Johnny Depp |
| 21 | 24 | 15 | EVERYONE SAYS I LOVE YOU (R) | Miramax Home Entertainment Buena Vista Home Video 10488 | Woody Allen |
| 22 | 19 | 19 | SLING BLADE (R) | Miramax Home Entertainment | Goldie Hawn Billy Bob Thornton |
| 23 | 17 | 6 | DOUBLE TEAM (R) | Buena Vista Home Video 10487 Columbia TriStar Home Video | Jean-Claude van Damm |
| 24 | NE\ | | THE LAST DAYS OF | 83233 Cabin Fever Entertainment CF252 | Dennis Rodman Dennis Hopper |
| 25 | 26 | 7 | FRANKIE THE FLY (R) THAT OLD FEELING (PG-13) | Universal Studios Home Video | Kiefer Sutherland Bette Midler |
| _ | NE | _ | | 83214 New Line Home Video | Dennis Farina Jason Alexander |
| 26 | | - | LOVE! VALOUR! COMPASSION! (R) | Warner Home Video N4598 | John Glover Robin Williams |
| 27 | 25 | 11 | FATHER'S DAY (PG-13) | Warner Home Video 15386 | Billy Crystal |
| 28 | 22 | 20 | ABSOLUTE POWER (R) | Warner Home Video 2508 | Gene Hackman |
| 29 | NEV | VÞ | MEN IN BLACK (PG-13) | Columbia TriStar Home Video 82453 | Tommy Lee Jones Will Smith |
| 30 | 23 | 22 | SCREAM (R) | Dimension Home Video Buena Vista Home Video 10499 | Neve Campbell Drew Barrymore |
| 31 | 27 | 15 | DANTE'S PEAK (PG-13) | Universal Studios Home Video 83389 | Pierce Brosnan Linda Hamilton |
| 32 | 32 | 3 | ANOTHER 9 1/2 WEEKS (R) | Trimark Home Video 6685 | Mickey Rourke Angie Everhart |
| 33 | 29 | 17 | MURDER AT 1600 (R) | Warner Home Video 14915 | Wesley Snipes Diane Lane |
| 34 | 33 | 4 | WALKING THUNDER (G) | Rated Gee 4001 | John Denver James Read |
| 35 | 28 | 5 | WILD AMERICA (PG) | Warner Home Video 15580 | Jonathan Taylor Thomas Devon Sawa |
| 36 | 35 | 4 | NOWHERE (R) | New Line Home Video Warner Home Video N4595 | Shannen Doherty Christina Applegate |
| 37 | 36 | 3 | TRUTH OR CONSEQUENCES | Columbia TriStar Home Video | Vincent Gallo |
| 38 | 34 | 5 | THE SIXTH MAN (PG-13) | 7000 Touchstone Home Video Buena Vista Home Video 10444 | Marlon Wayans |
| 39 | NEV | ۷Þ | CHASING AMY (R) | Miramax Home Entertainment | Kadeem Hardison Ben Affleck |
| 40 | | 8 | B.A.P.S. (PG-13) | Buena Vista Home Video 12581 New Line Home Video | Joey Lauren Adams Halle Berry |

Ton Video Rentals

DECEMBER 13, 1997

◆ 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.

| THIS WEEK | S. AGO | ON CHA | RETAIL STORE SALES REPORTS. | of | Suggested List Price |
|-----------|--------|--------|---|--------------------|-------------------------|
| THIS | 2 WKS. | WKS. | TITLE Imprint, Distributing Label, Catalog Number | Year of Release | Sugg |
| 1 | 1 | 170 | ★ ★ ★ No. 1 ★ ★ ★ SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Video 9511 | 1959 | 26.99 |
| 2 | 2 | 139 | THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Video 0602 | 1967 | 26.99 |
| 3 | 3 | 15 | POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Video 16030 | 1997 | 24.99 |
| 4 | 9 | 3 | CREATURE COMFORTS BBC Video/FoxVideo 7012 | 1997 | 14.98 |
| 5 | 5 | 9 | THE SIMPSONS: TRIPLE PACK FoxVideo 4102951 | 1997 | 24.98 |
| 6 | 4 | 13 | CATS DON'T DANCE Warner Home Video 96473 | 1997 | 19.98 |
| 7 | 7 | 39 | THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955 | 1996 | 26.99 |
| 8 | 10 | 19 | FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Video 9875 | 1947 | 26.99 |
| 9 | 24 | 7 | MARY-KATE & ASHLEY'S CHRISTMAS PARTY Dualstar Video/WarnerVision Entertainment 53356 | 1997 | 12.95 |
| 10 | 6 | 11 | SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033 | 1997 | 19.96 |
| 11 | 13 | 3 | BARNEY'S GOOD DAY, GOOD NIGHT Barney Home Video/The Lyons Group 02019 | 1997 | 14.95 |
| 12 | 8 | 11 | MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment | 1997 | 12.95 |
| 13 | 11 | 201 | BAMBI Walt Disney Home Video/Buena Vista Home Video 942 | 1942 | 26.99 |
| 14 | NE | W Þ | BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS Walt Disney Home Video/Buena Vista Home Video | 1997 | 26.99 |
| 15 | 20 | 3 | DARIA MTV Music Television/Sony Music Video 49357 | 1997 | 12.98 |
| 16 | 12 | 119 | THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977 | 1994 | 26.99 |
| 17 | 14 | 151 | ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662 | 1992 | 24.99 |
| 18 | NE | N 🕨 | A RUGRATS THANKSGIVING Nickelodeon Video/Paramount Home Video 837795 | 1997 | 12.95 |

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| 17 | 14 | 151 | ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662 | 1992 | 24.99 |
|----|----|-----|--|------|-------|
| 18 | NE | W Þ | A RUGRATS THANKSGIVING Nickelodeon Video/Paramount Home Video 837795 | 1997 | 12.95 |
| 19 | 18 | 11 | MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357 | 1997 | 12.95 |
| 20 | 25 | 239 | CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410 | 1950 | 26.99 |
| 21 | 23 | 41 | SESAME STREET: BEST OF ELMO \diamond Sesame Street Home Video/Sony Wonder 51229 | 1996 | 9.98 |
| 22 | 15 | 19 | A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793 | 1997 | 12.95 |
| 23 | 17 | 5 | BABES IN TOYLAND MGM/UA Home Video/Warner Home Video 505757 | 1997 | 19.98 |
| 24 | 21 | 77 | SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514 | 1937 | 26.99 |
| 25 | 16 | 5 | ANNABELLE'S WISH Halimark Home Entertainment 10253 | 1997 | 12.95 |

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail In a gold certification for a minimum of 125,000 units of a dollar volume of \$9 minimum a 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.





Ladies' Night. The Museum of Television and Radio recently examined the changing role of women in the radio industry at its third annual Radio Festival in New York, Participants from New York stations, seated from left, are WNSR's Abby Bonell, WQHT's Lisa G., and WHTZ's Jo Maeder, and, in the top row from left, WCBS-FM's Maire Mason, WCBS-AM's Therese Crowley, WRKS' Ann Tripp, WNEW's Carol Miller, WFAN's Ann Liguori, and WQCD's Pat Prescott.

'American Acoustic Country' Builds Bridges Via Bluegrass

BY DOUG REECE

With more than 250 affiliates subscribing to its "American Acoustic Country" program, the Orlando, Fla.-based American Bluegrass Network has sliced itself a healthy share of the radio market pie.

It's a fitting analogy, considering that network founder/show host Tom Riggs created the program in 1987 while still operating more than 20 Pizza Hut franchises.

Though he held positions at several Kentucky stations earlier in his career and, notably, produced country music television programs "Hayloft Hoedown" and "Noonday Roundup" for WHAS Louisville, Ky., it was an invitation in 1987 to host a Sunday afternoon program on coun-



try WFIV Orlando that started Riggs back on the road from pepperoni to pickin'.

Within a year of that portentous debut, the show had branched out to 15 stations. At the beginning of the '90s, Riggs sold his franchises so he could concentrate on his increasingly popular show.

That decision, though risky at the time, has proved itself worthy, he says. "Clearly, more people are beginning to listen, and part of that is because the music is breaking out of the super-traditional mind-set that said if Bill Monroe hadn't written it or sung it at one time, it wasn't bluegrass," says Riggs.

An infusion of younger artists with more varied backgrounds than traditional players has breathed fresh life into the genre, he adds. Meanwhile, this year's Simmons

Report, an annual Country Music Assn.-sponsored study of listening trends based on census data, noted that bluegrass had the greatest percentage increase in listeners over the last 10 years-more than country and rock.

The shift in tastes, says Riggs, has also been reflected in the evolution of the weekly one-hour show. "By any definition, we're about 75%-85% bluegrass, and the other

25% or so are bands that might not get played if it was only a bluegrass show," he says. "From time to time, we'll play cuts from someone like Johnny Cash, so by calling it 'American Acoustic Country,' we avoid quibbling. It also benefits us from a marketing perspective to appeal to more stations and allows some additional freedom with program content.

The show has also co-opped country music fans disillusioned with the slick image adopted by the genre earlier in the decade.

"We use the tag line, 'We're the fresh sound of tradition,' because country music was a fad over the last couple of years, just like disco was in the '70s, and a lot of people have fallen out of love with the current crop of country performers," says Cort Riggs, Tom's son and partner.

"[Our listeners] aren't a bunch of hillbillies sitting around on a bale of hay," he adds. "They are professionals, and so a big focus is presenting ourselves in a professional way.'

Indeed, while Tom's on-air manner is infused with the warmth of an obvious fan, the host maintains a low-key, non-intrusive delivery.

Interviews with artists ranging from Bill Monroe to Vince Gill are usually whittled down to mono-(Continued on next page)

WNWK Prospers On Leased Time N.Y. Station Diversifies Ethnic Programming

BY JIM BESSMAN

NEW YORK—In the nation's No. 1 radio market, where major commercial owners are trying to make major money, one station is quietly promoting a multicultural programming alternative-while making measurable profits and increasing ratings

Located in Newark, N.J., WNWK-FM, at 105.9, is a formatted, leasedtime operation similar to other leased stations, which sell blocks of air time to inde-



MILLER

WMCA.

place.

pendent producers, who are then responsible for their own programming, promotion, and sales. But instead of the inconsistent and

unrelated programs usually found on such stations, WNWK prospers through the formatted, leased-time concept, through which it provides regular daily pro-

WNWK and sister station WKDM-

AM. Miller formatted the bartered

FM when he came to the station in

1991, after serving as general sales

manager at crosstown religious/talk

hodgepodge, like most other leased stations," Miller says. "There were

five different shows during the week

in each time slot, with no consisten-

cy and ratings accountability-and

no growth. I wanted to make a for-

mat out of the concept of ethnic

radio-and grow it in the market-

Miller readily recognized that the

station's then heavy Italian and

Greek programming mix poorly

reflected the city's changing ethnic

picture. "I looked at the immigra-

tion groups which were moving in,"

notes Miller. "Caribbeans were No.

1, particularly Jamaicans and

Guyanese, and the other group was

Spanish[-speaking]-though not so

many Puerto Ricans and Domini-

cans, who are served by salsa and

merengue on other stations, but

Mexicans and Central and South

Americans. So I decided to move

more into reggae, but also advertise

to get producers for Mexican and Central and South American

The first show that Miller

brought in was "La Maquina Musi-

"When I came here, it was a

gramming directed to the market's burgeoning ethnic mix. "Our slogan is

The multicultural majority-we reach the heart and soul of New York,' " says Otto Miller, GM of

cal" (The Music Machine), geared toward the Mexican and Central American audience, which originally aired five hours each weekday, 'since that audience mostly listens during the daytime," says Miller (the program is now a two-hour afternoon block following other music programs aimed toward the same audience).

Similarly, evening and night programming went reggae, he adds, to jive with the listening habits of Caribbean immigrants.

"We created two formats on one station, and because we leased larger blocks of time and made them consistent with the way Arbitron rates, we were able to attract higher-quality producers backed by promotion companies, record companies, and large clubs," Miller says.

"So when these producers came in to do their time, they came in equipped with sales and programming people and were equipped to advertise into the communities they (Continued on next page)

newsline.

NEW SHOES. Word is that top 40/dance WKTU New York afternoon personalities Hollywood Hamilton and Goumba Johnny are set to replace outgoing morning diva RuPaul Jan. 5. The two, who have been on the air at the station since February 1996 (Billboard, June 7), have been making teaser appearances during the shift for the last couple of weeks.



'SATURDAY NIGHT FEVER' AGAIN ... AGAIN. Meanwhile, WKTU's aborted 20th-anniversary celebration of "Saturday Night Fever" has been rescheduled for Jan. 31 in the Theater at Madison Square Garden in New York. All performers originally scheduled for the Nov. 1 rained-out event have agreed to reconvene, including the Bee Gees, Yvonne Elliman, Kool & the Gang, and KC & the Sunshine Band. Tickets for the original event will be honored.

RING MY BELL. On Dec. 1, Westinghouse Electric Corp. and CBS were launched as the CBS Corp. The newly named entity includes the assets of Infinity Broadcasting and is the largest combined radio and TV company in history. CBS chairman/CEO Michael Jordan rang the opening bell at the New York Stock Exchange to introduce the company's new trading symbol, CBS

NOW HEAR THIS. Publisher/politician Steve Forbes will host a syndicated daily radio opinion program beginning in 1998. The 90-second politically charged commentaries will address such issues as taxes, the economy, foreign policy, and national security, as well as cultural and human-interest stories, according to Americans for Hope, Growth and Opportunity, the organization launching the program. The announcement coincides with strong buzz that Forbes is a likely Republican presidential candidate for the 2000 race.

GARTH FEVER. MJI Broadcasting's 90-minute Nov. 24 Garth Brooks special, "Sevens: Live With Garth Brooks And Friends," was aired by more than 400 country radio stations in the U.S. and 50 in Canada, making it among the most-widely-listened-to radio specials in country radio history. Brooks' highly anticipated album "Sevens" was released the following day. Included in the broadcast were guests Trisha Yearwood and Steve Wariner, as well as a chance for listeners to post questions to Brooks via toll-free phone and fax numbers and via E-mail. Lines were flooded with close to 5,000 questions during the broadcast.

CRYSTALS CALL FOR ENTRIES. The National Assn. of Broadcasters is accepting entries for its annual Crystal Radio Awards, recognizing stations for exceptional community service. Entries will be accepted through Feb. 3, with finalists to be announced in early March. Call the organization at 202-429-5420 for information.

RING MY BELL, PART II. Country KTBL (K-Bull 103.3) Albuquerque, N.M., hosted a continuous live remote for 103 hours, three minutes, from Nov. 28 through Dec. 2, to kick off the U.S. Marines Toys for Tots Christmas campaign. Billed as the "world's longest live remote broadcast," the stunt aims to draw at least 1,033 toys over the five-day period.

shows.

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Billboard®

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DECEMBER 13, 1997

RICHARD MARX & DONNA LEWIS

DARYL HALL JOHN OATES

ARTIST

♦ ELTON JOHN

♦ LEANN RIMES.

♦ GARY BARLOW

MICHAEL BOLTON

AMY GRANT

♦ MARIAH CAREY

◆ PAULA COLE

♦ SPICE GIRLS

BILLY JOEL

♦ FLEETWOOD MAC

SHAWN COLVIN

ERIC CLAPTON

SISTER HAZEL

♦ JEWEL

CHICAGO

Adult Contemporary

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

No.1

Ø ◆ BARBRA STREISAND - CELINE DION EPIC ALBUM CUT/COLUMBIA

JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON

TITLE IMPRINT & NUMBER/PROMOTION LABEL

HOW DO | LIVE

SO HELP ME GIRL

AT THE BEGINNING

THE BEST OF LOVE

TELL HIM

PROMISE AIN'T ENOUGH

TAKES A LITTLE TIME

I DON'T WANT TO WAIT

A CUT

THE GIFT JIM WINDHAM HILL ALBUM

BUTTERFLY COLUMBIA ALBUM CUT

2 BECOME 1

HEY GIRL

FOOLISH GAMES

SILVER SPRINGS

SUNNY CAME HOME

CHANGE THE WORLD

THE ONLY ONE

ALL FOR YOU

PROGRAMMING

WNWK PROSPERS ON LEASED TIME

(Continued from preceding page)

represented. So they became almost mini-radio stations within a radio station: They knew the music their group wanted and provided it, bringing ratings to their shows, along with tremendous visibility. So in effect, we set up the station like a regular commercial station and gave it the opportunity for growth and found a market niche."

Bolstered by WNWK's heightened presence, owner Multicultural Broadcasting acquired WKDM in 1992. "The station had been playing Spanish music for years, but it was the same old salsa and merengue like the other stations out there, when the other Hispanic groups were really growing," says Miller. "Since AM is best in the talk venue, we went with a talk format, keeping

BLUEGRASS

(Continued from preceding page) logues, and Riggs' voice is usually only heard for brief song announcements and promotions.

"We try to keep it fast-moving," says Tom. "In some markets, it may be the only hour of bluegrass in the market for that week, so we try to get as much music in as we can."

While the genre may be expanding its base, core bluegrass fans are known for their dedication.

Capitalizing on that loyalty, the network began its Grass Roots club. Listeners who join the club are eligible to participate in such promotions as instrument giveaways and trips to the handful of major bluegrass festivals occurring throughout the year.

The show also spawned several new businesses for the American Bluegrass Network.

While Cort admits that profits were lean during the first few years of operation, the network, seeing a growing demand for bluegrass in the late '80s, started an in-house album mail-order business called the Music Shed.

In 1990, the Riggs stepped up their efforts, starting their own bluegrass label, Pinecastle Records. Beginning with several little-known artists, Pinecastle now boasts such talents as Dale Ann Bradley and Country Music Hall of Famers the Osbourne Brothers.

Tom also used his business acumen to secure a sponsorship deal with his old cronies at the Pizza Hut headquarters.

According to Cort, the show's higher profile has made it a magnet for country artists whose roots are deeply embedded in bluegrass turf.

It's a far cry, he says, from the days of tracking down and begging artists to spend a few minutes for an interview.

Still, with a heavy concentration in the Mid-Atlantic and Southeastern U.S., the network has room to grow in Western and Northern territories.

"Our strongholds are where bluegrass is strong," says Cort. "That's our strategy, to build where there's a base and branch out north and west of that. We've got one station in Canada, and they were the ones who approached us. We'll go anywhere. It doesn't matter to us." a Hispanic base during the day but going mixed multicultural after 6 p.m., with everything for Albanian to Croatian to Haitian to Russian."

As for weekend AM programming, Saturday features mostly Spanish talk with some Irish music, while Sunday is split between religious and multinational.

The breakdown of ethnic programming for the two stations amounts to 65% Caribbean, 30% Spanish, and 5% Russian on the FM; on the AM side, it's 70% Spanish and 30% multinational.

"The great thing is to see that the same people who are fighting everywhere across the globe are all shaking hands here and enjoying each other's culture and music—which is our mission," says Miller.

'Before, because of the low-quality and inconsistent programming with no rhyme or reason, producers could only get \$20-\$25 a spot," says Miller. "But formatted leased programming allowed the producers to grow and bring in larger advertisers, increasing ad rates to \$100-\$150 a spot. And since the station, after a while, started to bring in ratings and sound more like a commercial station, we were able to bring in national advertisers like McDonald's and Budweiser for the three minutes atop every hour which the station itself keeps, because they want to capture this

large multicultural majority allowing us to grow even further."

Miller says that not only has WNWK doubled its billing since going the formatted, leased-time route, it now gets as much as a 1 share in the ratings, "which is substantial in New York for a leased station—which isn't supposed to see any ratings at all."

Having successfully introduced the multicultural programming concept in New York, Miller now looks to expand it via a proposed "Freedom Network" of stations in other markets with similarly varied and growing ethnic communities.

"I think the biggest reason people go to war is because they don't communicate—but they do here," says Miller. "That's the idea behind the Freedom Network: a place where all different ethnic groups can be represented and share each other's cultures—instead of being segregated. This type of format can thus create and promote unity in America, through the simple means of communication."

The proposed network, Miller notes, would offer both music and talk radio elements, with the potential for simultaneous translation so that "people living in the same place but from different ethnic groups can understand their neighbors and experience the wonders of other cultures."



(22) SAND AND WATER BETH NIELSEN CHAPMAN 23 25 4 LOVING YOU (23) KENNY G 25 30 3 FOR ONCE IN OUR LIVES PAUL CARRACK 24 24 23 25 * * * HOT SHOT DEBUT * * * MY HEART WILL GO ON (25) CELINE DION NEW Adult Top 40 ***No.1*** + PAULA COLE DON'T WANT TO WAIT 1 21 TUBTHUMPING CHUMBAWAMBA (2)10 4 5 FLY SUGAR RAY 3 2 17 3 ALBUM CUT/ATLANTIC ALL FOR YOU SISTER HAZEL 33 2 4 3 WALKIN' ON THE SUN SMASH MOUTH 5 14 6 6 FOOLISH GAMES ♦ JEWEL 22 6 5 4 IF YOU COULD ONLY SEE ♦ TONIC 7 7 7 24 I DO ◆ LISA LOEB (8) 10 12 6 SEMI-CHARMED LIFE ◆ THIRD EYE BLIND 9 9 32 9 PUSH MATCHBOX 20 10 8 8 23 BUM CUT/ATLANTIC 3 AM MATCHBOX 20 (11) 13 20 6 LBUM CUT/ATLANTIC **BUILDING A MYSTERY** SARAH MCLACHLAN 23 12 11 10 HOW DO I LIVE ♦ LEANN RIMES 13 12 11 15 SUMMERTIME ♦ THE SUNDAYS (14)15 19 9 SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ♦ ELTON JOHN (15) 16 21 12 BARELY BREATHING DUNCAN SHEIK 59 16 14 13 TAKES A LITTLE TIME AMY GRANT (17)19 15 16 ONE HEADLIGHT ♦ THE WALLFLOWERS 18 17 43 17 SUNNY CAME HOME SHAWN COLVIN 42 19 20 16 CRIMINAL FIONA APPLE 20 21 18 16 * * * AIRPOWER * * * SWEET SURRENDER (21) SARAH MCLACHLAN 24 32 4 QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS 22 22 22 21 * * * AIRPOWER * * *

SURROUNDED (23) CHANTAL KREVIAZUK 25 27 TEXAS 10 SAY WHAT YOU WANT 24 23 23 * * * AIRPOWER * * * ♦ BILLIE MYERS (25) **KISS THE RAIN** 27 33 pie of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contempore intered 24 hours a day, 7 days a week. Songs ranked by number of detections. \bigcirc Tracks shi of chart movement. Airpower awarded to songs which attain 400 adult contemporary detect veek, regardless o ne. © 1997, Billt

O ne might not think Rage Against The Machine and Bruce Springsteen would have much in common, the former rocking the grass roots radically and the latter a full-fledged member of rock's royalty. But Rage guitarist Tom Morello has long sensed the kindred spirit in Springsteen, particularly in such albums of stark social investigation as "Nebraska" and the recent "The Ghost Of Tom Joad."

"I really loved 'Nebraska,' " Morello says. "That was a great, great record. I've always thought that in the aftermath of the 'Born In The U.S.A.' hype, that a certain quality of Springsteen's music has been lost to a lot of people. And that's his Woody Guthrie streak, the thread of radicalism in his songs. I think 'The Ghost Of Tom Joad' is a revolutionary song."

Billboard

Springsteen channeled the spirit of John Steinbeck's dustbowl hero from "The Grapes Of Wrath" in "The Ghost Of Tom Joad," the lyrics tracing the desperate conditions of the poor and powerless. Rage Against The Machine's new Epic single is a hugely



rocking cover of "The Ghost Of Tom Joad" that underscores the narrative of Springsteen's acoustic original with the liberal use of some riotous Morello riffs.

DECEMBER 13, 1997

Billboard®

"A crucial feature of American history has always been the common man standing up to injustice," Morello says. "And 'Tom Joad' is testimony to the undying spirit of rebellion in the U.S. The first verse paints a bleak picture of life in the post-Reagan/ Bush era, and, by the third verse, the song has gone from lament to threat."

BY BRADLEY BAMBARGER

Rage Against The Machine likes to keep "one foot in music, one in activism," Morello says. And the band walks the talk, having organized a Rage Against Sweatshops campaign with the United Garment Workers. "We would like to take that threat implicit in 'The Ghost Of Tom Joad' and ruin the holidays for some of these companies running sweatshops. All in the spirit, the spirit of redemption through struggle."

DECEMBER 13, 1997

 Stepping Stones / G. Love And Special Sauce
 Tubthumping / Chumbawamba
 Butterfly / Mariah Carey
 Stepping Stones / G. Love And Special Sauce
 Tubthumping / Chumbawamba
 Butterfly / Mariah Carey
 Tubthumping / Chumbawamba
 Butterfly / Mariah Carey
 Dudy When I Sleep / The Corrs
 Shog And Girlz / Tony Toni Tone
 Wish I Sang Like Marvin Gaye / Newtone
 The Birdmen / The Michelle Gun Elephant

| IV | 10 | | JL | ream Rock Tracks |
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| WK. | L. WK. | 2 WKS. | WKS. | TRACK TITLE ARTIST ALBUM TITLE (IF ANY) IMPRINT/PROMOTION LABEL |
| 1 | 1 | 1 | 21 | ★ ★ NO. 1 ★ ★ TOUCH, PEEL AND STAND 11 weeks at No. 1 ◆ DAYS OF THE NEW DAYS OF THE NEW |
| 2 | 2 | 2 | 16 | MY OWN PRISON CREED |
| 3 | 3 | 4 | 7 | BACK ON EARTH OZZY OSBOURNE THE OZZMAN COMETH OZZY OSBOURNE EPIC |
| 4 | 4 | 6 | 5 | THE GIRL I LOVE LED ZEPPELIN BIG SESSIONS ATLANTIC |
| 5 | 5 | 3 | 4 | THE MEMORY REMAINS |
| 6 | 7 | 7 | 17 | EVERLONG THE COLOUR AND THE SHAPE POO FIGHTERS ROSWELL/CAPITOL |
| 7 | 6 | 5 | 12 | SLOW RIDE TROUBLE IS |
| 8 | 8 | 8 | 7 | DIRTY EYES AC/DC BONFIRE EASTWEST/EEG |
| 9) | 10 | 12 | 7 | 3 AM • MATCHBOX 20 |
| 10) | 9 | 10 | 10 | YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC ALMOST HONEST |
| 11 | 11 | 11 | 8 | BOTH SIDES NOW SAMMY HAGAR |
| 12 | 12 | 9 | 9 | MARCHING TO MARS THE TRACK FACTORY/MCA JUNGLE KISS |
| 13 | 13 | 13 | 6 | CARNIVAL OF SOULS: THE FINAL SESSIONS MERCURY BLEED TOGETHER SOUNDGARDEN |
| 14) | 16 | 20 | 7 | A-SIDES A&M WASH IT AWAY BLACK LAB |
| 15 | 14 | 15 | 14 | YOUR BODY ABOVE ME DGC/GEFFEN WALKIN' ON THE SUN |
| 16 | 15 | 16 | 8 | FUSH YU MANG INTERSCOPE RATTLESNAKE LIVE |
| 17) | 19 | 31 | 4 | SECRET SAMADHI RADIOACTIVE/MCA FLIP THE SWITCH THE ROLLING STONES |
| 18 | 13 | 17 | 36 | BRIDGES TO BABYLON VIRGIN IF YOU COULD ONLY SEE TONIC |
| 19 | 21 | 25 | 9 | LEMON PARADE POLYDOR/A&M HUSH |
| 20 | 21 | 23 | 12 | "I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK COLUMBIA EVERYTHING TO EVERYONE EVERCLEAR |
| | - | | | SO MUCH FOR THE AFTERGLOW CAPITOL LIVE THROUGH THIS (FIFTEEN STORIES) MIGHTY JOE PLUM |
| 21 | 20 | 18 | 21 | THE HAPPIEST DOGS ATLANTIC |
| 22) | 26 | 26 | 5 | AENIMA FREEWORLD |
| 23) | 30 | | 2 | RELOAD ELEKTRA/EEG ASHES TO ASHES ♦ FAITH NO MORE |
| 24) | 27 | 30 | 5 | ALBUM OF THE YEAR SLASH/REPRISE |
| 25 | 17 | 14 | 13 | HITCHIN' A RIDE MIROD GREEN DAY REPRISE |
| 26 | 24 | 21 | 20 | I CHOOSE THE OFFSPRING COLUMBRE COLUMBA |
| 27) | 28 | 29 | 6 | WEEDS LIFE OF AGONY SOUL SEARCHING SUN ROADRUNNER |
| 28 | 23 | 24 | 10 | THREE MARLENAS THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE |
| 29) | 31 | 34 | 3 | THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF BIG WRECK ATLANTIC ATLANTIC |
| 30 | 29 | 32 | 3 | WITHOUT EXPRESSION JOHN MELLENCAMP THE BEST THAT I COULD DO 1978-1988 MERCURY |
| 31 | 25 | 23 | 13 | ANYBODY SEEN MY BABY? THE ROLLING STONES BRIDGES TO BABYLON VIRGIN |
| 32) | NE | WÞ | 1 | CLUMSY OUR LADY PEACE CLUMSY COLUMBIA |
| 33) | NE | WÞ | 1 | THE THANKSGIVING SONG ADAM SANDLER THEY'RE ALL GONNA LAUGH AT YOU WARNER BROS. |
| 34) | 33 | 39 | 4 | OPEN YOUR EYES YES BEYOND MUSIC |
| 35 | 35 | 37 | 3 | MOUTH |
| 36) | NE | WÞ | 1 | TASTE OF INDIA AEROSMITH NINE LIVES COLUMBIA |
| 37) | NE | WÞ | 1 | TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY NIMROD GREEN DAY |
| 38) | NE | WÞ | 1 | STRAIGHT VERUCA SALT LIGHT ARMS TO HOLD YOU MINTY FRESH/OUTPOST/GEFEN |
| 39 | 34 | 28 | 10 | GRADUATE THIRD EYE BLIND HIRD EYE BLIND ELEKTRA/EEB |
| 40) | NE | | 1 | THE GHOST OF TOM JOAD |

| N | 10 | | er | n Rock Tracks |
|-------------------|-----------|----------|-----|--|
| WK | L. WK. | 2 WKS | WKS | TRACK TITLE ARTIST ALBUM TITLE (IF ANY) IMPRINT/PROMOTION LABEL |
| 1 | 1 | 1 | 13 | ★ ★ NO. 1 ★ ★ TUBTHUMPING 7 weeks at No. 1 ◆ CHUMBAWAMB/ TUBTHUMPER CHUMPKERS |
| 2 | 2 | 2 | 14 | EVERYTHING TO EVERYONE |
| 3 | 3 | 4 | 20 | SO MUCH FOR THE AFTERGLOW CAPITO EVERLONG THE COLOUR AND THE SHAPE ROSWELUCAPITO THE COLOUR AND THE SHAPE |
| 4) | 8 | 12 | 7 | SEX & CANDY MARCY PLAYGROUNE |
| 5) | 6 | 7 | 9 | 3 AM • MATCHBOX 20 |
| 6 | 4 | 3 | 22 | WALKIN' ON THE SUN |
| 7) | 7 | 8 | 10 | FUSH YU MANG INTERSCOP BITTER SWEET SYMPHONY ↓ THE VERVI URBAN HYMNS VC/HUT/VIRGI |
| 8 | 5 | 6 | 8 | MOUTH |
| 9) | 9 | 11 | 12 | "AN AMERICAN WEREWOLF IN PARIS' SOUNDTRACK TRAUMAINTERSCOPE/HOLLYWOO TOUCH, PEEL AND STAND ♦ DAYS OF THE NEW |
| 10) | 15 | 28 | 3 | DAYS OF THE NEW OUTPOST/GEFFEI TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DA' |
| 11 | 11 | 10 | 9 | NIMROD REPRIS |
| 11 | 12 | 15 | 6 | GALORE FICTION/ELEKTRA/EE |
| | | | 12 | THIRD EYE BLIND ELEKTRA/EEI DON'T GO AWAY OASIS |
| 13 | 10 | 5 | 12 | BE HERE NOW EPI |
| 14) | 17 | 27 | 4 | ★ ★ AIRPOWER ★ ★ BRICK ♦ BEN FOLDS FIVI WHATEVER AND EVER AMEN 550 MUSI |
| 15 | 13 | 9 | 14 | HITCHIN' A RIDE NIMROD GREEN DA' REPRIS |
| 16 | 16 | 14 | 25 | FLY \$UGAR RA' FLOORED LAVA/ATLANT |
| 17 | 14 | 13 | 21 | CRIMINAL FIONA APPLI TIDAL CLEAN SLATEWOR |
| 18) | 23 | 24 | 10 | DAMMIT (GROWING UP) 		 BLINK 18 |
| 19) | 25 | 23 | 6 | DUDE RANCH CARGO/MC SWEET SURRENDER SARAH MCLACHLAR |
| 20) | 24 | 22 | 6 | SURFACING ARIST |
| 21) | 33 | | 2 | "A LIFE LESS ORDINARY" SOUNDTRACK LONDON/ISLAN CLUMSY ♦ OUR LADY PEACI |
| 22) | 26 | 26 | 6 | CLUMSY COLUMBI SUGAR CANE SPACE MONKEY |
| 23 | 20 | 18 | 8 | THE DADDY OF THEM ALL FACTORY/CHINGON/INTERSCOP RATTLESNAKE LIVI |
| 24 | 19 | 21 | 12 | SECRET SAMADHI RADIOACTIVE/MC |
| 27 | 13 | 17 | 12 | ROCKCROWN MAMMOTH/ATLANTI ON AND ON ◆ LONGPIG: |
| 25 | 21 | 19 | 10 | THE SUN IS OFTEN OUT MOTHER/ISLAN THREE MARLENAS THE WALLFLOWER |
| 20 | 21 | 15 | 15 | BRINGING DOWN THE HORSE INTERSCOP SUMMERTIME THE SUNDAY |
| _ | | - | | STATIC & SILENCE DGC/GEFFEI BRIMFUL OF ASHA ♦ CORNERSHOI |
| 28) | 31 | 33 | 5 | WHEN I WAS BORN FOR THE SEVENTH TIME LUAKA BOP/WARNER BROS |
| <u>29</u>) 30 | 30 29 | 30 29 | 5 | OK COMPUTER CAPITO BUILDING A MYSTERY SARAH MCLACHLAN |
| _ | | | | SURFACING ARIST |
| 31) | 35 | 39 | 3 | MY OWN PRISON WIND-U BLEED TOGETHER SQUNDGARDER |
| 32 | 32 | 32 | 5 | A-SIDES ARE SO WHAT! JANE'S ADDICTION |
| 33 | 28 | 25 | 6 | KETTLE WHISTLE WARNER BROS ROYAL OIL THE MIGHTY MIGHTY BOSSTONES |
| <u>34</u>) | | | 1 | LET'S FACE IT THE RASCAL KING ◆ THE MIGHTY MIGHTY BOSSTONES |
| 35 | 34 | 31 | 19 | STEPPING STONES G. LOVE & SFECIAL SAUCI |
| <u>36</u>) | 38 | 38 | 4 | YEAH, IT'S THAT EASY OKENEEN SUPERMAN'S DEAD ♦ OUR LADY PEAC |
| 37 | 36 | 35 | 20 | CLUMSY COLUMSY COLUMSY |
| 38) | NE | | 1 | EAR TH L ING VIRGI |
| 39) | NE | | 1 | TRANSISTOR CAPRICORN/MERCUR |
| 40) | NE | WÞ | 1 | JANE SAYS |

Featuring Q-Tip And Joni Mitchell O Spice Up Your Life / Spice Girls 3 Only If / Enya ④ I Oo / Lisa Loeb (5) 4 Seasons Of Loneliness / Boyz II Men ⑥ Magic / D'Influence ⑦ Stepping Stones / G. Love And Special Sauce ⑧ Tubthumping / Chumbawamba (9) Butterfly / Mariah Carey 1 Legend Of A Cowgirl / Imani Coppola 1 Hitchin' A Ride / Green Day (2) Only When I Sleep / The Corrs 🕲 Boyz And Girlz / Tony Toni Tone 🕑 Wish I Sang Like Marvin Gaye / Newtone (1) The Birdmen / The Michelle Gun Elephant 1 Video Killed The Radio Star / The Presidents Of The United States Of America 1 Even After All / Finley Quaye 🔞 She's A Good Girl / Sleeper () Groovy Tuesday / Swan Dive @ Angel Of Mine / Eternal D Anybody Seen My Baby? / The Rolling Stones ② Dream / Forest For The Trees ② Kanashimi Johny / UA Together Again / Janet Jackson Sunchyme/ Dario G B Poisson Lune / Clementine With Gontiti D Where's The Love / Hanson lf I Had A Dime / Martine Girault 2 Be The Man / Celine Dior 🕲 Aini Tsuite / Shikao Suga 3 Superstar / The Merrymakers As Long As You Love Me / Backstreet Boys 3 Feelin' Inside / Bobby Brown 🗐 One Week / Lisa Lindebergh 🕲 L-L-Lies / Diana King 3 When You Wanna Move / Adm 3 | Care 'Bout You (from "Soul Food") / Milestone The Reason / Sylk 130 🗐 Say What You Say / Cath Coffey @ 32 Flavors / Alana Davis Bitter Sweet Symphony / The Verve (2) Now / Sunnyday Service ④ Milk / Chara On My Own / Peach Union let It On / Funky Diamonds 49 Stand By Me / Dasis ⑦ Romeo Is Bleeding / Daryl Hall And John Dates The Winner Takes It All / E-Rotic Icon / Biork Been Around The World / Puff Daddy Featuring The Notorious B.I.G. And Mase Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO 81.3FM J-WAVE

Station information available at: http://www.j-wave.co.jp

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Radio PROGRAMMING Comedic Artist Perry Payne Hopes That 'Santa' Will Bring Gift Of Radio Airplay

ANOTHER BRICK IN THE WALL: If talent were the foremost prerequisite to success in the music industry, **Perry Payne** probably wouldn't be telling this story right now.

As an engaging, tenacious New Yorkbased singer, comic, and actress, the 33year-old has spent the greater part of a decade working her way up the slippery spiral of success, from solo comedy shows and theater roles throughout the mid-Atlantic to six one-woman cabaret shows in New York and the occasional national TV commercial.

Payne's latest aim is to jingle up exposure via radio with a Christmas novelty song, "Santa Claus Won't Get Lit Up (At The Trailer Park Gate This Year)," cowritten with her musical director, **Michael Rice**.

The light-hearted, hook-heavy yarn tells of the spirit(s)-filled, albeit ill-fated Donny Ray Gentry, who goes about decorating his Tennessee community entrance with all the trappings of Christmas: tinsel, mistletoe, thousands of lights, an illuminated plastic Nativity scene, and—uh oh—a new master electrical switch.

As with any attempt to turn bright ideas into marquee lights, Payne's efforts are hardly an overnight sensation. The process of inspiration, songwriting, recording, duplication, and marketing has taken more than a year.

"There are so many of us in this city trying to make it in some way," Payne says. "Instead of going to hundreds of



PAYNE

musical theater auditions, I'm trying to create my own work. At the very least, this is a product that I hope to get some attention out of. At best, it could become a hit, like [Elmo & Patsy's] 'Grandma Got Run Over By A Reindeer.' "

AirWaves has kept track of Payne during her quest to answer the question: Will radio make it a Perry Christmas?

Nov. 23, 1996: Payne and Rice seek material for her upcoming Christmas cabaret show. "Our intent was to find a comic, Southern Christmas song other than 'Grandma,' " she says. "But we agreed that, hell, I'm from Virginia and Michael's from Arkansas, so we'll just write our own song." The pair then purportedly purchase a jug of red wine "bigger than our heads" and go to work conjuring images from the past—their uncles' prized mounted stuffed bucks, bird dogs named Boo, and "those fabulous, garish Christmas light displays illuminating backroad communities throughout the South."

Nov. 24, 1996: With a piano, their lyrics, and the remaining contents of the jug, they complete the first draft. "It was a blast, because it's easiest to write what you know, right?" Payne says.

Dec. 14, 1996: "Santa Claus" makes its live debut at New York cabaret club Eighty-Eight's during Payne's show. It's my first exposure. Drama-Logue calls it "the real hit of the evening, a country song that could and should become a cabaret comedy classic." Payne and Rice are invited to include the song in a "Christmas Songbook" series through New York's Museum of Modern Art, where it garners more praise. And then, says Payne, "We thought of actually marketing the song for radio play as a



by Chuck Taylor

novelty Christmas release."

Aug. 14, 1997: Payne and Rice, counting the months that have passed, charge into WestTrax Studios in midtown to record piano, bass, drums, synth, vocal, and background vocal tracks (the latter representing three-part harmony all by Payne; she names her ensemble the Crepe Myrtle Trio). Like most artists who spend more than they make in the business, Payne has her budget cut to the bone—16 tracks are completed in two hours for less than \$300. While initially pleased with the results, over the next couple days, she and Rice begin to fret. "We played a club gig the night before until 4 a.m.," she says. "I sounded like I'd had a fifth of Jack Daniels and two packs of cigarettes." As well, they decide to add synthesized strings "to achieve a classic 1950s country feel, à la Patsy Cline's 'Sweet Dreams.' " The same day, the pair apply for a copyright with the U.S. Patent Office (\$20) and register the song with ASCAP to protect potential royalties. Sept. 28, 1997: Rice goes to Rich-

Sept. 28, 1997: Rice goes to Richmond, Va., to see a pneumonia-ridden Payne in "Gypsy" during a six-week run. She suggests that they press the song onto CD and try garnering airplay in their hometowns. Says Payne, "We thought we could get our mothers to drive the discs around, just like in 'Coal Miner's Daughter,' but neither mom was particularly thrilled with the idea." She then decides to duplicate 100 copies on CD and expand the airplay goal to New York and parts of the South.

Nov. 17, 1997: Rice and Payne meet at WestTrax to remix tracks and rerecord the lead vocal. Payne sings through the song three times—there's no room in the budget for line-by-line editing and appears satisfied. The Cline strings are recorded into the mix, but then Rice frowns and says, "Maybe we should do them again. They're too fast." Payne gives him the eye. "Or maybe they just need to be a little softer," he murmurs in retreat. Total today: \$265. It's official. The song is done.

Nov. 17, 1997, later: "Michael and I listened to it in the car while running errands," Payne says. "The first time, I said, 'I like that.' The second time, he said, 'Yeah, I like it, too.' The third time, we looked at each other and said, 'I hate it.' " They pull over, call WestTrax recording engineer Jeremy Harris, and say, "It's not done." Nov. 18, 1997: Back in the studio for remixing and mastering. Payne's anxiety with an overly sibilant "S" on the first word ("Santa") is quelled, and background vocals at the finish are brought up. "It ain't the Philharmonic, but we like it. Really," Payne confides.

Nov. 21, 1997: The completed song clocking in at 2:56—is sent off for duplication: 100 CD singles for promotion and 100 cassette singles for sale. It will take five days. Payne hires an artist to design a cover and CD label for \$250.

Nov. 25, 1997: Transforming from artist to publicist, Payne solicits New York retailers known to support local cabaret acts. She then passes out order forms for "Santa" at her weekly singing gig at Brandy's on the Upper East Side, and sends fliers to her 1,000-name mailing list. She cheerily reports orders for 156. Her cost for the cassette: \$1.60 each. Her asking price: \$5.00. "If I can recoup my expenses by selling the cassettes, this is all good news," she notes. Meanwhile, her latest one-woman cabaret show opens Tuesday (9), giving her another opportunity to perform and publicize the track.

Nov. 26, 1997: After applying CD labels herself ("It saves 20 cents each"), Payne mails, Fed Ex's, and hand-delivers CD promos to 76 country and top 40 stations in New York; Washington, D.C.; Austin, Texas; and across pockets of the South. "It's strange to have this product for so long and then let it go and see what comes back," she says. Dec. 2, 1997: Encouraging re-

sponse-and pockets of airplay-are beginning to stream in. Active rock WRCN-FM Long Island, N.Y., morning man Chaz is sold, despite the song's country persona. "It's a great tune. I think people should be all over it in any format," he says. "The production values, the lyrics, the music; they're all top flight." The jock is so taken, in fact, that he has invited a friend to add a layer of distorted guitar to fit his format. And thanks to Pavne's novel personal followup with *every* station that received the CD single, Chaz invites her to come to the station Dec. 15 and sing "Santa" live over the air.

Dec. 3, 1997: WBAI New York jock Marle Becker calls it the best thing since "The Chipmunk Song" and says it's on the way to the station's CD player; Bob Robins of KMJX Little Rock, Ark., vows to spin it; and Redneck Decker of WVOS-AM-FM Middletown, N.Y., already has "Santa" in rotation during his afternoon-drive shift. "Her voice is fantastic—it doesn't make my ears bleed—and the song is down to earth, something we can all relate to," he says. "So much of what comes out around this time of year is horrible, lowrent stuff. This is radio-friendly."

Payne is empowered—still prepared for the road ahead—but savoring the idea of being heard by her largest audience yet. "It's fabulous, it's the most exciting thing," she says. "I've really been able to use of all of my skills with this project—writing, singing, performing, and marketing. It's really the culmination of all these years' work. Agents and labels are crucial, but there's so much you can do on your own." At which point she asks me for a favor, insisting that it fits the context. So I oblige: You may reach Payne at her Hometown Productions at 212-749-9164.

Power Of Publicity Keeps 'Atlanta's Girlfriend' On Top

WALR (KISS 104) ATLANTA middayer Melissa Summers bills herself on-air as "Atlanta's girlfriend." When she left rival WVEE (V103) earlier this year after protracted contract negotiations, her career—and salary—made headlines. She has been featured on the covers of Atlanta's Women Looking Ahead news magazine and The Atlanta Journal, and she's been a celebrity host on local NBC affiliate WXIA-TV's "11 Alive"

and a sportscaster on its "Peachtree Morning Show." She fields offers from TV and film companies. So what does she have that many other jocks don't? A determination to be at the top of her game and ... a publicist.

"Our business is about popularity," says Summers, adding that she first became more publicity-minded when she started at WVEE in '93 but didn't hire a publicist until this year. "The more people know you, the more you are known. I don't own a

building. I am my business. And the way I market my business determines how successful my business is."

"She was brought into Kiss 104 as one of the highest-paid midday talents, not only in the market but in the country," says Jeanine Cooper, president of Atlanta-based Jeanine Cooper Entertainment and Communications. "She wanted a position that was secure. So she said to me, 'I know if I want to keep myself in the industry, this is an investment in my future."

Launched in February, Cooper's company now represents the Magic Johnson Theaters, McDonald's Heritage Bowl, the Mobil Black College All Star Basketball Classic, and the national tour of African-American Classical Composers & Musicians. Cooper began working with Summers soon after her switch to Kiss 104, and she is her only radio client. She has focused on bringing Summers' visibility to another level.

"When I started with her, she was already known as 'Atlanta's girlfriend,'" says Cooper. "Our strategy was to start local and build a strong foundation with the media here and, with recognition, make her a household name. Now, whatever event is going on, whether a mayoral event or something with 100 black men or 100 black women, Melissa is the first person they call. With that, we build, and we take it to the national level."

Summers' determination to excel is at the root of the media attention. From Lillington, N.C., Summers joined the Army following high school. After winning an essay contest sponsored by Fort Gordon, Ga.'s Army base radio station, she was soon holding down shifts there and at R&B WRDW Augusta, Ga. After her discharge, she jocked in the Carolinas; Mississippi; Dallas; Washington, D.C.; and back in Augusta, at WAKB, before visiting Atlanta in '92. The city impressed her so much that she called every radio station for on-air work. She began doing P/T on WIGO-AM and typing for an engineering firm.

Summers lucked onto V103 by being picked for its morning-show blind-date service. The procedure included coming to the station, picking a blind date, having the date on Friday night, and then returning to the morning show the



good; you sound natural.' I kept in touch with them, and they remembered me from that incident." Persistence paid off. After she consistently phoned Roberts for seven months,

following Monday to

talk about it. "When I

came in that Monday.

I purposely let it slip

to the hosts [Mike

Roberts and Carol

Blackmon] that I

work weekends in this

market. I went on and

talked about the date,

and later the midday

guy said, 'You sound

new PD Tony Brown hired her for weekends. Summers had quit her typing gig and told Brown she was available for whatever he had. Within a week, Summers filled in for the midday host. Then she filled in for Blackmon and the next week wound up in middays when the previous host was made production director. Summers' upbeat-girlfriend style, humor, and direct approach to counseling listeners on the air made her a favorite.

When her contract came up for renewal at the end of '96, Summers says, she learned a few things. "When I first signed [with V103], I was getting in the door, so I wasn't expecting a negotiation. But I know that I have contributed tremendously to the success of the station," she says, adding that the new contract she was offered didn't guarantee her the midday shift or substantially increase her salary. "I knew then that it was business, not personal." WALR made an offer, and when her non-compete ran out, she was back on the air. That's when she learned the importance not only of a good lawyer, but of building her image, she savs.

"If you believe in your business, you have to invest in your business. To have someone working in your favor to let other people know about the things you're doing is important," she says.

Cooper is determined to expand Summers' TV exposure. A graduate of Hampton University who studied at Northwestern under its advertising/ marketing/communications graduate program and earned an MBA in marketing from the University of the District of Columbia, Cooper has an extensive background in advertising, marketing, and concert promotion. "Radio personalities are just like any other entertainer today. You really have to take your career into your own hands," she says. JANINE COVENEY

Music Video ROGRAMMING

Prodigy Clip Too Explicit For MTV: 2 Urban Shows Planned

TH€

by Carla

Hay

PRODUCTION NOTES

ache.

SN'T IT IRONIC: Prodigy's new video for "Smack My Bitch Up," with its uncensored images of sex, nudity, drugs, and violence, recently warranted a news story on MTV because the clip will never be shown in its entirety on the network. Explicit scenes are nothing new to music video, but it's the surprise ending to "Smack My Bitch Up" that seems to have hit a nerve with programmers. A source at Maverick Records, Prodi-

gy's label, says there's an even more graphic director's cut of the video. Do we smell a cult classic?

New URBAN MUSIC SHOWS: PolyGram Television and Motown Records are launching "Motown Live," a onehour weekly music and variety series set to premiere in the fall of 1998. "Motown Live" will be syndicated in the U.S. and will feature live performances by R&B, rap, and gospel acts. In a similar vein, Warner Bros. and Black Pearl Entertainment have teamed up

to debut another urban-oriented weekly series called "R&B-TV." Like "Motown Live," "R&B-TV" will be syndicated and is scheduled for a fall 1998 launch. Each one-hour episode of "R&B-TV" will feature artists in a TV-magazine format.

NTIMATE & INTERACTIVE: MuchMusic USA's "Intimate & Interactive" live concert series recently kicked off its seventh season with performances by Live and Jann Arden. During the series' 90-minute prime-time live performances, seen via cable systems across the country. fans have the opportunity to chat live with the acts over the Internet by logging onto the network's World Wide Web site (www.muchmusic.com/usa) through America Online (keyword: MuchMusic) or via phone and fax.

MuchMusic USA senior VP/GM Dennis Patton claims that when the series first started, the network had to aggressively look to recruit artists. but now artists are coming to Much-Music. "The current lineup reflects either what's hot or a strong performance that works for the MuchMusic

LOS ANGELES Treble Charger's "Red" video was

directed by Thomas Mignone and pro-

Puff Daddy and director Spike

Jonze paired up to shoot "It's All About

NEW YORK

Thomas shot the clip for "What I

their stuff in the video for "It's Raining

Men . . . The Sequel" by director Doug

Craig Mack and director Marty

RuPaul and Martha Wash strutted

The Benjamins" for Satellite Films.

duced by Darci O

Need.

audience. Now that we've developed a franchise with it, we bill it as a special presentation, which has increased in frequency to about twice per month.'

McGRATH HONORED: MTV president Judy McGrath is being honored by the New York Women in Film and Television organization. She will receive the group's Muse Award for outstanding vision and achievement Thursday (11) during a ceremony at

Towers.

UN THE MOVE: The AV Squad, made up of husband-and-wife director/producer team John and Selby Miller, has signed with Nashvillebased Joshua Tree Entertainment Group. The AV Squad recently did Reba McEntire's "What If It's You" video ... Video director Peter Zavadil has joined Deaton Flanigen Productions. Zavadil has directed clips for Martina McBride and BlackHawk.

THIS & THAT: Bryan Adams has joined the ever-growing list of artists who've performed on "MTV Unplugged" for a televised concert and companion album. Adams' unplugged set was taped at New York's Hammerstein Ballroom. His "MTV Unplugged" album hits the streets Tuesday (9) . . . Irish music TV series "Sult: Spirit Of The Music" debuts Sunday (7) on U.S. cable systems via arts network Ovation. The program originally aired in Ireland in the traditional Gaelic language. The U.S. telecast will be remastered in English.

COUNTDOWN CRAZE: CMT has named Tim McGraw and Faith Hill's "It's Your Love" the No. 1 video of the year. "It's Your Love," directed and produced by Sherman Halsey, also picked up honors at the 19th annual Billboard Music Video Awards for best country clip (Billboard, Dec. 6). Steven Goldmann was named CMT's video director of the year.

Assistance in preparing this column was provided by Sharon Steinbach.

NASHVILLE

filmed by director Norry Niven.

Corkle. It was filmed in London.

Cummings in Toronto.

OTHER CITIES



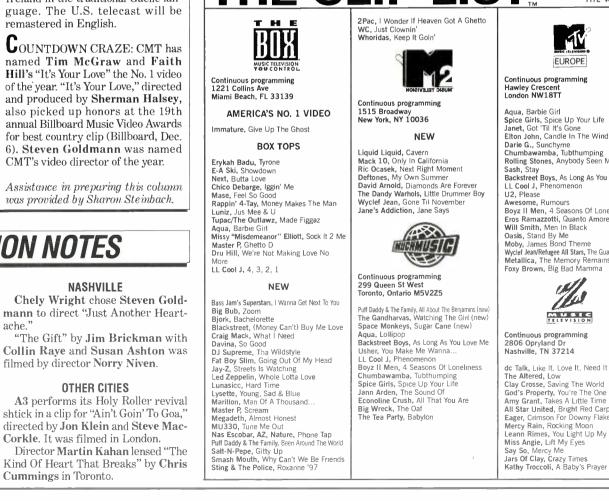
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Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

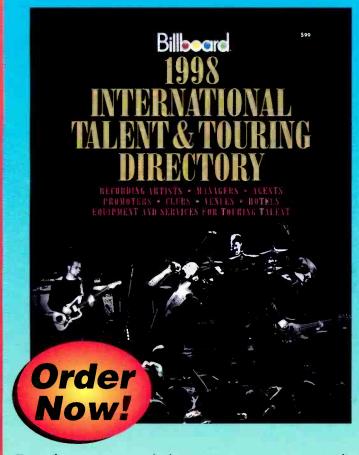
FOR WEEK ENDING NOVEMBER 30, 1997



Lean Rimes, You Light Up My Life Miss Angie, Lift My Eyes

Carney BILLBOARD DECEMBER 13, 1997 When the show hits the road, the music industry turns to the premier reference guide.

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SEMINAL JAZZ VIOLINIST STÉPHANE GRAPPELLI, 89, DIES

instrument.

Growing up with the bustle of Parisian street life surrounding him, Grappelli couldn't help but be influenced by the informality of the city's street musicians. When asked, he always referenced Gypsy music as a major influence on his playing.

Jazz was a persuasive music as well. Louis Armstrong's Hot Five recordings had a global reach by the '30s, and Grappelli began to fall under their sway.

Around the age of 15, he worked in cinemas, enhancing the emotion and accompanying the images of silent movies. "In the cinema, I had to play Mozart," he once explained. "Then I discovered jazz and my vocation and kissed Amadeus goodbye." He joined Gregor's Gregorians, a popular French show band, as a pianist; its leader heard Grappelli playing the violin and encouraged him to investigate further.

That exploration led him to Paul Whiteman's big band and the jazz violin playing of American virtuoso Venuti. Violin soon became Grappelli's primary instrument. He was playing it one night at the Croix de Sud club when Reinhardt heard him. Reinhardt was impressed.

Many months later, both musicians were working at Paris' Hotel Claridge when some impromptu preshow collaborations began. Two guitars, a bass, and violin—it was an unusual setup. But history was being made; and the ensemble added another guitarist and eventually deemed itself the Quintette Of The Hot Club Of France. Their modus operandi was airy swing and feverish interplay.

"Thus was born a new jazz!" Grappelli later recalled. Reinhardt was a virtuoso of the highest level. In Grappelli, he found a partner who was virtually his equal. Their dazzling music teemed with provocative dynamics.

Together, they echoed the sound of Venuti and guitarist Eddie Lang. But the Quintette's approach retained much of its European flavor; mixed with Gypsy motifs (Reinhardt's heritage was Belgian Gypsy), its sound became singular.

The recordings the group made throughout the late '30s are landmarks of small-ensemble swing.

of small-ensemble swing. "Minor Swing," available on Blue Note's "The Best Of Django Reinhardt," illustrates how snappy the unit's music could be. Grappelli's solo is full of long tones, sudden exclamations, and exhilarating phrases. But there was tension between he and Reinhardt; the Gypsy was usually a showman and often irascible.

"Ah, what trouble he gave me," Grappelli has been quoted as saying. "I think now I would rather play with a lesser musician and have a peaceable time than with Django and his monkey business."

It was World War II that separated the ensemble members, who played together intermittently anyway. Working in London, Grappelli took up with pianist Shearing. When the war subsided, the band tried to realign itself. But it only managed to unite a few times for recording purposes.

"Djangology '49," an RCA/Bluebird compilation of the group's reunion work, shows it to be in stellar form. Grappelli was beginning to stress the graceful side of his playing.

In 1953, Reinhardt died, and Grappelli's verve for action was balanced by his appreciation for the slow life of fishing and painting. He worked steadily, however, touring Europe with various aggregates. In 1957, he cut an impressive date with another violinist, Smith, and an all-star American rhythm section of Peterson, bassist Ray Brown, guitarist Herb Ellis, and drummer Jo Jones at Salle Pleyel in Paris.

Though his playing was known worldwide, it wasn't until 1969 that he made his debut in America. Grappelli's participation at the '69 Newport Jazz Festival, on which he shared a bill with Jethro Tull and Led Zeppelin, must have perplexed him. A demure soul, he was part of a weekend that generated several skirmishes when pop fans stormed the fences.

By this point, finesse and élan were just as essential to his solos as strategy. His playing became known for its seductive lilt and thoughtful maneuver. In London during the early '70s, he cut three discs for the Black Lion label, "Parisian Thoroughfare," "Stardust," and "Live In London." They confirmed his command over the violin and depicted just how playful he could be. The records were released in 1997 by DA Music as a boxed set titled "Sweet Georgia Brown."

"I play best when I am happy or sad or when I was young and in love," he once told an interviewer. "If I have ordinary troubles, I forget everything when I play. I split into two people, and the other plays." In 1972, Grappelli appeared on

In 1972, Grappelli appeared on British TV with Menuhin; in 1974, he debuted at New York's Carnegie Hall. Often he fell in with players who echoed Reinhardt's aesthetic. Guitarist Diz Disley was one. He formed a unit called the Hot Club Of London and wooed Grappelli to participate. The '80s saw an association with the Concord Jazz label. "At The Winery," "Vintage 1981," and "Stephanova" were some of the results. He also recorded with such younger players as vibist Gary Burton and violinist Jean-Luc Ponty and performed at Carnegie Hall with Yo-Yo Ma.

In 1996, his collaboration with a onetime band member, guitarist Taylor, originally issued on Linn in Europe, was released in America by Honest. It is titled "Reunion."

"As soon as he started playing, he just came alive," recalls Taylor. "He would leave the stage 20 years younger. Amazing."

Violinists everywhere will mourn his passing. Didier Lockwood, who considered Grappelli his spiritual father, told French TV that Grappelli was the one "who made violin popular. He made sure that it wasn't trapped in the far-too-serious surrounding of classical music, turning it into an instrument that delivered pleasure."

But perhaps French pianist Claude Bolling said it best when he told a French radio show that Grappelli "was wonderful from both a human and a musical standpoint. Musically, he was a worldwide reference, admired and respected by the classical music community. As a human being, he was lovely, full of humor and simplicity. It is a massive loss."

Assistance in preparing this story was provided by Emmanuel Legrand, editor in chief of Music & Media.

EU BATTLE FOR LOWER VAT MAKES PROGRESS (Continued from page 7)

EC to draft a program of action for music during 1998 to encourage the circulation, exchange, and broadcast of music within the EU.

The council asked the commission to make proposals in the following fields:

• to improve music education and training for musicians and music professionals;

• to provide wider access to music to the public;

• to search for ways to spread musical creation and repertoire across the different EU countries; and

• to develop and improve mutual information on music between EU member states. The ministers mentioned the possible creation of a European information center on music.

The commission will present a text next year on behalf of the culture ministers that will serve as a framework to encourage repertoire and performance exchanges between EU countries, with the view to eventually creating a single "European music domain."

"At last the ministers are realizing the importance of music in Europe," says Jean-Francois Michel, director of the Brussels-based lobbying group the European Music Office. "The themes that were discussed [at the meeting] are those we have been advocating for some time. It is an important step toward Europe having a real policy on music matters."

The text will have to be approved by each EU member state and then presented to the European Parliament before being implemented. 2000 is being mentioned as a reasonable time frame for the plan to be executed.

Adrian Strain, spokesman for IFPI's Brussels offices, says that both decisions from the culture ministers "are a step in the right direction." Strain also welcomes the meeting's final document, which stresses "the economic importance of the music industry." Strain points out that IFPI "is not interested in subsidies but rather in a policy that will help the industry to do its business in a better environment."

He elaborates, "Concerning a global policy, we concentrate our interests on three main points—we want a strong EU policy against piracy; we need to ensure a proper rights environment for the digital era, through the copyright directive and with the ratification of the [World Intellectual Property Organization] treaty; and we want an equitable treatment on VAT. We'll be working with the commission and fuel it with our views on what we believe is an unfair discrimination."

CD PRICE-FIXING SUIT (Continued from page 7)

Last year in Tennessee, a classaction lawsuit was filed on behalf of

action lawsuit was filed on behalf of consumers alleging price-fixing by labels.

The new suit alleges that the defendants conspired "to raise, fix, and maintain at artificially high and noncompetitive levels the wholesale prices" of CDs. The suit seeks a declaration that the alleged CD price-fixing is unlawful under the Sherman Antitrust Act and the California Business & Professions Code; a permanent injunction enjoining the defendants from continuing their alleged conspiracy; as well as damages and legal costs.

Those named in the suit declined to comment, due to the fact that company representatives had not yet seen the lawsuit, though a BMG representative did add, "Any lawsuit alleging price-fixing is wholly without merit."

The Recording Industry Assn. of America, which represents the big six, does not comment on pending litigation.

MUSIC MERCHANTS ENJOY STRONG START

(Continued from page 5)

SoundScan reports that 20.5 million albums and singles were sold during the week that ended Nov. 30 (the Thanksgiving weekend ran Nov. 27-30), a 16.3% increase from the 17.6 million units sold at retail during the holiday week last year. In 1996, unit sales were down 7.4% from the year before.

The best-selling titles of the week, according to SoundScan, were Garth Brooks' "Sevens" (896.932 units): 2Pac's "R U Still Down? (Remember Me)" (548.865): Celine Dion's "Let's Talk About Love" (337,384); Barbra Streisand's "Higher Ground" (247,183); and Metallica's "Re-Load" (226,588). Brooks' total makes it the second-highest debut title in the SoundScan era, behind Pearl Jam's 1993 album "Vs., which moved 950,000 units in its first week (Billboard Bulletin, Dec. 3).

In addition to the new hit titles. retailers report that catalog releases, led by Metallica's older albums. and boxed sets, especially by the Doors. AC/DC, and the Beach Boys, were off to a rousing holiday beginning.

Speaking for many music retailers, Jim Litwak, executive VP of Trans World Entertainment, operator of more than 500 music stores, says, "For the three days, we had very strong double-digit increases." He adds that the once-troubled Strawberries chain, which Trans World recently acquired, had a similar gain in comp sales (for stores open at least a year). The 2Pac album was Trans World's top seller, with Brooks in second place.

Other music merchants reporting double-digit comp sales increases to Billboard include Camelot Music, Compact Disc World, Newbury Comics, Virgin Megastores, Homer's Music & Gifts, Zia Record Exchange, and National Record Mart.

John Grandoni, director of purchasing for National Record Mart, says, "People were out, and they were buying. I think the flow of product was much better this year than last year. The breadth of product appeals to many demographics-Garth for the country fans, Celine and Barbra for the adult fans, and 2Pac and Metallica brought in the younger fans. Across the board, there was something for evervone.

Last year, merchants were complaining about a somewhat weak release schedule. They were also griping about intense price competition from electronics retailers and mass merchandisers. But during the past year, the major record companies have instituted stronger minimum-advertised-price (MAP) policies and have enforced penalties against violators.

"Pricing's not as much a factor as in previous years," says Grandoni. "I attribute that to strengthened MAP policies from the vendors.

Lew Garrett, VP of buying and merchandising for the 306-store Camelot Music, says the price war has "abated a little bit. People are coming to their senses. We're not seeing the \$9.99 stuff like we had formerly seen." Camelot's top weekend sellers were by 2Pac and Brooks.

But at least one retailer reports that it had to contend with below-cost pricing in its market. Rick Galusha, VP of the eight-store, Oklahoma-based Homer's Music & Gifts, says a local merchant. Nebraska Furniture Mart. was selling CDs at \$9.99, at least \$3 below MAP.

Many retailers saw sales soar after beleaguered competitors closed their

Mike Dreese, president of the 18store, Boston-based Newbury Comics, says comp sales for the weekend were up a whopping 27%. "We didn't have Lechmere, and we didn't have 35 Strawberries. And two Wiz stores closed." Lechmere shut down 13 stores in Newbury's markets. Dreese says his best sellers were Metallica's album and a charity disc put out by the retailer's label, Wicked Disc, and Boston radio station WBCN.

Store operations manager Chuck Schultz of the eight-store, Houstonbased Soundwaves says, "In Houston a couple of years back there was a Media Play, Planet Music, and an Incredible Universe, but now they're all gone." Best Buy, he adds, was a threat, but since MAP policies were toughened, "there's a more level playing field." He adds that Soundwaves has been able to fend off Best Buy by stocking deep catalog and matching the electronics chain's sale prices.

Soundwaves saw sales rise 10% in some stores, but Erykah Badu's "Live" and the new 2Pac were "the only ones that flew out the door," Schultz says. He adds that customers were buying "at least two or three" titles.

The eight-store, Tempe, Ariz.-based Zia Record Exchange, by putting up to 75 titles on sale for \$11.99 and \$12.99, was able to meet the competition of a Virgin Megastore that recently opened in Tempe. Zia president/CEO Brad Singer says the chain's weekend comp sales were up 12% over last year. Top sellers were Metallica and 2Pac.

Except for the MAP violators, retailers report that they received about the same amount of money from the labels this year for co-operative advertising programs. But some accounts say they spent more this year on advertising on radio and television, as well as in print, to bring customers into their stores.

Although the CD continues to dominate music sales, some retailers say the cassette did not lose any ground at the outset of the holiday season.

"This year, cassettes held their own and didn't show their usual decrease as in the past," says Grandoni. "Maybe they've bottomed out. We also advertised cassette prices in our advertising this year."

Sue Bryan, GM of music and video at J&R Music World in New York, says cassettes have been trending well for the past six months. "There's been an increase in catalog cassette sales due to availability, especially in the mailorder catalog. Customers aren't finding as large a selection in stores." J&R distributed a catalog gift guide nationally through Sunday newspapers. (The store's best sellers over the weekend were by Dion and Kenny G.)

And there are still retailers reporting good results with vinyl. Mike Fratt, head buver at Homer's, savs vinyl is up about 300% this year. "We're more aggressive in keeping titles in stock. It's also being the only place that carries it.'

Keeping product in stock was apparently not a problem during the holiday weekend, unlike some other years, when retailers ran out of key titles. The only album that some accounts mentioned being short of was the Streisand cassette.

Christos Garkinos, VP of marketing at Virgin Megastores, which operates 13 locations in North America, says catalog sales were particularly strong. He adds, "What is happening is that consumers are realizing that music is a good gift choice."

While Virgin is mostly banking on established acts to lure customers, it has had success with some titles by developing artists in recent weeks. Garkinos points to Olive and the Verve

as two new acts that have performed especially well. "The Verve has been in our top 10 since the day it came out. We think that album is going to break big over Christmas.'

Garkinos says that "a couple of our stores set records for their biggest days ever on the day after Thanksgiving. Dion was the No. 1 seller at the chain. At Virgin's store in New York's Times Square, "The Lion King" original Broadway cast album and Paul Simon's 'Songs From The Capeman" were hot titles, stoked by the strong word-ofmouth about the Broadway shows. Many chains held promotions and

'We're certainly challenged by not

having someone in the store looking for

the hardware," says Len Cosimano, VP

of merchandising for Borders Books &

Music. "We're taking a very cautious

impact of Divx, a rival format

announced in September but not

scheduled to arrive until mid-1998.

However, Cosimano thinks Divx

already has had an effect. "People don't

know which format will win out. They

giving recess "was no barn-burner,"

notes one hardware supplier. "We did

OK. It came in as we thought." Nation-

al ad campaigns launched in recent

weeks and scheduled through the hol-

idays will drive up consumer aware-

ness of DVD, now estimated at only

"Until that rises to 30%-40%, it's

very difficult to drive customers into

stores," says Larry Pesce, DVD prod-

uct manager at Thomson Consumer

awareness. This Thanksgiving, it was

more lack of titles. Cosimano and Bor-

ders video buyer Robert Smith say

they missed direct-to-sell-through

blockbusters like "Toy Story" and

'Independence Day" and such nonthe-

atrical hits as "Riverdance" and "The Wallace & Gromit" boxed set. All Cosi-

mano would say about Thanksgiving is that sales met "our expectations," but

that he doesn't expect "the kind of vol-

The one title that's lifted everyone's

spirits is "Men In Black," by far the

biggest release in Columbia TriStar

Home Video's history. Executive VP

Paul Culberg claims that more than

40% of the initial shipment has already

sold through. He predicts the percent-

age will more than double. Trade

sources estimate the studio delivered

15 million-16 million copies, which

could leave Columbia with as few as 1.5

Mass merchants and supermarkets

did well-as have video specialty

stores, the second choice of consumers

seeking a source for the title, accord-

ing to tracking research. "That's

encouraging to me, because it says

more attention is being paid to tradi-

gains at Tower Video and Best Buy,

which sold 140,000 copies Thanksgiv-

ing week. Universal Studios Home

Video's "The Lost World: Jurassic

Park" and Disney's "Beauty And The

Beast: The Enchanted Christmas"

competed for the second spot, retailers

say, followed by Fox Home Entertain-

ment's "Jingle All The Way" and the

new, improved "Star Wars Trilogy."

'Men In Black" fueled double-digit

tional rental stores," Culberg adds.

million left in retail inventory.

ume" the chain experienced in 1996.

VHS doesn't suffer from lack of

15%-20% of the population.

Electronics.

Whatever the reason, the Thanks-

want to wait and see." he says.

Player manufacturers dismiss the

(Continued from page 5)

approach."

sales or distributed catalogs to welcome in the holiday season.

At HMV Record Stores, savs VP of purchasing Bob Douglas, the staff was giving away coffee, cider, and Christmas CDs. Comp sales were "great," Douglas adds. The top sellers were by Dion, Streisand, and 2Pac.

About 28,000 catalogs from which customers can order by phone salepriced music were mailed to Homer's customers, who could also find the same deals in the stores, where the sale items were in endcap displays.

Homer's had a 7.5% increase in sales Nov. 28 and then a huge 71% year-toyear gain Nov. 29. The top titles were by Brooks and Metallica.

A promising sign for continued strong results throughout the holiday season, which doesn't really end until a week or so after Christmas, is the sale of gift certificates by retailers.

Newbury's Dreese says, "Gift certificates were surprisingly strong. That means there'll be crushingly good business after Christmas."

Trans World's Litwak adds, "The strong Thanksgiving is a good indication of a terrific December. The consumer is looking for music as a purchase for Christmas.'

Also selling are music videos from Hanson, Spice Girls, and Rage Against The Machine, among others. "I can't remember seeing that many music videos on our top 50 sellers list in a long time," says Tower Video VP John Thrasher.

Tower has pulled in a nice piece of change from DVD, as well, including 3 000 copies of Warner Home Video's 'Batman & Robin." DVD has already more than offset the drop-off in laserdisc sales. Thrasher notes.

Best Buy is another enthusiast, taking on hardware and software when the format arrived in March. The chain moved quantities of both over the holiday weekend. "We had our biggest sales week" of releases since Warner Home Video began national distribution in September, says video merchandise manager Joe Pagano.

As for DVD players, Pagano claims they represent the "fastest-growing hardware segment in the company's history and the fastest accepted by consumers."

Thus encouraged, hardware manufacturers are confident they can ship close to 450,000 at the start of the second quarter of 1998, the format's first anniversary. About 40%-45% of the players delivered to stores have sold through, and the percentage should follow greater consumer awareness and

lower player prices.

Current player prices, as high as \$1,000, "are a barrier to DVD acceptance," says West Coast Entertainment VP Steven Apple. However, relief is coming, says Samsung executive Mark Knox. "Here and there," he notes, retail quotes of \$399 and \$499 have begun "cropping up."

Program suppliers agree that something's stirring. "Consumer sales are too early to track, but we know there's activity, because we're seeing reorders," says Universal Studios Home Video executive VP Andrew Kairey. Universal shipped its first DVD titles, including "Beethoven" and "The

Paper," in time for Thanksgiving. However, the studio wasn't able to release "Jurassic Park," withdrawn at the request of producer Amblin Entertainment, which also had Columbia pull the DVD version of "Men In Black." Retailers and distributors complain that the loss of both titles hurt sales of DVD players and software.

Partly as a result, Borders, which stocks DVD in 48 of the nearly 200 locations that carry video, doesn't expect its business to pick up until January, after eager-beaver consumers install the players they bought for Christmas.

But the horizon looks bright, "More and more consumers are becoming aware of DVD," says Musicland.

DVD STILL FACES MANY HURDLES IN EUROPE (Continued from page 10)

Gram. The titles will be priced slightly higher than VHS releases

James Harding, CIC's VP of north-ern Europe and U.K. managing director, agrees that Christmas 1998 looks like the real target for the rollout of any significant DVD titles. Catalog titles would be released in dribs and drabs as distributors sought to do some test marketing on the new format, he says.

'My sense is that there will still be releases in quarter one, but they may be a little more sporadic than was at first originally envisaged," says Harding. "Whether all the studios will come in or not, I don't know, but it is somewhat more confusion than three months ago. CIC issued a statement at the Berlin electronics fair saying it had selected eight or nine MCA titles, such as 'Beethoven,' to be made available throughout Europe in 1998, but whether that will be in the first quarter hasn't been decided yet."

This indecision is reflected in the continuing uncertainty over packaging. In the U.K., two or three forms of packaging are under consideration, according to a joint committee formed by the British Video Assn. and the British Assn. of Record Dealers.

Steve Gallant of U.K. supermarket

chain ASDA, who is steering the committee, questions the wisdom of different packaging designs: "Do we want to end up like the multimedia market, with huge boxes containing small discs and absolutely no consistency?"

However, Stuart Warrener, president of Buena Vista in Europe, Africa, and the Middle East, believes that the problems are in danger of being overemphasized. "The early days of any business have these problems, but it should be all right so long as there is not a different dimension of packaging.

However, the importance of DVD to the European home video market was strongly underlined by its main champion-Warner Home Video, Warner's European home video VP, Hans-Uelt Hasler, argued at the conference that the time has come to reinvigorate the sector as it faces increasing competition in Europe from new digital TV services such as pay-per-view and videoon-demand.

While home video may have matured as a sector, he said, it remains "the largest contributor of revenues to the filmed entertainment industry.

DVD, he said, would cannibalize the VHS business but overall would provide increased business for the studios.

VID SHOPS SAY 'MEN IN BLACK' TOPS; DVD A PLUS

NONESUCH EXPECTS BILL FRISELL'S 'TRAIN' TO MAKE SOME NOISE (Continued from page 13)

ever played with."

Frisell has similar praise for Krauss. "Viktor was the catalyst for the 'Nashville' sessions, and his playing on the new album was so fresh," he says. "He has this incredible technique where he can add all this bizarre virtuosic filigree, but at the same time, he lays down this real deep bottom. Viktor and I come from such a different place in our playing—he likes AC/DC, you know—but we do seem to have this weird connection."

Frisell's own sound print as an improvisor and composer encompasses the style and spirit of not only bebop and free jazz but bluegrass and country, Ives and Copland, the blues and rock'n'roll. Starting out as the house guitarist with pioneering European jazz label ECM in the late '70s, the Denver-bred, Berklee-educated Frisell made his solo debut for the label in 1983 with the ambient "In Line."

After becoming the guitarist of choice on the downtown New York scene and producing several albums as a leader for ECM and Elektra, he began his fruitful tenure with Nonesuch. That association has produced such latter-day milestones as last year's eerily beautiful "Quartet" (with his current alt-jazz outfit including trumpet, violin, and trombone), the laugh-before-you-cry Buster Keaton soundtrack "Go West" from '95 (featuring his longtime trio with drummer Joey Baron and bassist Kermit Driscoll), and the grand, expanded-ensemble effort "This Land" from '94.

Cast in an engaging, neo-gutbucket mode, "Gone, Just Like A Train" features radical rethinks of tracks from Frisell's ECM days and incisive takes on tunes originally written for scores to Keaton films and Gary Larson's "Farside" TV specials, as well as a batch of fresh, forward-minded compositions. The album takes in a range of moods, from the edgy "Blues For Los Angeles" to the heart-melting "Girl Asks Boy (Part One)," from the sanguine "Verona" to the haunting "Sherlock Jr." And a cut like the epic "Lookout For Hope" demonstrates how the rock-steady rhythm play of Keltner and Krauss is an ideal underpinning for Frisell's inspired fretwork.

Helping set up "Gone, Just Like A Train" for the marketplace has been Frisell's boundless creative energy this past year, which has seen him not only promote "Nashville" but play in other contexts that address various realms of his jazz and pop constituency.

This fall, Frisell played a string of dates at New York's Village Vanguard with saxophonist Joe Lovano in drummer Paul Motian's trio, an association that has been on the cutting edge of abstract beauty for more than 15 years live and on a series of peerless albums for ECM, Soul Note, and JMT.

Prior to the Motian gigs, Frisell toured Europe, Canada, and the Southern U.S. with his quartet. He also played with bassist Ron Carter and saxophonist Arthur Blythe on Baron's "Down Home" album for Intuition and gigged with the band at a rapturously received two-night stand at New York's Knitting Factory. In addition, he toured Europe with Baron as a duo and found time to contribute a sublime solo take on "What The World Needs Now Is Love" for a Burt Bacharach tribute album on John Zorn's Tzadik label. He was also part of bassist Marc Johnson's newest supergroup on "The

Sound Of Summer Running," a Verve album that also features Baron and Metheny (see story, this page).

In late July, Frisell and his "Nashville" ensemble were featured in performance on the PBS "Sessions At West 54th" series. The "Nashville" group also played fall dates in Nashville, Minneapolis, Boston, and New York. Frisell is managed and booked by the Berkeley, Calif.-based Songline/-Tone Field, which is run by the producer of "Gone, Just Like A Train" and "The Sound Of Summer Running," Lee Townsend (Billboard, Nov. 8); his compositions are published by Friz-Tone Music, BMI.

The "Nashville" concert at St. Ann's in Brooklyn, N.Y., was recorded for broadcast by WFUV, the influential triple-A/Americana outlet of Fordham University in the Bronx, N.Y. The twohour show is set to air at 7 p.m. Tuesday (9). WFUV has been airing Frisell's cover of Neil Young's "One Of These Days" (with Robin Holcomb on vocals) from "Nashville" along with a couple of the instrumental tracks-garnering "great audience response," says station music director Rita Houston. Such Americana radio support has been instrumental in helping expand Frisell's audience, according to Nonesuch VP of marketing (U.S.) Peter Clancy.

" 'Nashville' was really a landmark for us with Bill," Clancy explains. "It was a top 20 Americana record, with significant play on NPR and college stations as well. The new album isn't quite as Americana-sounding as 'Nashville,' but that record opened the doors for us at the format. By the oneyear anniversary of 'Nashville' in April, I'm betting we will have doubled

Johnson's 'Summer' Teams Frisell, Metheny

Verve Set Explores Heartland Jazz Popularized By Guitarists

BY BRADLEY BAMBARGER

NEW YORK—The heartland aesthetic so prominent in the work of jazzers Bill Frisell and Pat Metheny has produced some albums of enduring popularity and influence, from "Have A Little Faith" and "Nashville" by Frisell to "New Chautauqua" and "Beyond The Missouri Sky" by Metheny. Inspired by the big-sky melodicism of such records, bassist Marc Johnson brought together the two guitarists for his own songful statement in the Americana idiom, "The Sound Of Summer Running."

For the Verve album, due Feb. 24, Johnson came up with a cache of rootsy material specifically for Frisell and Metheny, who had never recorded together before. Frisell also contributed two characteristically bucolic tunes, and Metheny added another. The drummer for the sessions was Joey Baron, a longtime compatriot of both Frisell and Johnson.

"These guys can do so much in so many dimensions—from folky stuff to free improv—that I just tried to provide a context that would strike a common chord," Johnson says. "My tunes reference some of Pat's early work and Bill's records, which I love, as well as music we've all drawn from: country, gospel, bands like Creedence Clearwater Revival."

Lee Townsend, who produced "The Sound Of Summer Running" along with Frisell's "Nashville" and upcoming "Gone, Just Like A Train" (see story, page 13), says the template Johnson provided was ideal "because he didn't over-intellectualize things or shy away from exploring some of the roots that musicians of their generation all share, pop or jazz. In its way, this music has as much in common with the singer/songwriter tradition as it does anything."

Both Frisell and Metheny agree that the all-star quartet came together "like a real band" with its own sound, rather than some ad-hoc super-session. Johnson adds, "Pat's and Bill's personalities are so dominant in whatever they do, but for this record, they complemented each other amazingly. I was so impressed with the way they played to the essence of every tune, really singing the melodies. And Joey, he's always swinging, always dancing."



Bassist Marc Johnson hosted an allstar conclave for his upcoming Verve album, "The Sound Of Summer Running." Shown, from left, are guitarist Pat Metheny, drummer Joey Baron, Johnson, and guitarist Bill Frisell.

Johnson plans to put together a group for shows next summer and fall in Europe that will draw on "The Sound Of Summer Running." But with each of the primary artists busy with his own projects, there won't be any live dates featuring the album's original crew until at least '99. But the high profile of the Metheny Group's world tour behind its hit "Imaginary Day," the press surrounding Frisell's "Gone, Just Like A Train" and attendant concerts, and the glowing notices for Baron's recent "Down Home" disc (featuring Frisell) should help bring attention to Johnson's album.

Plus, Johnson has his own profile in the jazz world, having played with legendary pianist Bill Evans; guitarist John Abercrombie; and pianists Lyle Mays, Eliane Elias, and Enrico Pieranunzi. And as a leader, he has recorded with his Right Brain Patrol trio for JMT, and in the late '80s, he fronted his first super group, Bass Desires. That outfit, which featured Frisell with guitarist John Scofield and drummer Peter Erskine, recorded two lauded albums for ECM and toured Europe and Japan to great success.

Bass Desires was a favorite among musos, anchored as it was in highpowered free jazz. But with "The Sound Of Summer Running," Johnson aimed as much for the heart as the head.

"I tried to make a record that had appeal beyond just musicians and hardcore fans," he says. "I really tried to make a record that anyone could enjoy." Bill's fan base."

Nonesuch has already sent advance copies of "Gone, Just Like A Train" to key media outlets, with full servicing to some 600 radio stations by Dec. 22. At retail, "Nashville" has fared best at Tower Records, Borders Books & Music, and Barnes & Noble. At the Tower outlet in New York's Greenwich Village, the album has been a steady seller (behind such current hits as "Beyond The Missouri Sky" and perennials as Miles Davis' "Kind Of Blue"). Frisell's back catalog has also seen concurrent increases, according to jazz buyer Larry Isacson, who expects to order relatively strong on the new disc.

Not one to give much thought to questions of airplay and orders, Frisell already sees special accomplishment in the interactive grooves of "Gone, Just Like A Train."

"Playing with people I don't know has always been kind of hard for me, so 'Nashville' and 'Gone' were big steps forward," he explains. "Connecting with musicians like Jim and Viktor and making the music feel good—that's the thrill of these records, the real success."

BELGIUM'S HELMUT LOTTI CROSSING BORDERS (Continued from page 13)

eration of the Phonographic Industry charts, followed by the gold and platinum albums "Vlaamse Nachten" (Flemish Nights) in 1990, "Alles Wat Ik Voel" (Everything I Feel) in 1992, and "Memories" in 1993, the latter being a collection of Flemish popular songs translated into English.

In 1994, Lotti was awarded a gold disc for 25,000 sales of "Just For You," an album showcasing the young singer's writing and composing abilities.

A year later, live recordings of 18 popular songs with the Golden Symphonic Orchestra were featured on his first venture into the classical realm, his first on his manager's label. The first "Helmut Lotti Goes Classic" was an album that made national history: With its 600,000 sales in Belgium alone, it accounted for some 20% of all national product sales in the country.

Along with manager Roelen, Lotti embarked on a policy of conquering the Benelux. Piet Roelen Productions, as production company and publisher, negotiates the international exploitation and individual distribution deals with record companies: BMG in Belgium and Holland, Transistor Music in South Africa, Coeur de Lion in Canada, and, as of mid-1997, EMI in Germany.

Lotti had to wait for the world market to develop before he got a chance at success outside his native Belgium. As he notes, "I released my first album when I was 19, in Dutch. It was impossible then [to go outside Europe]. Even in Holland they didn't want [the album], because my Dutch sounds too Flemish."

The recipe for success was based on a key ingredient: his live concerts. "The basic Lotti formula is to be available for the media, do live concerts, and to promote the album afterward," says Frank Aernout, managing director of BMG Belgium, "and it also worked out in Holland, where he sold over 400,000 albums thus far. This method also implies that the rollout over other territories is rather slow compared to hit projects. But I'm quite convinced that his third 'Classic' album will have sales equal to the previous volumes."

Aernout adds that although Belgian retail reacted slowly in the first weeks, the business is "perfectly on schedule with the first volume's gigantic success," with "Helmut Lotti Goes Classic III" topping both the French- and Flemish-language Belgian industry sales charts for five consecutive weeks.

Part of Roelen's strategy is to negotiate individual distribution deals for each specific territory; after BMG passed on the international option to release "Goes Classic," Roelen got word from EMI Electrola Germany's Scala imprint.

"The Belgian EMI company attracted EMI GSA president Helmut Fest's attention to the talented singer, and after we revealed our marketing plans to Piet Roelen, we came to terms quite rapidly," says Bettina Scherf, GM of EMI Scala in Germany, "because Helmut Lotti is one of those artists appealing to the mid-30- to 70-year-old audience. They are hard to get to the record stores, and Lotti makes them do so."

Stefan Delrue, head of the music department of FNAC's Belgian stores in Antwerp and Wijnegem, confirms Lotti's status and mature demo appeal. "He's undoubtedly one of the top-selling artists, even when you take into account FNAC's broad repertoire," Delrue says. "In less than a month we sold several thousand units of 'Goes Classic III,' and we expect that with the TV broadcast [of the video of 'Goes Classic III'], sales are only just beginning to take off."

Delrue confirms that Lotti has the ability to attract an additional audience to music stores, adding that his closest competitor is Celine Dion with "Let's Talk About Love."

Scala's Scherf says she was able to schedule Lotti on the country's primetime TV shows on RTL, ARD, ZDRF, and N3. EMI also released a special six-track CD sampler for distribution to specialized press tastemakers. A national radio campaign is scheduled to run from Dec. 1 until Christmas.

EMI Scala released the third "Classic" album as the German debut for the singer, with two songs ("Sag" and "Marinja") performed in the German language, and expects the album to hit gold status (250,000 units) before Christmas.

"From our [EMI] side, we are interested in continuing the story in other countries as well," says Scherf, "and our colleagues abroad are so interested that they are willing to submit their marketing plans. I do believe Helmut Lotti is an authentic artist whose nature and charm appeals to a very broad audience."

Radio 2's Verecke says one of Lotti's assets is that, although he performs classical numbers, he never had a classical music education, which allows him to perform the songs in his own way.

Says Lotti, "I'm still not a classical singer, but I sing these [classical] songs. I don't sing any of my own [pop] hits anymore [in concerts]. I started as a pop singer and made four albums before the first classical album. Now and then, I still do pop concerts, but I'm no longer doing pop albums. I don't know when I'm going to do another [pop album]. I still have time [in my career].

"With the first [classical] album, we were careful not to change the arrangements," adds Lotti. "By the third album, we treated the music as if we'd invented it ourselves."

Assistance in preparing this story was provided by Larry LeBlanc in Toronto.

Billboard

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3ILLBOARD DECEMBER 13, 1997

DECEMBER 13, 1997

Hot 100 Airplay.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impres-sions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|---|-----------|-----------|----------|---|
| | | | * * NO.1 * * | 38 | 42 | 6 | BREAKING ALL THE RULES SHE MOVES (GEFFEN) |
| D | 1 | 13 | TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL) 3 wks at No. 1, | 39 | 37 | 50 | CRASH INTO ME DAVE MATTHEWS BAND (RCA) |
| 2) | 2 | 24 | FLY SUGAR RAY (LAVAATLANTIC) | 40 | 54 | 7 | BITTER SWEET SYMPHONY THE VERVE (VC/HUT/VIRGIN) |
| 3) | 3 | 21 | WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE) | 41 | 44 | 61 | DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE) |
| 4 | 4 | 20 | HOW DO I LIVE LEANN RIMES (CURB) | 42 | 63 | 2 | TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY (REPRISE) |
| 5) | 5 | 16 | YOU MAKE ME WANNA USHER (LAFACE/ARISTA) | (43) | 59 | 5 | SEX & CANDY MARCY PLAYGROUND (MAMMOTH/CAPITOL) |
| 6 | 7 | 20 | I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.) | 44 | 47 | 19 | EVERLONG FOO FIGHTERS (ROSWELL/CAPITOL) |
| 7 | 6 | 21 | FOOLISH GAMES JEWEL (ATLANTIC) | 45 | 48 | 13 | EVERYTHING TO EVERYONE EVERCLEAR (CAPITOL) |
| 8) | 9 | 16 | ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE) | 46 | 39 | 36 | THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY) |
| 9 | 8 | 28 | PUSH MATCHBOX 20 (LAVA/ATLANTIC) | 47 | 36 | 23 | 2 BECOME 1 SPICE GIRLS (VIRGIN) |
| 10 | 10 | 37 | SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG) | (48) | 55 | 8 | HEAVEN NU FLAVOR (REPRISE) |
| 11) | 18 | 8 | 3 AM MATCHBOX 20 (LAVA/ATLANTIC) | 49 | 46 | 25 | MEN IN BLACK WILL SMITH (COLUMBIA) |
| 12 | 11 | 32 | IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M) | 50 | 50 | 12 | SUMMERTIME THE SUNDAYS (DGC/GEFFEN) |
| 13) | 14 | 12 | SHOW ME LOVE ROBYN (RCA) | 51 | 52 | 8 | THREE MARLENAS THE WALLFLOWERS (INTERSCOPE) |
| 14 | 12 | 30 | QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE) | 52 | 41 | 7 | SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/ZEG |
| 15 | 13 | 31 | ALL FOR YOU SISTER HAZEL (UNIVERSAL) | 53 | 43 | 7 | I WILL COME TO YOU HANSON (MERCURY) |
| 16) | 19 | 7 | AS LONG AS YOU LOVE ME BACKSTREET BOYS (JIVE) | 54 | 49 | 9 | WHAT ABOUT US TOTAL (LAFACE/ARISTA) |
| 17 | 15 | 30 | MO MONEY MO PROBLEMS THE NOTOFICIUS B.I.G. IFEAT, PUFF DADDY & MASED (BAD BOY/ARISTA) | 55 | 51 | 15 | PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG) |
| 18) | 21 | 6 | I DO LISA LOEB (GEFFEN) | (56) | 62 | 3 | A SONG FOR MAMA BOYZ II MEN (MOTOWN) |
| 19 | 17 | 10 | MY LOVE IS THE SHHH! SOMETHIM FOR THE PEOPLE FEAT TRINA & TAMARA (WARNER BROS.) | (57) | 72 | 2 | MY BODY LSG (EASTWEST/EEG) |
| 20) | 20 | 15 | SOMETHING ON THE POLETICAL THE WAY YOU LOOK TONIGHT ELTON JOHN (ROCKET/A&M) | 58 | 58 | 6 | SO HELP ME GIRL GARY BARLOW (ARISTA) |
| 21 | 16 | 15 | 4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN) | (59) | 73 | 2 | NO TENGO DINERO LOS UMBRELLOS (FLEX/EMI/VIRGIN) |
| 22) | 29 | 5 | TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA) | 60) | 65 | 2 | I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC) |
| 23 | 22 | 17 | CRIMINAL FIONA APPLE (CLEAN SLATE/WORK) | 61) | 66 | 5 | TOUCH, PEEL AND STAND DAYS OF THE NEW (OUTPOST/GEFFEN) |
| 24) | 25 | 7 | TOGETHER AGAIN JANET (VIRGIN) | 62 | 75 | 2 | GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA) |
| 25 | 24 | 16 | TAKES A LITTLE TIME AMY GRANT (A&M) | 63 | 53 | 18 | HONEY |
| 26 | 23 | 24 | BUILDING A MYSTERY SARAH MCLACHLAN (ARISTA) | 64 | 68 | 8 | MARIAH CAREY (COLUMBIA) |
| 27 | 26 | 40 | SUNNY CAME HOME | 65 | 71 | 3 | BUSH (TRAUMA/INTERSCOPE/HOLLYWOOD) THE BEST OF LOVE MICHAEL BOLTON (COLUMBIA) |
| 28) | 30 | 12 | SHAWN COLVIN (COLUMBIA) FEEL SO GOOD MASE (BAD BOY/ARISTA) | 66 | 60 | 12 | MICHAEL BOLTON (COLUMBIA) |
| 29 | 27 | 34 | HOW BIZARRE | 67) | 74 | 19 | OASIS (EPIC) |
| 30 | 33 | 5 | OMC (HUH!/MERCURY) HOW'S IT GOING TO BE THIRD EYE BLIND (ELEKTRA/EEG) | 68 | | 1 | MARY J. BLIGE (MCA) |
| 31) | 31 | 50 | THIRD ETE BLIND (ELEKTRAVEEG) DNE HEADLIGHT THE WALLFLOWERS (INTERSCOPE) | 69 | | 1 | MEREDITH BROOKS (CAPITOL) |
| 32 | 28 | 20 | LOVE YOU DOWN | 70 | | 1 | RICHARD MARX & DONNA LEWIS (ATLANTIC) |
| 33 | 34 | 53 | INOJ (SO SO DEF/COLUMBIA) BARELY BREATHING DUNCAN SHEIK (ATLANTIC) | 71 | 56 | 9 | BEN FOLDS FIVE (550 MUSIC) |
| 34 | 35 | 29 | DUNCAN SHEIK (ATLANTIC) I'LL BE MISSING YOU PUFF OADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA) | 72 | 64 | 12 | |
| 35 | 32 | 11 | BUTTERFLY | 73 | 61 | 22 | |
| 36) | 57 | 4 | MARIAH CAREY (COLUMBIA) SWEET SURRENDER SADAU ACLIANI (ADISTA) | 74 | 67 | 15 | 98 DEGREES (MOTOWN) SILVER SPRINGS |
| 37) | 45 | 55 | SARAH MCLACHLAN (ARISTA) | 75 | 69 | 8 | FLEETWOOD MAC (REPRISE) WRONG NUMBER |
| _ | - | | JEWEL (ATLANTIC) with the greatest airplay gains. © 1997 Bil | | - | | THE CURE (FICTION/ELEKTRA/EEG) |

HOT 100 RECURRENT AIRPLAY

| 1 | E | 1 | THE FRESHMEN THE VERVE PIPE (RCA) | 14 | 24 | 9 | DREAMS THE CRANBERRIES (ISLAND) |
|----|----|----|--|----|----|----|--|
| 2 | | 1 | DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA) | 15 | 13 | 42 | YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE) |
| 3 | 1 | 2 | RETURN OF THE MACK MARK MORRISON (ATLANTIC) | 16 | 12 | 41 | COUNTING BLUE CARS DISHWALLA (A&M) |
| 4 | 3 | 5 | LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLW/MERCURY) | 17 | 17 | 60 | IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE) |
| 5 | 4 | 18 | UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA) | 18 | 19 | 15 | WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.) |
| 6 | 2 | 9 | I WANT YOU SAVAGE GARDEN (COLUMBIA) | 19 | 15 | 19 | I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE |
| 1 | 5 | 37 | I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC) | 20 | 21 | 18 | EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M) |
| 8 | 6 | 4 | BITCH MEREDITH BROOKS (CAPITOL) | 21 | 18 | 60 | BECAUSE YOU LOVED ME CELINE DION (550 MUSIC) |
| 9 | 8 | 23 | DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG) | 22 | - | 7 | HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA). |
| 10 | 10 | 2 | I SAY A LITTLE PRAYER DIANA KING (WORK) | 23 | 11 | 60 | ROLL TO ME DEL AMITRI (A&M) |
| 11 | 9 | 68 | MISSING EVERYTHING BUT THE GIRL (ATLANTIC) | 24 | 25 | 29 | NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE) |
| 12 | 14 | 24 | HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE) | 25 | 22 | 37 | IF IT MAKES YOU HAPPY SHERYL CROW (A&M) |
| 13 | 16 | 31 | CHANGE THE WORLD ERIC CLAPTON (REPRISE) | | | | ties which have appeared on the Hot 100 char) weeks and have drooped below the top 50. |

HOT 100 A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
- 2 BECOME 1 (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'i, ASCAP) HL/WBM
 32 FLAVORS (Righteous Babe, BMI)
 4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte
- Tyme, ASCAP) HL ALL CRIED OUT (Careers-BMG, BMI/Mokoiumbi,
- 11
- 25
- 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 OF MY DAYS (Zomba, BMI/R, Kelly, BMI) WBM AROUND THE WORLD (Zomba, ASCAP) WBM AT THE BEGINNING (TCF, ASCAP) WBM AVENUES (Intersong, ASCAP/Warner/Chappell, ASCAP) HL BABY YOU KNOW (LI' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM BACKYARD BOOGIE (WB, ASCAP/Real An Ruff, ASCAP) WBM BARELY BREATHING (Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL 65 78
- 51 88 90
- 54 50
- BMI/Careers-BMG, BMI) HL BREAKING ALL THE RULES (Shark Media, BMI/Warner-32
- 100
- BREAKING ALL THE RULES (Shark Media, BMI/Warmer-Tarmerlane, BMI/Hurmassive, ASCAP) WBM BRIAN WILSON (Treat Baker, SOCAN/WB, ASCAP) WBM BUILDING A MYSTERY (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI Apri, ASCAP/HL/WBM COCO JAMBOO (Hanseatic Musikverlag, GEMA/Warmer-Tarmerlane, BMI) WBM CRIMINAL (FHW, ASCAP) DID I SHAVE MY LEGS FOR THIS? (Polygram Int'I, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL DI KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast, ASCAP/Comba, ASCAP/MCA) HL/WBM 29 16
- 61
- 24 91
- 98
- 59
- 79
- 83
- 82 46
- 5
- 14
- ASCAR/Door Number 1wo, ASCAR/Millermoo, BMI) HL, DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast, ASCAR/Zomba, ASCAP/MCA) HL/WBM DONT BE STUPID (YOU KNOW LOVE YOU) (Songs Of PolyGram Init', BMI/Loom Echo, BMI/Zomba, ASCAP) WBM DON'T GO (Edition Beam, BMI/Neue Welt, BMI/Warner-Tamerlane, BMI) WBM DON'T GO (Edition Beam, BMI/Neue Welt, BMI/Warner-Tamerlane, BMI) WBM DON'T GO THE MUSIC (Virgina Beach, ASCAP/Blazilicious, ASCAP/Herblicious, ASCAP/Cavilicious, ASCAP/ DO YOU LIKE THIS (Mike's Rap, BMI) EVERTIHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM FOOLISH GAMESYQU WERE MEANT FOR ME (Wiggly Todh, ASCAP/Phio Boy, BMI/Thi Stoy, BMI/WB, ASCAP) WBM FREE (Ultra Biue, ASCAP/Commitment, ASCAP/Justin Combs, ASCAP/FMI April, ASCAP/B Mo EZ, ASCAP/EMI April, ASCAP/FMI April, ASCAP/B MO EZ, ASCAP/EMI April, ASCAP/FMI April, ASCAP/B MO EZ, ASCAP/EMI April, ASCAP/FMI APRILASCAP/COMMITMENT, ASCAP/EMI April, ASCAP/FMI APRILASCAP/COMMITMENT, ASCAP/EMI April, ASCAP/FMI APRILASCAP/COMMITMENT, ASCAP/EMI April, ASCAP/FMI APRILASCAP/B MO EZ, ASCAP/EMI April, ASCAP/FMI (D C D BMI) 99
- 53
- 75
- 36 96 34
- HAYE A LITTLE MEMORY (1996, 1997, 19
- 31 37
- 28
- BMI/Fox Film, BMI) WBM I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL I DO (Furious Rose, BMI/Music Corp. 01 America, BMI) HL IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI) I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illigal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL I'M AFRAID OF AMERICANS (Tintoretto, BMI/Upala, BMI/R20, BMI) 12 23 33
- 35
- 71 BMI/RZO_BMI)
- I MISS MY HOMIES (Burrin Avenue, BMI/Big P. 42
- I MISS MY HOMIES (Burrin Avenue, BMI/Big P, BMI/Warner-Tamerlane, BMI) WBM I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Olit Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, DMI/Dire DMI/Dire DMI) 57
- 84 BMI/Reggatta, BMI/Illegal, BMI) HL IN HARM'S WAY (EMI Blackwood, BMI/Benny's
- 94 IN HARM'S WAY LEMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalas, SOCAN/On Board, BMI/EMI Blackwood, BMI) HL IY'S ALL ABOUT THE BENJAMINS (Sheek Louchion, ASCAP/Identice, ASCAP/Benizide, ASCAP/Ide Dense
- 38
- 10 ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Undeas, BMI/Crazy Cat Catalog, ASCAP)
- ASCAP/Undeas, BMI/Crazy Cat Catalog, ASCAP) I WILL COME TO YOU (Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI/MCA, ASCAP/Beet Puppet, ASCAP) HL/WBM I WONDER IF HEAVEN GOT A CHETTO (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs OT Lastrada, BMI/Lawhouse, ASCAP) JUST CLOWHIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) KISS THE RAIN (EM Blackwood, BMI/DESMOPHOBIA, ASCAP/HU/WBM 73
- 63
- 66
- ASCAP/HL/WBM LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP) HL/WBM LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Cord Kayla, ASCAP) HL LEGEND OF A COWGIRL (Tsanoddnos, BMI/Ensign, BMI/Ash Belle, ASCAP/Aee Street, ASCAP/Famous, ASCAP/Donovan, BMI/Peer International, BMI) HL L-L-LIES (Dekopa. BMI/World Of Andy, ASCAP/Mamaesque, ASCAP/Donovan, BMI/Peer International, BMI) HL L-L-LIES (Dekopa. BMI/World Of Andy, ASCAP/Mamaesque, ASCAP/Mondation, ASCAP/WRB, ASCAP) WBM LOLLIPOP (CANDYMAN) (MCA, ASCAP/MCA Scandinavia AB, ASCAP/MB, ASCAP/Watner/Chappel), ASCAP/Marre Chappell Demmark, ASCAP/Watner/Chappel), ASCAP/Marre Chappell Demmark, ASCAP/Watner/Chappel), ASCAP/MCA Scandinavia AB, ASCAP/MB, ASCAP/Watner/Chappel), ASCAP/Marre Chappell Demmark, ASCAP/Watner/Chappel), ASCAP/Marre Chappell Demmark, ASCAP/Watner/Chappel), ASCAP/MCA ScAP/Camba 49
- 72 48
- 47
- 92
- LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'I, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM MAN BEHIND THE MUSIC (Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM THE MEMORY REMAINS (Creeping Death, ASCAP) MO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jymi, BMI) HL MOURY YOU TIL I JOIN YOU (Naughty, ASCAP/WB, ASCAP/Inving, BMI) WBM MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP) MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie
- 26
- 60
- MY BODY (10ni Robi, ASCAP/2000 Watts, ASCAP/ MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BM/Tam-Cat, BMI) HL NEVER MAKE A PROMISE (Warner-Tamerlane, 6
- 80
- NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. May's, BMI/Mikman) WBM NO TENGO DINERO (EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL/WBM THE ONE (GAVE MY HEART TO (Realsongs, ASCAP) WBM ONE MORE NIGHT (Shark Media, BMI/Warner/Chappell, BMI) WBM 52
- 43
- 13 69

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Billboard. **DECEMBER 13, 1997** Hot 100 Singles Sales.

m a national sample of POS (point of sale) equipped retail store SoundScan®

| WEEK | KS ON | | WEEK | WEEK | KS ON | |
|------|--|--|------|--|--|--|
| LAST | WEE | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS | LAST | WEE | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
| | | * * NO. 1 * * | 38 | 35 | 14 | YOU LIGHT UP MY LIFE LEANN RIMES (CURB) |
| 1 | 10 | SOMETHING ABOUT THE WAYCANDLE IN THE WIND 1997 ELTON JOHN (ROCKET/A&M) 10 wks at No. 3 | 39 | 33 | 22 | UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC) |
| 2 | 7 | MY BODY LSG (EASTWEST/EEG) | 40 | 38 | 15 | BUILDING A MYSTERY SARAH MCLACHLAN (ARISTA) |
| 4 | 7 | FEEL SO GOOD MASE (BAD BOY/ARISTA) | 41 | 30 | 15 | YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY) |
| 7 | 3 | I WILL COME TO YOU HANSON (MERCURY) | (42) | 43 | 6 | I DO LISA LOEB (GEFFEN) |
| 13 | 2 | BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA) | 43 | 39 | 18 | 2 BECOME 1 SPICE GIRLS (VIRGIN) |
| 5 | 26 | HOW DO I LIVE LEANN RIMES (CURB) | 44 | 29 | 11 | LAST NIGHT'S LETTER K-CI & JOJO (MCA) |
| 6 | 16 | MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.) | 45 | 34 | 7 | I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.) |
| 3 | 17 | YOU MAKE ME WANNA USHER (LAFACE/ARISTA) | 46 | 40 | 23 | NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY) |
| 9 | 11 | THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC) | 47 | 36 | 16 | BACKYARD BOOGIE MACK 10 (PRIORITY) |
| 8 | 15 | BUTTA LOVE | (48) | 51 | 50 | FOOLISH GAMES/YOU WERE MEANT FOR ME JEWEL (ATLANTIC) |
| 11 | 5 | SHOW ME LOVE | 49 | 32 | 25 | QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE) |
| 12 | 6 | SPICE UP YOUR LIFE | 50 | 46 | 27 | I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA) |
| 10 | 9 | SOCK IT 2 ME | 51 | 49 | 15 | NO TENGO DINERO |
| 14 | 16 | WHAT ABOUT US | 52 | 44 | 8 | LEGEND OF A COWGIRL IMANI COPPOLA (COLUMBIA) |
| 15 | 12 | 4 SEASONS OF LONELINESS | 53 | 45 | 11 | VALENTINE MARTINA MCBRIDE (RCA (NASHVILLE)) |
| 18 | 9 | IF I COULD TEACH THE WORLD | 54 | 37 | 10 | TOO GONE, TOO LONG EN VOGUE (EASTWEST/EEG) |
| | 1 | WE'RE NOT MAKING LOVE NO MORE | (55) | 69 | 2 | HOW'S IT GOING TO BE THIRD EYE BLIND (ELEKTRA/EEG) |
| | 1 | A SONG FOR MAMA | (56) | 55 | 4 | SO HELP ME GIRL GARY BARLOW (ARISTA) |
| 25 | 2 | TRULY MADLY DEEPLY | (57) | _ | 1 | JUST CLOWNIN' WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR/ISLAND) |
| 22 | 5 | I DON'T EVER WANT TO SEE YOU AGAIN | 58 | 53 | 7 | SO GOOD DAVINA (LOUD/RCA) |
| 19 | 15 | I CARE 'BOUT YOU | 59 | 54 | 5 | I'M NOT A PLAYER BIG PUNISHER (LOUD/RCA) |
| 20 | 10 | LOVE GETS ME EVERY TIME | 60 | 64 | 2 | AT THE BEGINNING RICHARD MARX & DONNA LEWIS (ATLANTIC) |
| 21 | 15 | I MISS MY HOMIES | 61 | 52 | 17 | HAVE A LITTLE MERCY 4.0 (SAVVY/PERSPECTIVE/A&M) |
| 17 | 16 | ALL CRIED OUT | 62 | | 1 | TUCK ME IN KIMBERLY SCOTT (COLUMBIA) |
| 23 | 10 | THEY LIKE IT SLOW | 63 | 60 | 9 | THE REST OF MINE TRACE ADKINS (CAPITOL NASHVILLE) |
| 16 | 3 | THE MEMORY REMAINS | 64 | 56 | 6 | ALL OF MY DAYS CHANGING FACES (FEAT. JAY-Z) (BIG BEAT/ATLANTIC) |
| 24 | 14 | HONEY | 65 | 58 | 20 | MO MONEY MO PROBLEMS |
| | 1 | LOLLIPOP (CANDYMAN) | 66 | 57 | 6 | THE NOTORIOUS BLG. (FEAT. PUFF DADDY & MASE) (BAO BOY/ARISTA) DON'T STOP THE MUSIC PLAYA (DEF JAM/MERCURY) |
| 47 | 2 | GOING BACK TO CALI | (67) | 72 | 2 | I'M SO HAPPY I CAN'T STOP CRYING |
| 26 | 21 | INVISIBLE MAN | 68 | 62 | 12 | TOBY KEITH WITH STING (MERCURY (NASHVILLE)) PLEASE |
| 42 | 3 | NO, NO, NO | 69 | | 1 | THE KINLEYS (EPIC (NASHVILLE)) WHAT IF EEDA MCENTIDE (MCA (NASHVILLE)) |
| 50 | 2 | DON'T BE STUPID (YOU KNOW I LOVE YOU) | 70 | 70 | 3 | |
| 27 | | CRIMINAL | 71 | 66 | 20 | |
| 28 | 5 | MOURN YOU TIL I JOIN YOU | 72 | 61 | 13 | |
| 48 | 4 | BREAKING ALL THE RULES | H | | | REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (ARISTA) |
| 41 | 10 | HEAVEN | 74 | 59 | 6 | DRU HILL (ISLAND) BABY YOU KNOW |
| | * ¥ | NU FLAVOR (REPRISE) | 1 | 00 | U U | THE O'JAYS (GLOBAL SOUL/FREEWORLD) |
| | 1 2 4 7 13 5 6 3 9 8 11 12 10 14 15 18 | By By 1 10 2 7 4 7 3 7 3 2 5 26 6 16 3 17 9 11 8 15 12 6 13 5 14 5 15 12 10 9 11 5 12 6 13 9 14 15 15 12 16 12 17 16 18 9 19 15 20 10 21 15 22 5 19 15 20 10 21 15 22 10 3 10 3 10 41 2 < | | Image: Section of the secti | 1 10 TITLE ARTIST (IMPRINT/PROMOTION LABEL) 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 3/2 | 1 10 THTLE ARTIST (IMPRINT/PROMOTION LABEL) 10 10 1 10 ★ ★ NO. 1 ★ ★ 38 35 14 2 7 30 14 40 38 13 12 2 7 MY BODY ELITON JOHN (ROCKET/AAM) ID WAS AT NO. 3 30 33 32 22 2 7 7 52 FEEL SO GOO MASE (BAD BOY/ARISTA) 40 38 15 3 1 WY BODY HANSON (MERCURY) 14 30 15 5 26 HEW ADDY A THE FAMILY (BAD BOY/ARISTA) 44 29 11 6 16 MY LOVE IS THE SHHH! SALEY (ARISTA) 44 34 36 16 8 15 BUTTA LOVE ROBYN (RCA) ARIS (CURB) 45 34 7 11 5 SHOW ME LOVE ROBYN (RCA) ARIS (LURACGROUMDATALANTIC) 43 35 16 12 4 5 SHOW ME LOVE ROBYN (RCA) 164 36 16 11 5 SHOW ME LOVE ROBYN (RCA) 164 37 16 13 12 |

ON MY OWN (Warner Chappell, PRS/WB, ASCAP) WBM. PHENOMENON (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM PLEASE (we've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative ASCAP/Wergasongs ASCAP) WBM 97 74

C Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc

- 85
- 20

- BMI/Songs Of PolyGram Int1, BMI) HL
 QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM
 THE REST OF MINE (WB, ASCAP/Sawng Cumpny, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) WBM
 SEMI-CHARMED LIFE (3 EB, BMI/EMI Blackwood, BMI) HL
 SHOW ME LOVE (Heavy Rotation, BMI/Cheiron, ASCAP/BMG, ASCAP) HL
 SOCK IT 2 ME (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Introvini Tantrums, ASCAP/Air Control, ASCAP/Int, April, ASCAP) HL/WBM
 SO GOD (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HL
 SO HELP ME GIRL (Modar, BMI/Songwritters Ink, BMI/Cangitude, BMI/WIE/mdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP, HL/WBM
 SO METHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 (William A.Bong, PRS/Warner-Tameriane, BMI/Wrethed, ASCAP/WB, ASCAP/Full Keel, ASCAP) HL/WBM
 SOME FOR MAMA (Sony/ATV Songs, BMI/EAF, BMI)
 SPICE UP YOUR LIFE (Full Keel, ASCAP/Mindswept Pacific, ASCAP/Polygram Int1, ASCAP) HL/WBM
 STILL WATERS (RUN DEEP) (Gibb Brothers, BMI/Careers-BMG, BMI)
 SUNNY CAME HOME (WB, ASCAP/Scred,

- 76 93
- ASCACP/Lev-A-Tunes, ASCAP) WBM THEY LIKE IT SLOW (John Doe, BMI/Baby Boy, BMI/G.I., BMI) TOO GONE, TOO LONG (Realsongs, ASCAP) WBM TRULY MADLY DEEPLY (Rough Cut, APRA/EMI Austratia Pry, Ltd., APRA/EMI Blackwood, BMI) TUBTHUMPING (Chumbawamba/Leosong) WBM TUCK ME IN (Philesto, BMI) UP & DOWN (Frabensh, ASCAP): K.L., BMI/Warrer Chappell, BMI/Sadiyah's, BMI/Banic Combs, BMI/EMI Blackwood, BMI/Siam U Well, ASCAP/JeN, Jams, ASCAP) VALENTINE (Brickman Arrangement, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM WE'RE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI)
- 58
- 30
- 21
- Songs, BM/FCAF, BM/FCAF, IBM/FCAF, IIII, BM/ WHAT ABOUT US (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner/Chappell, ASCAP) WBM WHAT IF (Realsongs, ASCAP) YOU KNOW MY STEEZ (EMI April, ASCAP/III Kid, ASCAP/GIMEP Paeri ASCAP) 86 81
- ASCAP/Gifted Pearl, ASCAP) YOU LIGHT UP MY LIFE (Curb, ASCAP/Polygram Int'I, 62
- 3
- 56 89
- YOU LIGHT UP MT LIFE (CUID, ASCAPTA GYB-CUID ASCAP) WBM YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP) WBM YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A D, ASCAP/UR N, ASCAP/SMG Songs, ASCAP) HL YOU'RE NOT ALONE (Chrysalis/ZMG) HL/WBM YOU RE IN SPIRATION (BMG, ASCAP/Foster Freeze, BMI/Warner-Tamerlane, BMI) HL/WBM YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (EMI April, ASCAP//BC) Theth, ASCAP/MISTIC Combs. ASCAP/Ausar, BMI/Mason Betha, ASCAP/MISTIC Combs. ASCAP/Ausar, BMI/Mason Betha, ASCAP/MISTIC MUTTHE DIN (ZOMBA, ASCAP/BAdams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM 55
- 95

83

- 70 17

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

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SoundScan®

DECEMBER 13, 1997

| TH | IE | | } | ilboard 2 | | | | | |
|--------------|--------------|--------------|------------------|--|------------------|-------------------|--------------|--------------|-----------|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS AGO | |
| | | | | * * * No. 1/Hot Shot Debut * * * | | 53 | 31 | 13 | ╞ |
| 1) | NE | NÞ | 1 | GARTH BROOKS CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98) 1 week at No. 1 SEVENS | 1 | 54 |) 57 | 52 | T |
| 2) | NE | N 🕨 | 1 | 2PAC AMARU 41630*/JIVE (19.98/24.98) R U STILL DOWN? [REMEMBER ME] | 2 | 55 | 35 | 18 | t |
| 3 | 2 | - 1 | 2 | CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98) LET'S TALK ABOUT LOVE BARBRA STREISAND COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND | 2 | 56 |) 54 | 51 | |
| 4 | 1 | | 2 | METALLICA ELEKTRA 62126*/EEG (10.98/16.98) RELOAD | 1 | 57 | 49 | 37 | |
| 6 | 6 | 6 | 12 | LEANN RIMES ▲ ² YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 1 | 58 | 20 | - | + |
| <u> </u> | 5 | 2 | 4 | CURB 77885 (10.98/16.98) CON EIGHT OF MIT EINE MICH MITTUR LE OFICIO SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98) COME ON OVER | 2 | 59 | 51 | 41 | + |
| 8 | 8 | 7 | 10 | CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98) TUBTHUMPER | 6 | 60 | 55 | 49 | |
| 9 | 11 | 8 | 4 | SPICE GIRLS VIRGIN 45111 (11.98/17.98) SPICEWORLD | 8 | 61 | 59 | 50 | |
| 10 | 7 | _ | 2 | HANSON MERCURY 536717 (11.98 EQ/17.98) SNOWED IN | 7 | 62 |) 63 | 57 | ╞ |
| 11 | 4 | _ | 2 | ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98) | 4 | 63 | 45 | 28 | |
| 12) | 13 | 9 | 11 | MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98) BUTTERFLY | 1 | 64 |) 95 | 143 | - |
| 13 | 9 | 5 | 5 | MASE BAD BOY 73017*/ARISTA (10.98/16.98) HARLEM WORLD | 1 | 65 | 42 | - | ╞ |
| | | | | * * * GREATEST GAINER * * * | | 66 |) 73 | 61 | ╞ |
| 14) | 16 | 21 | 30 | HANSON ▲ ³ MERCURY 534615 (11.98 EQ/17.98) MIDDLE OF NOWHERE | 2 | 67 68 | 67 | 55 54 | ╀ |
| 15) | NE | NÞ | 1 | VARIOUS ARTISTS IN THA BEGINNINGTHERE WAS RAP PRIORITY 50639* (11.98/17.98) | 15 | 69 | 71 | 58 | ╞ |
| 16) | 14 | 10 | 39 | MATCHBOX 20 ▲3 LAVA/ATLANTIC 92721/AG (10.98/15.98) IS YOURSELF OR SOMEONE LIKE YOU | 5 | 70 | 75 | 72 | ┝ |
| 17) | 15 | 11 | 12 | AQUA ▲ MCA 11705 (10.98/16.98) AQUARIUM | 7 | 71 | 69 | 73 | ┽ |
| 18 | 10 | 4 | 3 | LSG EASTWEST 62125/EEG (10.98/16.98) LEVERT.SWEAT.GILL | 4 | $\overline{(72)}$ |) 74 | 63 | ╞ |
| 19) | 22 | 17 | 19 | PUFF DADDY & THE FAMILY ▲3 BAD BOY 73012*/ARISTA (10.98/17.98) NO WAY OUT | 1 | 73 | 56 | 36 | + |
| 20) | 25 | — | 2 | KENNY G ARISTA 18991 (10.98/17.98) KENNY G GREATEST HITS | 20 | 74 | 46 | 39 | ╀ |
| 2 1 | 17 | 12 | 15 | FLEETWOOD MAC ▲2 REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE | 1 | 75 | 65 | 66 | t |
| 22 | 21 | 16 | 94 | JEWEL ▲ ² ATLANTIC 82700*/AG (10.98/15.98) IS PIECES OF YOU | 4 | 76 | 60 | 60 | t |
| 23) | 23 | 19 | 43 | SPICE GIRLS▲ ⁵ VIRGIN 42174* (10.98/16.98) SPICE | 1 | 17 | 58 | 35 | t |
| 24) | 24 | 15 | 10 | BOYZ II MEN▲ MOTOWN 530819* (11.98/17.98) EVOLUTION | 1 | (78) |) 82 | 76 | t |
| 25) 26) | 18 37 | 23 32 | 8 22 | JANET ▲ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE SOUNDTRACK ▲² COLUMBIA 68169* (10.98 EQ/17.98) MEN IN BLACK—THE ALBUM | 1 | 79 | 64 | 59 | t |
| 20 | 12 | 32 | 22 | LED ZEPPELIN ATLANTIC 83061/AG (19.98/24.98) BBC SESSIONS | 12 | 80 |) 91 | 102 | t |
| 28 | NE | | 1 | SUBLIME GASOLINE ALLEY 11714/MCA (10.98/16.98) SECOND-HAND SMOKE | 28 | 81 | 79 | 65 | t |
| 29) | 44 | 56 | 5 | MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1997 (10.98/14.98) CHRISTMAS LIVE | 29 | (82) | 87 | 81 | ╀ |
| 30) | 29 | 27 | 16 | BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98) BACKSTREET BOYS | 15 | 83 | 80 | 71 | + |
| 31) | NE1 | NÞ | 1 | WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98) BIG WILLIE STYLE | 31 | 84 | 89 | 74 | + |
| 32 | 27 | 26 | 14 | TRISHA YEARWOOD A (SONGBOOK) A COLLECTION OF HITS | 4 | 85 |) 104 | 88 | t |
| 33 | 26 | 22 | 20 | MCA (NASHVILLE) 70011 (10.98/16.98) (0011000000000000000000000000000000000 | 20 | 86 | 78 | 62 | 1 |
| 34 | 28 | 20 | 11 | SOUNDTRACK A LAFACE 26041/ARISTA (10.98/16.98) SOUL FOOD | 4 | 87 | 83 | 70 | Ì |
| 35 | 30 | 25 | 11 | BROOKS & DUNN ▲ THE GREATEST HITS COLLECTION | 4 | 88 | 72 | 53 | I |
| 36) | 34 | 29 | 11 | ARISTA (NASHVILLE) 18852 (10.98/16.98) THE GREAT HIS GELEGY BIT USHER ● LAFACE 26043/ARISTA (10.98/16.98) MY WAY | 15 | 89 | 84 | 67 | ļ |
| 37) | 52 | 69 | 6 | VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS 3 | 37 | 90 | 97 | 92 | |
| 38 | 38 | 33 | 23 | A&M 540764 (11,98/17.98) FLOORED SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10,98/15.98) FLOORED | 12 | 91 | 77 | 82 | |
| 39 | 19 | 3 | 3 | MYSTIKAL NO LIMIT 41620/JIVE (10.98/16.98) | 3 | 92 | 98 | 100 | |
| 40 | 36 | 24 | 14 | MASTER P▲ NO LIMIT 50659*/PRIORITY (10.98/16.98) GHETTO D | 1 | 93 | 81 | 89 | + |
| | | | 20 | * * * PACESETTER * * * | | 94 | 88 | 83 | + |
| 41) | 76 | 156 | 4 | SOUNDTRACK • ATLANTIC 83053/AG (10.98/17.98) ANASTASIA | 41 | 95 | 68 | 43 | + |
| 42) | 47 | 45 | 20 | SARAH MCLACHLAN ARISTA 18970 (10.98/16.98) SURFACING | 2 | (96) |) 141 | 192 | + |
| 43 | 33 | | 2 | JOHN MELLENCAMP THE BEST THAT I COULD DO (1978-1997) MERCURY 536738 (11.98 EQ/17.98) | 33 | 97 | 102 | 77 | + |
| 44 | 39 | 40 | 12 | VARIOUS ARTISTS TOMMY BOY 1214 (12:98/17:98) ESPN PRESENTS: JOCK JAMS VOLUME 3 | 23 | 98 |) 108 | 95 | + |
| 45) | 50 | 44 | 26 | TIM MCGRAW ▲2 CURB 77886 (10.98/16.98) EVERYWHERE | 2 | 99 | 94 | 101 | ╞ |
| 46 | 53 | 46 | 64 | FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) | 15 | 100 | 103 | | + |
| 47 | 40 | 38 | 4 | YANNI VIRGIN 44981 (11.98/17.98) TRIBUTE | 38 | 101 | 93 | 87 | + |
| 48 | 66 | 75 | 7 | JIM BRICKMAN WINDHAM HILL 11242 (10.98/16.98) THE GIFT | 48 | (102 (103 | | W 🕨 | ╀ |
| 49 | 43 | 31 | 9 | THE ROLLING STONES ▲ VIRGIN 44712* (11.98/17.98) BRIDGES TO BABYLON | 3 | 103 | 107 | 109 | + |
| 50 | 48 | 30 | 5 | DAVE MATTHEWS BAND BAMA RAGS 67587/RCA (19.98 CD) | 3 | 104 | 70 | 47 | ┦ |
| 51 | 41 | 42 | 3 | ENYA REPRISE 46835/WARNER BROS. (11.98/17.98) PAINT THE SKY WITH STARS — THE BEST OF ENYA | 41 | (106 | - | W 🕨 | + |
| _ | 32 | 14 | 4 | | 4 | 107 | 92 | 85 | \dagger |
| 52 | | | L . | RAKIM UNIVERSAL 53113* (10.98/16.98) THE 18TH LETTER | | | | | |
| | | | | | | | | | |

| No. No. <th>_</th> <th></th> <th></th> <th>8</th> <th>DECEMBER 13, 1997</th> <th></th> | _ | | | 8 | DECEMBER 13, 1997 | |
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| 3 1 3 0.22 0.5800/RFL [pc 2:H00 (hol sight)] set THE C2ZLANG CONLETI 13 35 35 32 4 4.22 (bc-ct-LLANCE M exists) w///w// point. The YLAPS 33 TOP CHRSTIN ARRISTS AND SINUS 32 36 35 16 15 15 15 15 15 15 16 16 16 17 16 17 12 12 12 12 12 12 12 12 13 13 13 14 14 13 16 16 16 17 12 16 12 | | | | z | | NO |
| 3 1 3 0.22 0.5800/RFL [pc 2:H00 (hol sight)] set THE C2ZLANG CONLETI 13 35 35 32 4 4.22 (bc-ct-LLANCE M exists) w///w// point. The YLAPS 33 TOP CHRSTIN ARRISTS AND SINUS 32 36 35 16 15 15 15 15 15 15 16 16 16 17 16 17 12 12 12 12 12 12 12 12 13 13 13 14 14 13 16 16 16 17 12 16 12 | EEK | EEK | WKS | KS. O | ADTIST TITLE | EAK DSITI(|
| m | ₽₹ | A N | 2 V AG | ≥ç | | 80 |
| 31 42 4 y subscripting TUP State Constrained Constrained <thconstrained< th=""> Constrained</thconstrained<> | 53 | 31 | 13 | 3 | OZZY OSBOURNE EPIC 67980 (10.98 EQ/17.98) THE OZZMAN COMETH | 13 |
| 55 55 18 4 IA-72 BOCA AFELLACIDE MAY SIGS SECTION COLVENTION SEG TO SERVICE SEG TO SERVICE AS AT INTERCOOPE SEG TO SERVICE AS ATTICATION SERVICE A | (54) | 57 | 52 | 4 | | 52 |
| Sign 5 Sign 7 THE WALLFLOWERS & Intractory stocs in sense an EBRINGING DOWN THE HORS: 4 Sign 7 Sign 7 <th< td=""><td>55</td><td>35</td><td>18</td><td>4</td><td></td><td>3</td></th<> | 55 | 35 | 18 | 4 | | 3 |
| 37 49 37 11 BUSTA RNYMES ▲ ELECTIM SCROMMERCE 10.59/11.590 WHEN DISASTER STRIKES 3 58 20 2 Mill Graver HOUSE STRIKES 10 NO MORE CLORY 20 59 1 41 7 LL COL J & DE JM SSTROMMERON CHOUND SPIE 998 (27.90) PHENDMENON 20 61 99 90 22 PRODIGY A'' to ANTIMUMERON CHOUND SPIE 998 (27.90) ULTMATE DANCE PARTY 1998 30 61 90 22 PRODIGY A''to ANTIMUMERON CHOUSE 10.997.930 ULTMATE DANCE PARTY CHART 64 63 64 6 NAS ECORAR, FOX BONN, AZ AND NTURE THE FIRM - THE ALDINUM 11 65 72 2 PAULI SIMON WARKINGKOM CHOUSE 10.99 (27.90) SUMERSTR CHRISTING 120 66 73 51 111 ARS OF CLAY CHARTIST (FIRE 690.100 (20.917.93) SUMERSTR CHRISTING 120 71 53 52 CORORE STRIKT (MICHARD REDOX TO LOSE 11.930 SUMERSTR 130 64 54 54 53 50 SUMITTAL MATTERED 130< | | | | | | E 4 |
| a a b | _ | | | | | |
| No. No. View PHENOMENON 7 St. 41 7 L COOL J ● DELAM SPILIS/WERCHP11 is 61077.960 PHENOMENON 7 St. St. St. St. Various ARTISTS Amora, 1988 10.981.99.80 ULTIMATE DAVICE PARTY 1998 38 St. St. St. St. Variant St. Va | - | | | | | - |
| No. No. No. VARIOUS ARTISTS AMETA 18988 (10.9817.6.98) ULTIMATE DANCE PARTY 1998 38 S1 S5 VARIOUS ARTISTS AMETA 18988 (10.9817.6.98) ULTIMATE DANCE PARTY 1.998 38 S1 S5 VARIOUS ARTISTS CAUGA 7281 (10.9817.58) ULTIMATE DANCE PARTY 1.998 BLUE 3 S1 S1 S1 S1 S1 ULTIMATE DANCE PARTY 1.998 BLUE 3 S1 S1 CLANN RIMES 2008 7000 (10.9817.58) DELOS 2010 (10.9817.28) SUBJERST ART CHRISTMAN 64 S1 S1 JARS OF CLAY © ESTEMIASKEWERME LID 1981 (10.9817.98) SONGS FROM THE CAPEMAN 42 G8 S1 S1 JARS OF CLAY © ESTEMIASKEWERME LID 1984 (10.9816.98) SOUGE KARTY/IND (00.10000000000000000000000000000000000 | | | 41 | | | |
| 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | | | | | | |
| (B) 53 97 73 LEANN RIMES A* CURB 77821 (10.9875.989) BLUE 3 (B) 45 28 6 ANS ESCOBAR, FOXY BROWN, AZ AND NATURE THE FIRM — THE ALBUM 1 (B) 43 3 VARIOUS ARTISTS ERC EARS (10.9817.89) SUPERSTAR CHRISTMAS 64 (B) 74 11 JARS OF CLAV SUBLING NAMER BRO, 46814 (10.9817.89) SUPERSTAR CHRISTMAS 64 (B) 74 2 74 55 70 SUBLIME A* assound attribution (10.9976.98) SUBLIME 13 (B) 71 58 32 GEDROE STRAIT A* warmset area/warmset assound strain (10.9976.98) SUBLIME 13 (B) 71 58 32 GEDROE STRAIT A* warmset area/warmset assound strain (10.9916.98) MORTAL KOMBAT: ANNHILL 134 (T) 72 73 55 S0UNDTRACK TV SOUNDERAK TV SOUNDERAK (10.9916.98) MORTAL KOMBAT: ANNHILL 134 (T) 74 45 33 THIRD EYE BUND * LISTMA (10.9916.98) MORTAL KOMBAT: ANNHILL 135 (T) 74 46 | | | | | | |
| 63 45 28 6 ANS ESCOBAR, POY BROWN, AZ NO NATURE THE FIRM — THE ALBUM 1 64 95 143 3 VARIOUS ARTISTS ENC 6470 (10.98 C2)7.99 SUPERSTAR CHRISTMAS 64 65 42 — 2 PAUL SIMON WARER BROG. 4614 (10.9917.99) SUPERSTAR CHRISTMAS 64 65 73 61 11 JARS OF CLAY & ESSTERIJGEWERTOK 4612.990 SUPERSTAR CHRISTMAS 64 66 77 51 70 SUBLIME A' GAQUER (LT 11 13200C (10.9917.98) SUPERSTAR CHRISTMAS 64 68 61 54 7 GREEN DAY REIME 4/3 GAQUER (LT 11 13200C (10.9916.98) SUBLIME 13 68 61 54 7 GREEN TATL A'CA WARENE 005.10.991.6.98 MORTAL KOMBAT: ANNHILATION 67 71 65 73 SOUDDTRACK TO SOUNDRAK CHOT SOUNDRAK 202017 10.991.6.98 MORTAL KOMBAT: ANNHILATION 67 72 73 54 55 SOUNDTRACK TO SOUNDRAK 202017 10.991.6.98 MORTAL KOMBAT: ANNHILATION 67 73 74 75 75 75 <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> | | | | | | |
| 98 93 84 9 84TEMARM 9012690000000000000000000000000000000000 | (62) | 63 | 5/ | /3 | | |
| 65 42 2 PAUL SIMON WARER BRGs. 46814 10.3917.398 SONGS FROM THE CAPEMAN 42 665 73 61 11 JARS OF CLAY ESSEMULASINE AUE 11.812/WE LD.39616.989 MUCH AFRAD 8 670 75 70 SUBLIME A 19.030 mE ALEF 11.812/WE LD.39616.989 MUCH AFRAD 8 687 61 15 81 Care Construction of the State of State And Ark MARKE BIOS 60.09816.989 CARRYING YOUR LOVE WITH ME 1 700 73 55 30 SOUNDTRACK TY SOUNDTRAK BROWT LD.3961.689 MORTAL KOMBAT: ANNIHILLTION 69 711 59 73 5 SOUNDTRACK TY SOUNDTRAK BROWT LD.3961.589 MORTAL KOMBAT: ANNIHILLTION 69 712 74 63 34 WIST THINA SOLITANE SOLITAGE SOL | 63 | 45 | 28 | 6 | | 1 |
| 66 73 61 11 JARS OF CLAY € SISENMAJGREETING 4 1632/JPE (10.96716-98) MUCH AFRAID 8 677 67 55 70 SUBLIME A ² 0ASOLINE ALLY 1113WCA (10.9616-98) SUBLIME 13 68 61 54 7 GREEN DAY reprise 45744/MARE BBOS, 10.9816-980 CARRYING YOUR LOVE WITH ME 1 69 71 58 32 GEORGE STRAIT 3/ MCA INSWILD 11544 10.9816-980 CARRYING YOUR LOVE WITH ME 1 71 69 73 5 SOUNDTRACK TY SOUNDTRAK 8200717 (10.9816-98) MORTAL KOMBAT: ANNIHILATION 69 72 74 63 34 THIRD EYE BLIND € LEETING 6012660 (10.9816-98) DECONSTRUCTED 38 75 65 65 90 CELINE DION A* SSO MUSIC 67-11779 (10.9816-98) ALL THAT TMETER 33 76 84 93 35 35 37 THIRD ALMAN AND AND MACO BLASSTAURAMAINANS 677-108-9813-88 WELCONETO OUR WORLD 35 77 84 85 27 64 90 71 JOHN MICHAEL BOLTON OUR OUR AGA STER A''' JOHN SMISSTAUR | 64 | 95 | 143 | 3 | VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98) SUPERSTAR CHRISTMAS | 64 |
| 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 | 65 | 42 | — | 2 | PAUL SIMON WARNER BROS. 46814 (10.98/17.98) SONGS FROM THE CAPEMAN | 42 |
| 68 61 54 7 GREEN DAY BEPRISE 46794/WARKE BROS. (10.9816.98) NIMROD. 10 693 71 58 32 GEORGE STRAIT A ¹ MCA (MASHMULD 1194 (10.9816.98) CARRYING YOUR LOVE WITH ME 1 700 75 72 33 SAVAGE GARDEN COLUMBLA SPS4 (10.9816.98) CARRYING YOUR LOVE WITH ME 1 710 73 55 SOUNDTRACK IVI SQUIPERA RECOVER (10.9816.98) CARRYING YOUR LOVE WITH ME 1 711 73 55 65 00 CELINE BLIND e LEXER SCOIZED (10.9816.99) DECONSTRUCTED 36 73 55 65 00 CELINE DION A ¹ SSO MUSIC 67-4URPRICID.98 (2017.98) ALL THAT MATTERS 39 75 55 66 90 CELINE DION A ¹ SSO MUSIC 67-4URPRICID.98 (2017.98) ALLING INTO YOU 1 7 76 80 33 3 TIMBALAND AND MAGO BLOOKGAULD.98 (2017.98) DID I SHAVE MY LEGS FOR THIS? 10 77 98 23 3 TIMBALAND AND MAGO BLOOKGAULD.98 (2017.98) DAYS OF THE NEW 54 80 91 102< | 66 | 73 | 61 | 11 | JARS OF CLAY ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98) MUCH AFRAID | 8 |
| 10 | 67 | 67 | 55 | 70 | SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98) SUBLIME | 13 |
| 10 75 72 33 SAVAGE GARDEN COLUMBRA 67954 (10.98 EV15.99) SAVAGE GARDEN 25 11 69 73 5 SOUNDTRACK TYT SOUNDTRAK 2007TY (10.9816.99) MORTAL KOMBAT: ANNIHILATION 63 12 74 63 34 THIRD EYE BLIND ELEKTRA 62012EEG (10.9816.99) MORTAL KOMBAT: ANNIHILATION 63 13 56 66 9 CELINE BLIND ELEKTRA 62012EEG (10.9816.99) FALLING INTO YOU 1 16 60 7 JOHN MICHAEL BOLTON COUMBIA 6591(10.98 (6.99) FALLING INTO YOU 1 17 58 35 3 TIMBALAND AND MAGO ENCAGROMMATIANT 9272MG (5.99) (5.90) FALLING INTO YOU 1 18 77 58 35 3 TIMBALAND AND MAGO ENCAGROMMATIANT 9272MG (5.99) (5.90) DID I SHAVE MY LEGS FOR THIS? 10 19 64 59 14 DAYS OF THE NEW 40 OUTFOR 3000 (6.0000 (10.9816.99) DEL IN ANT MASS 20 101 DAYS OF THE NEW 40 OUTFOR 3000 (6.0000 (10.9816.99) DAYS OF THE NEW 50 10 14 14 102 | 68 | 61 | 54 | 7 | GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98) NIMROD. | 10 |
| 10 75 72 33 SAVAGE GARDEN COLUMBRA 67954 (10.98 EV15.99) SAVAGE GARDEN 25 11 69 73 5 SOUNDTRACK TYT SOUNDTRAK 2007TY (10.9816.99) MORTAL KOMBAT: ANNIHILATION 63 12 74 63 34 THIRD EYE BLIND ELEKTRA 62012EEG (10.9816.99) MORTAL KOMBAT: ANNIHILATION 63 13 56 66 9 CELINE BLIND ELEKTRA 62012EEG (10.9816.99) FALLING INTO YOU 1 16 60 7 JOHN MICHAEL BOLTON COUMBIA 6591(10.98 (6.99) FALLING INTO YOU 1 17 58 35 3 TIMBALAND AND MAGO ENCAGROMMATIANT 9272MG (5.99) (5.90) FALLING INTO YOU 1 18 77 58 35 3 TIMBALAND AND MAGO ENCAGROMMATIANT 9272MG (5.99) (5.90) DID I SHAVE MY LEGS FOR THIS? 10 19 64 59 14 DAYS OF THE NEW 40 OUTFOR 3000 (6.0000 (10.9816.99) DEL IN ANT MASS 20 101 DAYS OF THE NEW 40 OUTFOR 3000 (6.0000 (10.9816.99) DAYS OF THE NEW 50 10 14 14 102 | (69) | 71 | 58 | 32 | GEORGE STRAIT ▲ ² MCA (NASHVILLE) 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME | 1 |
| 1 65 73 5 SOUNDTRACK IVI SOUNDIRAK RECONTY (10.98/16.98) MORTAL KOMEAT: ANNIHILATION 69 12 74 63 34 THIRD EYE BLIND © LEXTRA 62012/EEG (10.98/16.98) DECONSTRUCTED 38 73 55 36 3 BUSH TRAUMA 30151/MITESCOPE (10.98/16.98) DECONSTRUCTED 36 74 46 39 4 MICHAEL BOLTON COLUMBIA 68510 (10.98/16.98) DECONSTRUCTED 33 75 55 66 90 CELINE DION A''SO MUSIC 67541/PEPC (10.98/16.98) GREATEST HITS 33 76 86 35 3 TIMBALAND AND MAGOD BLOCKICUMARILINE: 927/29/0159/0159 WELCOME TO OUR WORLD 35 78 85 3 TIMBALAND AND MAGOD BLOCKICUMARILINE: 927/29/0159/0159 DID I SHAVE MY LEGS FOR THIS? 10 79 64 59 14 DAYS OF THE NEW Φ OUTPORT 300040FFFTM (8.98/12.98) 105 DAYS OF THE NEW Φ 9007011/MRISTA (19.98/24.98) LIFE AFTER DEATH 1 81 79 65 77 GOO'S PROPERTY MON KINK FRANKIN'S NU NATION A 900 SPA PEPCHTY 3 </td <td></td> <td>75</td> <td>72</td> <td>33</td> <td>SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98) SAVAGE GARDEN</td> <td>25</td> | | 75 | 72 | 33 | SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98) SAVAGE GARDEN | 25 |
| 1 1 1 1 1 1 1 3 3 12 74 63 34 THIRD EYE BLIND ● ELEKTRA 62012/EG (10.98/16.98) DECONSTRUCTED 36 13 55 63 3 BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98) DECONSTRUCTED 36 14 46 39 4 MICHAEL BOLTON COUMBIA 68510 (10.98/16.98) ALL THAT MATTERS 39 15 65 66 90 CELINE DION A* 650 MUSIC 6734112P0 (10.98/16.98) ALL THAT MATTERS 33 17 75 53 3 TIMBALAD AND MAGO MAGO MAGO MUSIC 6734112P0 (10.98/16.98) WELCOME TO OUW WOLD 10 18 75 54 10 DS THE NEW • OUTPOST SOUCACHEETER IN SOUTE DURING MUSIC 6744193 14 14 180 91 102 37 THE NOTORIOUS B.I.G. A* BAD BAY TAUR BAS MAGO MAGO MUSIC 674193 SPACE JAM 2 181 79 55 SOUNDTRACK A* WARNE SUNSETATJANTE 92.9616 (11.98/17.98) DAYS OF THE NEW 3 182 84 71 12 AMY GRANT A | | 69 | 73 | 5 | SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98) MORTAL KOMBAT ANNIHIJ ATION | 69 |
| 73 56 36 3 BUSH TRAUMA 90161/INTERSCOPE (10.9816.98) DECONSTRUCTED 36 74 46 39 4 MICHAEL BOLTON COLUMBIA 65510 (10.98 EQ.17.98) ALL THAT MATTERS 39 75 65 66 90 CELINE DION A* 530 MUSC 75414PPC (10.98 EQ.17.98) FALLING INTO YOU 1 76 63 60 67 JOHN MICHAEL MONTGOMERY → ATUATIC RUSAMULE BISOCAC (10.9816.98) GREATEST HITS 33 77 58 35 TIMBALADA AND MOGO BACKGROOM DIAMORTAMICE 2077/906 (10.9816.98) DID I SHAVE MY LEQS FOR THIS? 10 78 48 59 14 DAXS OF THE INEW OUTPOST SOCIALETER (10.9815.98) BEL DAYS OF THE NEW 54 80 91 102 37 THE NOTORIOUS B.I.G. 4* BAO BOY 33011*ARISTA (19.9824.98) LIFE AFTER DEATH 1 81 75 55 SOUNDTRACK 4* WARKER SUNSETIATLANTC 82961/J0 (11.9817.98) DAYS OF THE NEW 54 82 71 12 AMY GRANT AMA 50760 (10.9815.98) BEHIND THE EYES 8 83 71 12 | | | | | | |
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| 10 00 00 00 000 | | | | | | |
| 10 | | | | | | - |
| 18 82 76 64 DEANA CARTER ▲* CARTOL (NASHWILLE) 37b14 (10.98/15.88) [15] DID I SHAVE MY LEGS FOR THIS? 10 78 64 93 102 37 THE NOTORIOUS B.I.G. ▲* BAD BOY 730.11/ARISTA (19.98/2.98) [15] DAYS OF THE NEW 54 81 79 65 27 GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY 3 81 79 65 27 GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY 3 81 70 15 SOUNDTRACK ▲* WARRE SUNSETTATATIC 82961/46.11.98/1.798) SPACE JAM 2 83 80 74 10 ELTON JOHN ROCKT 536266/A8 (11.98/1.798) BEHIND THE EVES 8 84 83 74 10 ELTON JOHN ROCKT 536266/A8 (11.98/1.798) GREATEST HITS 8 85 76 62 14 OASIS & EPIC 68530 (10.98 (21.5.98) BE HIRE NOW 2 86 78 62 14 OASIS & EPIC 68530 (10.98 (21.5.98) SO MUCH FOR THE AET OF WAR 1 87 83 70 18 BONE THUCS-N+HARMONY | | | | | | |
| 18 17 19 14 CARTICE (MASHMULE) 37514 (10.9915.99) (10) DID ISTRAYE MILESS FOR THIS 1 18 19 64 59 14 DAYS OF THE NEW © OUTPOST 30004/GEFFEN (8.9812.98) (10) DAYS OF THE NEW 54 80 91 102 37 THE NOTORIOUS B.I.G. A* BAD BOY 3011/ARISTA (19.9824.98) (LIFE AFTER DEATH 1 81 79 65 27 GOD'S PROPERTY FOM KIRK FRANKLIN'S NU NATION A GDD'S PROPERTY 3 82 80 71 12 AMY GRANT AAM 5407601(10.9916.98) BEHIND THE EYES 8 84 89 74 10 ELTON JOHN ROCKE 53626/AAM (11.98/17.98) THE BIG PICTURE 9 85 104 88 6 STEVEN CURTIS CHAPMAN SPARAW 51630 (10.98/15.98) GREATEST HITS 55 864 87 73 78 80 71 18 BONE THUGS.N-HARMONY 4* RUTHLESS 6340*/RELATIVITY (19.98/23.98) THE ART OF WAR 1 87 72 53 3 HARRY CONNICK, JR. COLUMBIA 6737 (10.98 EQ/17.98) COLUME INTO Y AND 24 80 | | | | | | |
| 10 0.1 <td>(78)</td> <td>82</td> <td>76</td> <td>64</td> <td></td> <td>10</td> | (78) | 82 | 76 | 64 | | 10 |
| 30 31 12 61 FINAL DEGROUPS PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY 3 81 79 65 27 GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ GOD'S PROPERTY 3 82 87 81 55 SOUNDTRACK ▲ ' WARKER SUNSET/ATLANTIC B2961/AG (11.98/17.98) SPACE JAM 2 83 80 71 12 AMY GRANT A&M 50/760 (10.98/16.98) BEHIND THE EYES 8 844 89 74 10 ELTON JOHN ROCKET 53266/A&M (11.98/17.98) THE BIG PICTURE 9 855 104 88 6 STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98) GREATEST HITS 85 86 78 62 14 OASIS & EPIC 6830 (10.98 E0/1.98) BE HERE NOW 2 87 83 70 18 BONE THUGS-N-HARMONY Å' RUTHESS 6340^/RELATIVI (19.98/23.98) THE ART OF WAR 1 88 44 71 DASIS & EPIC 6830 (10.98/16.98) GREATEST HITS VOLUME III 9 90 77 82 46 JAMIROUNAL WORK 6790 SPIC (10.98/16.98) CUUTION <td>79</td> <td>64</td> <td>59</td> <td>14</td> <td>DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98) DAYS OF THE NEW</td> <td>54</td> | 79 | 64 | 59 | 14 | DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98) DAYS OF THE NEW | 54 |
| 11 73 63 27 B-RITE 90093/NITERSCOPE (10.98/16.98) 300 ST HOL KITT 73 80 81 55 SOUDTRACK ▲' warkers sunset/attantic 82961/aG (11.98/17.98) SPACE JAM 2 83 80 71 12 AMY GRANT AGM SOUTO (10.98/16.98) BEHIND THE BIG PICTURE 9 863 74 10 ELTON JOHN ROCKET 538266/AM (11.98/17.98) THE BIG PICTURE 9 865 74 62 14 OASIS & EPIC 6830 (10.98 EQ16.98) BE HERE NOW 2 86 78 62 14 OASIS & EPIC 6830 (10.98 EQ16.98) THE ART OF WAR 1 86 78 53 3 HARRY CONNICK, JR. COLUMBIA 6373 (10.98 EQ17.98) TO SEE YOU 53 88 67 15 BILLY JOEL COLUMBIA 6373 (10.98 EQ17.98) SO MUCH FOR THE AFTERGLOW 33 91 77 82 46 JAMIROQUAL & work 67003EPIC (10.98 EQ17.98) CLUB MIX '98 64 92 98 100 14 MARTINA MCBRIDE RCA (NASHVILLE) 67516/RG (10.98/16.98) EVOLUTION 80 | 80 | 91 | 102 | 37 | THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH | 1 |
| B-MIC Subsymmetracure (10.980 10.987) SPACE JAM 2 B3 B0 71 12 AMY GRANT AAM 540750 (10.987) BEHIND THE EYES 8 B44 89 74 10 ELTON JOIN ROCKET 536266/AAM (11.98/17.98) THE BIG PICTURE 9 B55 104 88 6 STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98) GREATEST HITS 85 B6 78 62 14 OASIS & EPIC 68530 (10.98 (24)6.98) BE HERE NOW 2 B7 83 70 18 BONE THUGS-N-HARMONY &' RUTHLESS 6340'/RELATIVIT (19.98/23.98) THE ART OF WAR 1 B8 72 53 3 HARRY CONNICK, JR. COLUMBIA 65737 (10.98 EQ/17.98) GREATEST HITS VOLUME III 9 90 97 92 8 EVERCLEAR CAPITOL 36503* (10.98/15.98) SO MUCH FOR THE AFTERGLOW 33 91 77 82 46 JAMIROQUAL & WORK 67903/EPIC (10.98/16.98) RAVELING WITHOUT MOVING 24 92 98 100 14 MARTINA MCBRIDE RCA (INASHVILLE) 67516/RG (10.98/16.98) RULU BMIX '98 | 81 | 79 | 65 | 27 | | 3 |
| CL O TH CL CANNER CARACTER AND TABLE AND TAB | - | 87 | 81 | | | 2 |
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| 10 13 13 13 13 13 13 13 13 13 88 72 53 3 HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98) TO SEE YOU 53 89 84 67 15 BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98) GREATEST HITS VOLUME III 9 90 97 92 8 EVERCLEAR CAPITOL 36503* (10.98/15.98) SO MUCH FOR THE AFTERGLOW 33 91 77 82 46 JAMIROQUAL work 67903/EPIC (10.98 EQ/16.98) TRAVELING WITHOUT MOVING 24 92 98 100 14 MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98) EVOLUTION 80 93 81 89 7 VARIOUS ARTISTS COLO FRONT 6254/k.TEL (12.98/17.98) CLUB MIX '98 64 94 88 83 9 THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS 63 95 68 43 4 JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98) KETTLE WHISTLE 21 96 141 192 3 VARIOUS ARTISTS N COUNTRY SUPERSTAR CHRISTMAS 96 97 <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> | | | | | | |
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| 10 10 11 Information of control (10.98/16.98) Club Mix '98 64 93 81 89 7 VARIOUS ARTISTS COLO FRONT 6254/K-TEL (12.98/17.98) Club Mix '98 64 94 88 83 9 THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS 63 95 68 43 4 JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98) KETTLE WHISTLE 21 96 141 192 3 VARIOUS ARTISTS HIP-0 40066/UNIVERSAL (6.98/11.98) A COUNTRY SUPERSTAR CHRISTMAS 96 97 102 77 31 VARIOUS ARTISTS & VIRGIN 42186 (10.98/16.98) PURE MOODS 10 98 108 95 38 THE MIGHTY MIGHTY BOSSTONES & BIG RIG 534472/MERCURY (10.98 EQ/16.98) LET'S FACE IT 27 99 94 101 4 B.B. KING MCA 11711 (10.98/17.98) DEUCES WILD 94 100 103 110 52 DRU HILL & ISLAND 524306 (10.98/16.98) SHARE MY WORLD 1 1010 133 87 32 MARY J. BLIGE &² MCA 11606* (10.98/16.98) SOMEWHERE MORE FAMILIAR 47 103 | 91 | 77 | 82 | 46 | | |
| 35 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0.3 0.1 0 | 92 | 98 | | | | |
| 95 68 43 4 JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98) KETTLE WHISTLE 21 96 141 192 3 VARIOUS ARTISTS HIP-0 40066/UNIVERSAL (6.98/11.98) A COUNTRY SUPERSTAR CHRISTMAS 96 97 102 77 31 VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98) PURE MOODS 10 98 108 95 38 THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98) LET'S FACE IT 27 99 94 101 4 B.B. KING MCA 11711 (10.98/17.98) DEUCES WILD 94 100 103 110 52 DRU HILL ▲ ISLAND 524306 (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARRI J. BLIGE ▲ ² MCA 11606* (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARRI J. BLIGE ▲ ² MCA 11606* (10.98/16.98) IS SOMEWHERE MORE FAMILIAR 47 102 NEW ▶ 1 MARILYN MANSON NOTHING 95017/INTERSCOPE (6.98 CD) REMIX & REPENT 102 103 117 109 28 SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) IS SOMEWHERE MORE FAMILIAR 47 <td>93</td> <td>81</td> <td>89</td> <td>7</td> <td>VARIOUS ARTISTS COLO FRONT 6254/K-TEL (12.98/17.98) CLUB MIX '98</td> <td></td> | 93 | 81 | 89 | 7 | VARIOUS ARTISTS COLO FRONT 6254/K-TEL (12.98/17.98) CLUB MIX '98 | |
| 10 10 11 | 94 | 88 | 83 | 9 | THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS | 63 |
| 90 141 192 3 HIP-0 40066/UNIVERSAL (6.98/11.98) ACCOUNTATION CLIMINATION CLIMINATI CLIMINATION CLIMINATINATION CLIMINATI CLIMIN | 95 | 68 | 43 | 4 | JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98) KETTLE WHISTLE | 21 |
| 97 102 77 31 VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98) PURE MOODS 10 98 108 95 38 THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98) LET'S FACE IT 27 99 94 101 4 B.B. KING MCA 11711 (10.98/17.98) DEUCES WILD 94 100 103 110 52 DRU HILL ▲ ISLAND 524306 (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARY J. BLIGE ▲ 2 MCA 11606* (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARY J. BLIGE ▲ 2 MCA 11606* (10.98/16.98) IS SHARE MY WORLD 1 1020 NEW ▶ 1 MARILYN MANSON NOTHING 95017/INTERSCOPE (6.98 CD) REMIX & REPENT 102 103 117 109 28 SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) IS SOMEWHERE MORE FAMILIAR 47 104 107 111 "23 ROBYN RCA 67477 (10.98/16.98) IS SOMEWHERE MORE FAMILIAR 47 105 70 47 8 SOUNDTRACK ▲ 2 DEATH ROW 53509*/PRIORITY (12.98/19.98) GANG RELATED THE SOUNDTRACK 2 106 <td>(96)</td> <td>141</td> <td>192</td> <td>3</td> <td></td> <td>96</td> | (96) | 141 | 192 | 3 | | 96 |
| 98 108 95 38 THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98) LET'S FACE IT 27 99 94 101 4 B.B. KING MCA 11711 (10.98/17.98) DEUCES WILD 94 100 103 110 52 DRU HILL ▲ ISLAND 524306 (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARY J. BLIGE ▲² MCA 11606* (10.98/16.98) IS SHARE MY WORLD 1 102 NEW ▶ 1 MARILYN MANSON NOTHING 95017/INTERSCOPE (6.98 CD) REMIX & REPENT 102 103 117 109 28 SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) SOMEWHERE MORE FAMILIAR 47 104 107 111 "C33 ROBYN RCA 67477 (10.98/16.98) SOMEWHERE MORE FAMILIAR 47 105 70 47 8 SOUNDTRACK ▲² DEATH ROW 53509*/PRIORITY (12.98/19.98) GANG RELATED THE SOUNDTRACK 2 106 NEW ▶ 1 BABYFACE EPIC 68779 (10.98 EQ/16.98) MTV UNPLUGGED NYC 1997 106 107 92 85 6 TRACE ADKINS CAPITOL (NASHVILLE) 55856 (10.98/16.98) BIG TIME 50 | 97 | 102 | 77 | 31 | | 10 |
| 99 94 101 4 B.B. KING MCA 11711 (10.98/17.98) DEUCES WILD 94 100 103 110 52 DRU HILL ▲ ISLAND 524306 (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARY J. BLIGE ▲ 2 MCA 11606* (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARY J. BLIGE ▲ 2 MCA 11606* (10.98/16.98) IS SHARE MY WORLD 1 102 NEW ▶ 1 MARILYN MANSON NOTHING 95017/INTERSCOPE (6.98 CD) REMIX & REPENT 102 103 117 109 28 SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) IS SOMEWHERE MORE FAMILIAR 47 104 107 111 "23 ROBYN RCA 67477 (10.98/16.98) IS SOMEWHERE MORE FAMILIAR 47 104 107 111 "23 SOUNDTRACK ▲ 2 DEATH ROW 53509*/PRIORITY (12.98/19.98) GANG RELATED THE SOUNDTRACK 2 105 70 47 8 SOUNDTRACK ▲ 2 DEATH ROW 53509*/PRIORITY (12.98/19.98) GANG RELATED THE SOUNDTRACK 2 106 NEW ▶ 1 BABYFACE EPIC 68779 (10.98 EQ/16.98) </td <td></td> <td></td> <td></td> <td></td> <td></td> <td>27</td> | | | | | | 27 |
| 100 101 1 DRU HILL ▲ ISLAND 524306 (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARY J. BLIGE ▲² MCA 11606* (10.98/16.98) IS DRU HILL 23 101 93 87 32 MARY J. BLIGE ▲² MCA 11606* (10.98/16.98) IS SHARE MY WORLD 1 102 NEW ▶ 1 MARILYN MANSON NOTHING 95017/INTERSCOPE (6.98 CD) REMIX & REPENT 102 103 117 109 28 SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) IS SOMEWHERE MORE FAMILIAR 47 104 107 111 "23 ROBYN RCA 67477 (10.98/16.98) IS ROBYN IS HERE 104 105 70 47 8 SOUNDTRACK ▲² DEATH ROW 53509*/PRIORITY (12.98/19.98) GANG RELATED THE SOUNDTRACK 2 106 NEW ▶ 1 BABYFACE EPIC 68779 (10.98 EQ/16.98) MTV UNPLUGGED NYC 1997 106 107 92 85 6 TRACE ADKINS CAPITOL (NASHVILLE) 55856 (10.98/16.98) BIG TIME 50 | $ \simeq $ | | | | | 94 |
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| 103 78 47 6 SOCIAL INSTITUCE CEMITICIAL CEMITICIAL CEMERATION | | - | | | | |
| 107 92 85 6 TRACE ADKINS CAPITOL (NASHVILLE) 55856 (10.98/16.98) BIG TIME 50 | | | | | | |
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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 Heatsee kers this week.

| | | | | ard. 200, continued December 1 | 3, 19 |
|--------------------|--------------|--------------|------------------|--|-------|
| WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST TITLE | PEAK |
| -+ | _ ≤ 101 | | 9 | IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | 93 |
| 08 | 101 | 104 185 | 3 | CREED WIND-UP 13049 (10.98/15.98) | 109 |
| 10 | 62 | 34 | 3 | LUNIZ NOD TRYBE 44939/VIRGIN (10.98/16.98) LUNITIK MUZIK | 34 |
| | | | | | 38 |
| 11 | 85 | 86 | 6 | | 10 |
| 12 | 109 | 96 | 28 37 | | 10 |
| - | 127 | 121 | 2 | | 99 |
| 14 15) | 99 | 125 | 83 | AUDIO ADRENALINE FOREFRONT 25182 (10.98/15.98) SOME KIND OF ZOMBLE DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98) CRASH | 2 |
| - | 131 | | | | |
| 16 | 122 | 120 | 32 | DIADEM 41613/JIVE (10.98/16.98) | 1 |
| 17 | 110 | 91 | 4 | SAMMY KERSHAW MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98) LABOR OF LOVE | 91 |
| 18 | 105 | 80 | 9 | BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98) TIME OUT OF MIND | 10 |
| 19 | 111 | 103 | 20 | MISSY "MISDEMEANOR" ELLIOTT A EASTWEST 62062*/EEG (10.98/16.98) SUPA DUPA FLY | 3 |
| 20 | 100 | 90 | 3 | LISA LOEB GEFFEN 25141 (10.98/16.98) FIRECRACKER | 90 |
| 21 | 124 | 117 | 9 | LOREENA MCKENNITT WARNER BROS. 46719 (10.98/16.98) THE BOOK OF SECRETS | 60 |
| 22 | 118 | 106 | 35 | TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) IS LEMON PARADE | 28 |
| 23 | 125 | 126 | 57 | ALAN JACKSON A ARISTA (NASHVILLE) 18813 (10.98/16.98) EVERYTHING I LOVE | 12 |
| 24 | 116 | 94 | 23 | WYCLEF JEAN FEAT. REFUGEE ALLSTARS WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS | 16 |
| 25) | NE | w | 1 | STING & THE POLICE A&M 540834 (11.98/17.98) THE VERY BEST OF STING & THE POLICE | 125 |
| 26 | 120 | 129 | 14 | COLLIN RAYE THE BEST OF COLLIN RAYE DIRECT HITS EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10 98 EQ/16.98) THE BEST OF COLLIN RAYE DIRECT HITS | 33 |
| 27) | NE | WÞ | 1 | VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) MTV PARTY TO GO 98 | 127 |
| 28 | 112 | 98 | 9 | LUTHER VANDROSS ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 | 44 |
| | | | | LV 68220/EPIC (10.98 EQ/17.98) ONE HIGH HIGH HIGH COMPANY COMP | 7 |
| 29 30 | 121 | 113 78 | 33 | SOUNDTRACK ▲ EMILLATIN 35353 (10.96/16.96) SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.98/17.98) BRAND NEW | 37 |
| - | _ | | - | | 33 |
| 31 | 119 | 107 | 43 | | 33 |
| 32 | 96 | 68 | 5 | | 22 |
| 33 | 130 | 142 | 30 | MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98) BLURRING THE EDGES CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/15.98) NOTHIN' BUT THE TAILLIGHTS | 43 |
| 34 | 128 | 128 | 18 | | |
| 35) | 137 | 139 | 42 | CURB 77856 (10.98/15.98) | 1 |
| 36 | 114 | 84 | 6 | SOUNDTRACK CAPITOL 55631 (10.98/16.98) BOOGIE NIGHTS | 84 |
| .37 | 132 | 123 | 9 | PATTY LOVELESS EPIC (NASHVILLE) 67997/SONY (NASHVILLE) (10.98 EQ/16 98) LONG STRETCH OF LONESOME | 68 |
| .38) | 159 | 149 | 17 | 311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98) TRANSISTOR | 4 |
| .39 | NE | W | 1 | VARIOUS ARTISTS WINDHAM HILL 11220 (10.98/16.98) A WINTER'S SOLSTICE VI | 139 |
| .40 | 149 | 138 | 24 | SOUNDTRACK • WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING | 14 |
| .41 | 135 | 130 | 20 | MICHAEL PETERSON REPRISE (NASHVILLE) 46618WARNER BROS. (NASHVILLE) (10.98/16.98) | 115 |
| 42) | 151 | 148 | 10 | BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98) THE RIGHT PLACE | 41 |
| .43 | 166 | 157 | 12 | BLINK 182 CARGO 11624*/MCA (8.98/12.98) | 135 |
| 44 | 115 | 141 | 78 | METALLICA ▲ ⁴ ELEKTRA 61923*/EEG (10.98/16.98) LOAD | 1 |
| 45 | 136 | 134 | 58 | ELTON JOHN ▲ MCA 11481 (10.98/16.98) LOVE SONGS | 24 |
| 46 | 86 | - | 2 | CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98) LONG TIME NO SEE | 86 |
| 47 | 113 | 105 | 4 | MINDY MCCREADY BNA 67504/RLG (10.98/16.98) IF I DON'T STAY THE NIGHT | 83 |
| L 48 | 126 | 144 | 11 | JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) COOL RELAX | 121 |
| | 143 | 133 | 76 | BECK ▲ DGC 24823*/GEFFEN (10.98/16.98) ODELAY | 16 |
| 149 | | + | | BARNEY BARNEY PUBLISHING 9517 (8.98/11.98) HAPPY HOLIDAYS, LOVE BARNEY | 150 |
| | 168 | 180 | 3 | BARNEY BARNEY PUBLISHING 9517 (8.98/11.98) HAPPY HOLIDAYS, LOVE BARNEY | 1.00 |
| 149 150 151) | | 180 | 3 | YES YES/BEYOND MUSIC 3074/TOMMY BOY (10.98/15.98) OPEN YOUR EYES | 151 |

| PEAK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CO) | WKS. ON CHART | 2 WKS AGO | LAST WEEK | THIS WEEK |
|------|---|------------------|--------------|--------------|--------------|
| 18 | ADAM SANDLER WARNER BROS. 46738 (10.98/16.98) WHAT'S YOUR NAME? | 11 | 161 | 181 | (154) |
| 155 | JOHN DENVER A CELEBRATION OF LIFE/THE LAST RECORDINGS | 1 | V | NEV | 155) |
| 156 | RIVER NORTH 161360 (10.98/16.98) MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98) | 2 | | 182 | 156) |
| 24 | K-CI & JOJO ● MCA 11613* (10.98/16.98) LOVE ALWAYS | 24 | 146 | 155 | 157 |
| 48 | MARK & BRIAN OGLIO 86957/NAVARRE (15.98 CD) YOU HAD TO BE THERE! | 3 | 48 | 183 | 158) |
| 2 | ERYKAH BADU▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM | 42 | 93 | 138 | 159 |
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TEJANO MARKET HITS CREATIVE, COMMERCIAL LULL

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an estimated \$20 million two years ago, when the Tejano genre peaked. "Tejano is cyclical, just like any

"Tejano is cyclical, just like any other genre—it has its ups and downs," says Cameron Randle, VP/GM of Arista/Texas in Austin, Texas. "And this genre is still in its infancy, so growing pains are inevitable.

"Couple this with two other factors—the industry reached a milestone with the [sales] success of Selena [following her tragic death] in 1995, perhaps leaving false expectations [of increased sales potential] and then the venture of Emilio into country. The two primary artistic proponents of this music effectively left the format."

For his part, Emilio sees the current state of his art as no cause for concern. "The changes of music-style preferences are just a cycle that we go through," he says. "And I think it's healthy for everybody. Once [Tejano popularity] comes back around, we'll be fine again."

Across the state, top stations have switched formats from Tejano to mostly regional/Mexican formats, including KICK Dallas, KRTX and KXTJ Houston, KCCT and KBSO Corpus Christi, and KZTQ Laredo.

In San Antonio, Tejano station KRIO switched in late October to what operations manager Lee Woods calls *"Tejano y mas."*

"We broadened the format to include Alejándro Fernandez and Luis Miguel as fringe artists, but the core [airplay] is still Tejano," he says. "Tejano fans like to listen to more than just Tejano, music that is norteño like Grupo Límite or *ranchera* like Ana Gabriel, as long as the music is good."

KXTN San Antonio, formerly the No. 1 station in the city, has been steadily dropping in the ratings. Although it remains committed to what

M2 SIGNS CABLE DEAL

iously waiting for M2 to finally be on

cable," says Reprise VP of video pro-

motion (U.S.) Wendy Griffiths. "I've

heard many people say M2 is what

MTV should be-a network that

In addition to its music video pro-

gramming, M2 will feature local pro-

gramming through three affiliate

breaks per hour, with concert updates

and information on the local music

scene. M2 also offers interactive capa-

bilities via computers equipped with

Farber says, "Jacksonville is a fast-

growing market. They wanted M2 very

badly, and they were very excited about

getting it. We also got a lot of positive

feedback about M2 having the local seg-

Offering cash incentives to cable

companies has been a popular method

for new networks to get on cable sys-

tems. Farber declined to elaborate on

whether cash payouts were part of M2's

deal with MediaOne. "We can't reveal

the specific terms of the deal," he says.

cial-free network. MTV has been active

in promoting M2 by showing blocks of

The news about M2's cable debut

comes less than a week after MTV Net-

works announced plans to launch six

other multiplex digital cable channels

in July 1998, as part of the Suite From

MTV and VH1 (Billboard, Dec. 6). M2

will be continue to be offered as a sep-

arate network in addition to being

M2 programming on MTV.

offered as part of the Suite

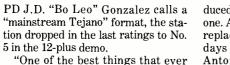
M2 premiered on satellite systems Aug. 1, 1996, and remains a commer-

ments and the interactive element.'

(Continued from page 10)

shows nothing but music."

Intel's Intercast technology.



happened to our industry was the major labels getting involved," he says. "But now one of the worst things is that they found there is a new market in regional/Mexican [artists] that can also cross over into Tejano [stations]."

Unlike Tejano acts, which are finding it extremely hard to break onto playlists at regional/Mexican stations, says Gonzalez, "norteño acts Michael Salgado, Grupo Límite, and Intocable have broken into Tejano stations. So there's an imbalance, but that happens from time to time. But there's also very few new Tejano artists that have youth, excitement, marketability. We're having a hard time finding product that will help us to continue to serve the market."

Among the few new acts being played at KXTN are Elizabeth Gutierrez Y Texas Fire and Masizzo. Both acts, as well as new groups Intenso and Carlos Y Los Cachorros, are also enjoying airplay at KRIO. All are on Texas-based indie labels, with the exception of Sony Discos' Intenso. Artists in regular rotation include La Diferenzia, Elida Y Avante, Ruben Ramos, Los Palominos, Ramiro Herrera, La Mafia, and La Tropa F.

At Houston's last remaining Tejano station, KQQK, PD Robin Flores says that the market is suffering "from too many cardboard cookie-cutter bands that all sound alike. Tejano music is undergoing what we call a 'product low,' which means there are just fewer good records around."

Hugo O. Garza, branch manager for PolyGram Latino, believes that, just as the Tejano market is shrinking, PDs are getting conservative—and making a big mistake. "Grupo Límite is not the first norteño group to break into Tejano, and now some stations are getting strict on their playlists," he says. "But Límite is not the first norteño group to do that; years ago, it was Ramón Ayala and then Fito Olivares. The point is, you can't deny what the people want."

Jesse Rodriguez, marketing director for the Houston-based Voltage Records, says the lack of new talent with a fresh approach and original material has led to "burnout at radio, with the same 10-15 artists getting airplay over and over. The Tejano stations are not helping to develop the newer groups or playing the new music. They're sticking with recurrents, because their consultants say they should play proven hits."

If Tejano attracted the youth and adventurous non-Latino music fans who browsed in the genre during its explosive phase, that audience has moved on, Gonzalez explains.

"We're alienating the mainstream general-market listeners by playing so much of the norteño regional music," he says. "They are going back to the mainstream stations, like [pop/R&B] KTFM-FM."

"The Tejano audience is increasingly more sophisticated in their tastes," say Arista/Texas' Randle. "Also, the music business has always had an ebb and flow, a consistent number of fans that come in out of curiosity and then leave. That is being compounded by the lack of any new artists with real star power."

The club scene is also undergoing a downsizing, with the Tejano Rodeo nightclubs in Fort Worth and Dallas having closed, as has the Far West in Houston.

El Dorado Ranch in Houston re-

duced live music from three nights to one. Also in Houston, Hullabaloo's has replaced its "Tejano nights" on Sundays with "norteño nights." In San Antonio, Tejano Texas and Tejano Rodeo, the two remaining nightclubs with 2,000-plus capacities, are fighting each other on weekends with no cover or \$2-\$3 covers and drink specials like 69-cent drinks all night.

The tough economic climate has heated up an old rift among industry veterans. Abraham Quintanilla Jr., owner of the Corpus Christi-based Q Productions, believes that Tejano stations should not help Mexican groups because, he says, Tejano acts get virtually no support from Mexican radio.

Quintanilla claims that even though Tejano music is labeled regional/Mexican, Mexican stations are reluctant to play music from such artists because the artists are from Texas.

Others, like PolyGram Latino's Garza, declare that "only groups that are fresh, original, and bring quality music to their audiences can break any barrier. If Tejano acts did not really get support from Mexican stations, then Selena, Mazz, La Mafia, or now Bobby Pulido would not have broken out internationally."

Dallas-based booking agent/band manager Sonny Flores says that the smart acts are already working both the regional/Mexican and Tejano markets. "There's too many Tejano bands working Texas, that's one reason I got into norteño with Noemy," Flores says. "The Mexican market is much larger, and an artist can play in California, Florida, Chicago, Mexico, and then Texas."

Garza notes that successful artists are promoting themselves on both sides of the border.

"Right now, Intocable, Bobby Pulido, Mingo Saldívar are hot in Monterrey and northern Mexico," he says. "If you listen carefully to their latest albums, you'll see they have more accordion, more norteño sounds in there. Selena was doing the same thing before she died—she was playing pop, salsa, cumbias, and Tejano, and she was crossing over."

Art Alvarez, a promoter with Sony Discos, says versatility and determination are needed to help the market recover. "We're putting on unplugged concerts for artists, working new markets, whatever we have to do during this down cycle," he notes.

Yet, even after this leveling-off period, notes EMI's Béhar, Tejano sales are still way above the pre-1990 explosion.

"The Tejano market sales situation," says Béhar, "is analogous to Michael Jackson selling 25 million copies of 'Thriller' and 14 million of 'Bad.' Who would not love to have those figures, but it is [similar to how] Jackson flattened out. So, too, has the Tejano market. It is still a viable market, but something has to break out of Texas that will create the excitement that Emilio created in his peak, that La Mafia created in their peak."

Cindy Guerra, PD of KNDA-FM Corpus Christi, says her solution is to broaden the musical horizons during this down period.

"We are playing more *gruperos* and norteño, because people are really accepting that," she says. "And actually, we have always played Cornelio Reyna and Ramón Ayala."

KXTN's Gonzalez also has a positive outlook. "We're going to rebound, but it will take time. It's going to take a lot of courageous programmers. We're not going to abandon the Tejano sound."



by Geoff Mayfield

LOTS OF STUFFING: A healthy serving of Thanksgiving-weekend traffic, a historic debut by the much-delayed **Garth Brooks** album, and a healthy dollop served up by a posthumous **2Pac** album caused music stores' sales to soar. Volume on most of our sales charts, particularly the album lists, is up dramatically over the prior week. More significant, album sales are up 19.5% over Thanksgiving weekend of last year (see Market Watch, page 88).

Each of this issue's top five albums exceeds 200,000 units, while everything in the top 16 surpasses 100,000 units. A year ago, the chart only had one member, **Bush**, in the 200,000-plus club, with only the top 10 selling as many as 100,000.

SEVEN STEPS TO HEAVEN: The 897,000 units rung up by **Garth Brooks**' "Sevens" is *not* the highest single-week total by a country album; that distinction falls to Brooks' "The Hits," which exceeded 907,000 units during Christmas week of 1994, when that title jumped to the top of The Billboard 200. However, this is by far the largest opening week for a country act since Billboard began using SoundScan data in May 1991—and it's hard to imagine that any country artist had a bigger first week prior to that point.

The previous record for a country title's best first week belonged to, naturally, Mr. Brooks, as "The Hits" bowed with 520,000 units when it entered the big chart at No. 3. His '95 album, "Fresh Horses," debuted with 480,000 units, but, shut out by **the Beatles**' "Anthology 1," it never reached the top of The Billboard 200. "Sevens" ranks as the secondlargest debut week in SoundScan history, the largest being the 950,000 units that **Pearl Jam's** "Vs." sold during its first week in 1993.

I am getting mixed opinions as to whether the delay that occurred between Brooks' HBO special and the release of this record helped or hurt its performance. At least one key buyer thinks the lag might have contributed pent-up demand, but it is also possible that he lost some of the momentum that he had when that special took place. By the way, HBO replayed that special during Thanksgiving week, the album's first week in stores.

HUNNER-UP: In almost any other week, the 549,000 units moved by the posthumous 2Pac double-length set would have easily captured the top of The Billboard 200. Although impressive, this total is about 21% less than the opening week scored by his first posthumous offering, a singledisc set that came out a year ago under the name **Makaveli** (664,000 units). The new one also falls shy, by about 17,000 units, of the opener for his February 1996 title "All Eyez On Me," which, like the new one, was also a double-length album.

Grimly, this chart also shows a posthumous bow by another performer, singer **Brad Nowell**, as his band, Sublime, checks in at No. 28 with 73,500 units for "Second-Hand Smoke," which features new mixes of previously released material. The group's previous high bow happened last year when its self-titled sophomore album bowed at No. 69. Now at No. 67, that album peaked at No. 13 and was still in the top 20 14 weeks ago.

C OMING UP ROSIE: Regular readers of this column know that when it comes to television impact, **Oprah Winfrey** is on, indeed. But, in less than two years, another daytimer, **Rosie O'Donnell**, has proved to be a music store's Pied Piper. Her Nov. 25 guest, **Mariah Carey**, who also appeared on "Saturday Night Live," sees a 30% gain (13-12, 130,000 units). O'Donnell guests **Puff Daddy** (No. 19, a 42% gain) and **Elton John** (No. 84, a 31% gain) also bullet, and her special Nov. 21 visitor, **Barbra Streisand**, had the Greatest Gainer on last issue's chart, when she swelled by 60,000 units to a second-week total of 267,000.

Streisand's feat marks only the third time in the SoundScan era that an album has debuted at No. 1 and then saw an increase in the following week. Michael Jackson's "Dangerous" had a 46,500-unit increase in '91 after debuting with 326,500, while Garth Brooks' "The Chase" saw a 10,000-unit bump after its 1992 bow of 402,500 pieces.

M EETING GROUND: The ratings for **Hanson**'s Nov. 28 ABC special weren't so hot, but you wouldn't know it by the act's sales numbers. The program, "Meet Hanson," ranked No. 76 for the week with a 4.8 rating and a 9 share, third in its time slot. Even so, Hanson's first album grabs the Greatest Gainer trophy with a 57% gain (16-14), and its home video title, which debuted at No. 1 on Top Music Videos last issue, manages to sell 4% more than it did then. The youngsters' Christmas album posts a 9,000-unit gain; it falls shy of the adjusted bullet criteria on The Billboard 200. But, with 134,000 units for the week, "Snowed In" handsomely leads Top Christmas Albums, with a 60,000-unit lead over No. 2 Mannheim Steamroller.

The numbers on the Hanson video project are kind of astounding. Its opening week of 35,000 units is the fourth largest since Top Music Videos converted to SoundScan in April 1993. A Metallica box, which included an audio component, did 52,000 units in December '93, the Master P direct-to-video flick "I'm Bout It" bowed with 43,000 units this past summer, and Barbra Streisand's "In Concert" had 36,000 units in '94, but none of those three titles managed to have an increase in the second week.

RIAA RAIDS REIGN IN DANCE MUSIC BOOTLEGGERS

(Continued from page 5)

seizure of an estimated 15,000 mix-tape compilations from Zed Music, a company based in Brooklyn, N.Y., and the confiscation of approximately 3,500 alleged bootleg CDs from a New York company called Avalon. The Avalon seizure also included hundreds of unauthorized music videos, Creighton says.

"It's a long-term, uphill battle, but we believe that the Zed action, in particular, will have a deterrent effect on others who are involved in the manufacture of pirate mixed cassettes," says Creighton, adding that Zed Music had been shipping tapes to vendors along the East Coast and throughout much of the Midwest. "They were among the biggest violators in the country.'

Sequenced and blended together by beats or styles, these tapes and discs are designed to re-create the atmosphere of a nightclub. They range in price from \$5 to \$25 each and typically contain 10-15 cuts that have not been legally licensed from record companies. The music ranges from current mainstream hits to indie underground staples and classic disco anthems.

Âmong the most frequently used artists are EightBall diva Joi Cardwell, Epic pop star Gloria Estefan, Champion's Sandy B., Popular/Critique artist France Joli, Astralwerks elecontrica

act the Chemical Brothers, and Twisted America troupe Funky Green Dogs. Mix tapes have been widely available at flea markets and street fairs for roughly 10 years, but they now also commonly turn up in dance specialty

shops and even fashion boutiques. The bootleg operations also vary widely, ranging bedroom from setups turning out several hundred tapes to mini CD manufacturing plants spewing

forth thousands monthly.

DJs manufacturing and selling these tapes are now also employing increasingly sophisticated methods, most notably marketing their wares through the mail via 800 numbers and the Internet.

The RIAA's recent raids are part of what Creighton calls a longtime commitment to "bringing down" bootlegging rings all over the country with surprise sweeps of stores, street fairs, flea markets, and street-corner operations.

So far, no one has gone to jail for illegal mix tapes, though multiple arrests were made in the Zed Music and Avalon raids, which could lead to one- to four-year prison terms and \$5,000 fines. It is illegal to manufacture or sell any sound recording that is not properly licensed.

This is good news to indie-label owners, in particular, since they often do not have the funding to pursue direct lawsuits with bootlegging DJs and merchants. "A proper lawsuit would completely put us under," says one U.K. indie-label head. "The most we can afford is to send out legal letters of warning and then hope it scares them to stop. Unfortunately, some of these lads are catching on and are not even acknowledging the letters anymore. Perhaps news that people are getting arrested and are possibly going to jail will change things.

Although the RIAA's recent actions have given some bootlegging DJs pause, many accept the challenge and continue to actively ply their wares.

"Mix tapes are a means of survival for people who are paid crap by club managers," says East Coast DJ Martin G., who peddles mix tapes to indie retail outlets, restaurants, and aerobics instructors. "Dance music is in my blood. If I didn't do this, I'd have to go work in a bank or something. Mix tapes don't hurt anyone, and they literally keep me alive. Quite frankly, I think I'm doing a service to the industry. I think record companies should thank me for exposing their artists to people who would probably never hear them.'

> makes us look like we're only out for a quick buck. And even if that was the case, where is my share of the cash? These people are

making these tapes and filling their wallets on the strength of my music. I don't see how having my record on these tapes can advance my career to a higher level."

Groovilicious artist Kathy Brown is also fearful of the impact of mix tapes and CDs on her career. "Not long ago, I walked up to a DJ and asked him why he felt the need to rip me off by putting my music on these tapes. He was like, 'Well, I'm hooking you up by playing it in the club, how 'bout hooking me up?' My response? 'No thank you. I might not get to make another record if I hook you up.''

The ongoing sale of illegal mix tapes and CDs has cast a dark cloud of doubt over DJs on the whole and has created distrust toward them among label executives. Jocks traditionally use mix tapes and burn CD references to generate club work, and many have become apprehensive about circulating their demos.

"You can't even innocently leave your showcase reel anywhere anymore," says Los Angeles DJ Margot Turner. "I recently was hanging out with an acquaintance of mine who works at a major label, and she saw a few of my tapes in my car and totally flipped out. Labels aren't playing around anymore. They feel like they're ripped off, and they're fed up with it.'

True enough. Frank Ceraolo, senior director of marketing and A&R at Epic Records (U.S.), has begun to take direct action.

"I've had enough of scummy people making money off the backs of my artists," he says, noting that he has recently started actively monitoring record stores in New York that sell bootleg CDs and cassettes with Epic music on them. "I've gotten [Epic's] legal department to start cracking down on them. I've noticed a big difference in a short amount of time. Clearly, the answer is to be direct and not wait for someone else to solve the problem for you."

Other labels have opted for an if-youcan't-beat-'em-join-'em policy and have begun to issue beat-mixed compilations of licensed tracks that are often sequenced by well-known club DJs.

L.A.-based In-Da-Beat Records has four sets on the market. Its best seller, an album of electronic jams, has sold 6,500 copies since its release in September, according to SoundScan. "This feels like a solid way of supporting DJ culture," says Mitchell Montgomery, who runs the label.

Montgomery notes, however, that getting legal beat-mixed collections stocked in indie outlets can be difficult these days. "We're competing with people who are willing to give their stuff to stores with little to no cash outlay. That makes even our relatively low consignment appear to be too pricey for some.'

A New York indie retailer agrees that he's less interested in stocking legal compilations.

This is just easier and more profitable for us," he says. "But I do fear that the tide may be turning. The whole Zed thing has freaked a lot of people out. A lot of people are going to be going out of business soon.

'The face of dance music at retail could be changing very soon if the crackdowns continue."

NINE INCH NAILS VIDEO GETS 11TH-HOUR DISTRIBUTOR SWITCH (Continued from page 10)

Day weekend. "The video came out a week too late," says Chuck Schultz, store operations manager at Houston-based Soundwaves, an eight-store chain. "We were getting requests for it all weekend long. It would have been a huge seller.'

A Musicland spokesman says that some stores also experienced delays in getting the title. "Overall distribution was here and there," says the spokesman, "but all stores had it by the end of Thanksgiving week.'

Despite spotty availability, the video was the fifth-best-selling music video for Musicland during Thanksgiving week. Musicland has 722 stores as well as 409 Suncoast Motion Picture Co. video locations.

Tower Video VP John Thrasher says that most locations were able to receive the title on time.

"We were fortunate," he says, "and we have to give Universal and Trimark a lot of credit for being able to switch our orders over so fast.

Trimark's Gold says the company hired 10 additional staffers to input orders and worked with Interscope and Universal to pinpoint priority accounts.

"Interscope had set up advertising and midnight sales in New York, Cleveland, and New Orleans, and those stores had to have product," he says. In some cases, the title was shipped

and received on the same day. "It was like we got first-class airline

tickets for these videos to arrive on time," says Gold. "It's going to be a huge seller for us once it gets out there.'

He says all accounts were shipped product by Dec. 2. "It was a nightmare on the operations side," adds Gold, "but it says a lot for this company to turn

FOR THE RECORD

The MarketWatch feature in the Dec. 6 issue of Billboard was incorrect. The correct data for the week ending Nov. 23 can be found in the 'Last Week" columns in the MarketWatch shown on page 88.

this around in a week."

Trimark first worked with Interscope when it distributed "Natural Born Killers: The Director's Cut." The film's soundtrack was produced by Nine Inch Nails' Trent Reznor. Trimark and Interscope staged crosspromotions for the release of the video and soundtrack.

Retailers may be left out in the cold again if Nothing/Interscope is forced to find a new distributor for Marilyn Manson's "Dead To The World," which was originally scheduled for a Nov. 18 release but has not yet launched.

A source indicates that the Manson video, which is drawn from concert performances, may also have to be distributed outside of Universal due to content issues.

Both Interscope and Manson's manager, Tony Ciulla, however, say there are no plans to change distributor.

"We have a standard distribution agreement with Universal," says In-

terscope head of sales Candace Berry, "and to go outside would be the exception rather than the rule.'

Ciulla says he is unaware of any potential distribution problems. "We're still under the assumption that the video will go through the normal distribution that Marilyn Manson has," he says, adding that he expects the title to be out before Christmas.

Although this is the first time Interscope has had to find a new distributor for a video release, it has switched distribution on two recent music releases.

Earlier this year, Universal passed on distributing the soundtrack for the film "Gang Related," which went to Priority Records through EMI Music Distribution. "Gang Related," which featured the late rapper Tupac Shakur, is on the Death Row label, which is distributed by Interscope (Billboard, Aug. 30). "Death Row Greatest Hits" was also distributed by Priority.

MEETING LEAVES GERMAN RECORD BIZ UPBEAT (Continued from page 10)

of classical music. His enthusiasm for this genre did not, though, prove a barrier in striking a rapport with the contemporary musicians at the meeting.

Maffay says that he was impressed by the president, commenting, "Listening to each other means gaining an opportunity of understanding each other." He adds that he is gratified that the disparate worlds of politics and pop had drawn closer. Maffay argues that it is important for politicians to take note of the pop business.

Nena is equally enthusiastic about the reception from Herzog, saying, "You can talk completely normally to him."

Herzog said afterward that the gulf between politics and pop had been crossed, with inhibitions and reservations being overcome on both sides.

During the meeting, Gebhardt outlined to the president how the industry fosters young talent. Gebhardt also invited Herzog to attend the Echo Awards in February, which the Phonographic Academy organizes. Herzog said that he was unsure whether he would be able to accept the invitation, as plans for his official duties in 1998 had not vet been finalized.

The frank atmosphere in which the talks took place also impressed Stein, who has long been an outspoken critic of the German government's attitude toward the music industry.

Stein returned to one of his regular themes by suggesting that politicians can use music to engage young voters' interest in the political life of the nation. "The majority of young people who are not particularly interested in politics but have not completely turned their backs on it can be reached again through pop culture, which is of fascination to millions of people," says Stein. "In this respect, pop music is an ideal vehicle."

Gebhardt echoes this view, stating that the social impact of music could be put to constructive use by politicians.

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VIBE Magazine called the book "A must-read for any music lover" and now it's back, bigger and more essential than ever.

Widely acclaimed and recommended by such leading publications as Library Journal as the most cogent chronicle of the popular music of the current decade, "Music To My Ears: The Billboard Essays" by Billboard Editor In Chief Timothy White may also be the finest available resource for forecasting the top talents of the near future.

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stores Dec. 14, features 15 additional profiles of such hot rising stars as Paula Cole, Robyn, and Barenaked Ladies.

But that's part of the enduring appeal of the book subtitled "Portraits Of Popular Music In The '90s," which collects the remarkably prescient weekly col-White, by umns

through which Billboard predicted (well before their pivotal records were ever released) the cultural and commercial impact of such important new performers as PJ Harvey, Rage Against The Machine, Liz Phair, Sarah McLachlan, Joan Osborne, Shawn Colvin, Angélique Kidjo, Jack Logan, Goo Goo Dolls, Umar Bin Hassan, Aimee Mann, Pam Tillis, Boukman Eksperyans, Dar Williams, BR5-49, Sheryl Crow, Tracy Bonham, Jann Arden, Sleeper, Coolbone, and of course Alanis Morissette, whose historic success with "Jagged Little Pill" was foreseen for the first time anywhere (including Alanis' native Canada) in "Music To My Ears.

Whether it was the breakthrough of contemporary composer Michael Nyman through his score for the film "The Piano," or the award-winning comeback of Joni Mitchell via her "Turbulent Indigo" album, or the explosion of enthusiasm for tango music and Astor Piazzolla, those and many

more industry developments were all anticipated in the 100 unique interview-and-critical-analysis portraits assembled in "Music To My Ears."

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Or order a copy online at www.billboard.com. Other questions can be directed to Kelly Crowder of Henry Holt & Company at 212-886-9276.

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It's Heaven On The 'Sevens' Floor

THERE WAS NO GUARANTEE that Garth Brooks would be No. 1 on The Billboard 200 this issue. His last album, "Fresh Horses," debuted two years ago this week at No. 2, its ultimate peak position. The last three albums by 2Pac all entered the chart at the top. But the sales figures are in (see Between the Bullets, page 86), and it's our Mr. Brooks in pole position with "Sevens" (Capitol Nashville).

It's Brooks' first chart-topping album since "The Hits" went to No. 1 the first week of 1995. And it's the fifth No. 1 album of his career, giving Brooks

more chart-topping albums than any other artist in this decade. "Ropin' The Wind" was his first in 1991, followed by "The Chase" in 1992 and 'In Pieces" in 1993.

2Pac's posthumous "R U Still Down? (Remember Me)" (Amaru/ Jive) enters at No. 2. If the set doesn't top the chart, it will be the lowest-

charting 2Pac album since "Strictly For My N.I.G.G.A.Z." peaked at No. 24 in March 1993. "Sevens" also enters Top Country Albums at No. 1, and

Brooks has eight titles on Hot Country Singles & Tracks, including the No. 2 song, "Long Neck Bottle."

-IVE' IT UP: No one could have been more surprised than LeAnn Rimes to find out the chart position of "How Do I Live" (Curb) on this issue's Hot 100. Like most people. Rimes must have expected the single to move down this week. After all, it's in its 26th chart week and had been No. 3 for eight weeks. So you can understand if Rimes was shocked to find out that "Live" moves to No. 2 with a bullet.

That brings up the question, Will Rimes be the one to succeed Elton John at No. 1? "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket) is on top for the 10th week. If it remains No. 1 for two more weeks, it will be the longest-running chart-topper of 1997, surpassing the 11-week runs of "Un-Break My Heart" by Toni Braxton (a 1996 hit that continued at No. 1 into 1997) and "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112). And if "Something" falls after 12 weeks, it will be the only single in the history of the Hot 100 to be No. 1 for exactly 12 weeks.

If "How Do I Live" does move into the top spot, it will be the eighth No. 1 for songwriter Diane Warren and her first since 'Un-Break My Heart." It will also be the latest No. 1 hit in a single's life since last year's late bloomer

"Macarena" (Bayside Boys Mix) by Los Del Rio

by Fred Bronson

FOR A TOTAL OF 138: For the first time in memory, one act has two titles in the top five of the Hot Dance Music/Club Play chart. Club 69 on Twisted/MCA has pulled off this double, with "Drama" falling 1-2 and "Much Better" bulleting 7-5. The for-

mer features Kim Cooper, and the latter features Suzanne Palmer.

N LOVING MEMORY: Based on one day of sales, "Diana, Princess Of Wales-A Tribute" enters the U.K. album chart at No. 4. The double disc should easily be No. 1 on next issue's British chart. It's not a lock, but it's certainly a contender for a similar position on The Billboard 200.

IE TWO ON: Jewel and Duncan Sheik go into a threeway tie with Everything But The Girl (ETBG) for the longest consecutive run of a single on the Hot 100. ETBG's "Missing" set the mark at 55 weeks. Jewel's "Foolish Games"/"You Were Meant For Me" matches that run, as does Sheik's "Barely Breathing" (all three are on Atlantic). The big news will come next issue, when Jewel hits the 56week mark. Sheik may or may not join her-he's No. 50 this issue, and his single will be removed from the chart if it falls below No. 50.

| Concernation Inconcernation | | | _ | | | FO | R WEEK ENDING 11/3 | |
|---|------------|--------------------------------------|------------------|---------------|---|-----------|--------------------|--|
| | OVER | D-DATE | | | SALE | S B | | |
| | 996 | 199 | 97 | | 1996 | | 997 | |
| TOTAL 62 | 25,604,000 | 667,037 000 (| UP 6.6%) | CD | 371,280,000 | 416,62 | 29,000 (UP 12.2 | |
| ALBUMS 5 | 6,199,000 | 544,211.000 (| UP 5.4%) | CASSETTE | 143,585,000 | 126,24 | 15,000 (DN 12. | |
| SINGLES 10 | 9,405,000 | 122,326.000 (| UP 12.3%) | OTHER | 1,334,000 |) 1,2 | 74,000 (DN 4.5 | |
| 20,528 20,528 LAST 16,142 UP 27 | | 18,17 AST 14,02 CHA UP 2 | .000 .000 | | SINGLES SALES THIS WEED 2,353,000 LAST WEED 2,116,000 CHANGE UP 11.2% THIS WEED | | | |
| 17,655 | | | 15,20 | | | 2,446,000 | | |
| CHAI | NGE | | СНА | NGE | | СНА | NGE | |
| UP 16 | .3% | | UP 13 | 25% | | DOW | /N 3.8% | |
| | DIST | RIBUT | | | | IARE | | |
| | WEA | (1/3 | | 1/30/9 PGD | | EMD | UNIVERS | |
| OTAL ALBUMS | 18.4% | 16.7% | 14.3% | 13.2% | 13.0% | 12.9% | 11.6% | |
| URRENT ALBUMS | 17.7% | 14.0% | 13.9% | 12.8% | 14.9% | 13.6% | 13.1% | |
| OTAL SINGLES | 26.6% | 7.9% | 8.8% | 18.5% | 26.1% | 7.2% | 4.8% | |







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- lenny kravitz
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