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# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 13, 1997

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September 22, 1983



**Hiroko Shimabukuro**

April 7, 1984



**Hitoe Arakaki**

April 7, 1981



**Takako Uehara**

January 14, 1983



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# Billboard

IN MUSIC NEWS



Guitarist Frisell Readies New Nonesuch Album

PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 13, 1997

## HOLIDAY SELLING SEASON IS OFF TO A PROMISING START

### Music Merchants Cite Strong Slate

BY DON JEFFREY and CRAIG ROSEN

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

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-week holiday season.

(Continued on page 79)

### Vid Shops Say 'Men' Tops; DVD A Plus

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Home video served up traditional fare and nouvelle cuisine during the Thanksgiving break.

Customers feasted on prerecorded

chains, especially those like Minneapolis-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 delivered to retail. Stores carrying only software are having the hardest time.

(Continued on page 79)

### R&B Stars Sing With Marley On Ghetto Youth Set

BY ELENA OUMANO

Reggae legend Bob Marley had always desired to bring the Rastafarian message of black redemption and equal rights and justice to the black American audience. More than 16 years after Marley's passing, his son Stephen Marley is now taking up the challenge with "Black Survivors," a



STEPHEN MARLEY

(Continued on page 18)

TRANS WORLD ENTERTAINMENT

NRM NATIONAL RECORD MART

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TOWER RECORDS-VIDEO-BOOKS

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 Dion and Barbra Streisand.

Meanwhile, the retail landscape has

## Tejano Market Hits A Lull Dip Opens Doors For Mexican Genre

BY RAMIRO BURR

SAN ANTONIO, Texas—After almost six years of phenomenal growth, the Tejano market has undergone a striking decline in 1997, a year marked by the loss of key radio stations, slow record sales, and lower touring revenue. Major-market stations have switched formats, mostly to regional/Mexican, and top dancehalls and nightclubs have closed.

Officials are citing a host of evils for the downturn, from an increasingly

conservative radio market to a shrinking live-music circuit. Others say that while there is a flood of new acts, there are no new superstars like 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 revenue for the overall Tejano marketplace at \$15 million, down from

(Continued on page 86)



EMILIO

### 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)

## Global Dance Acts Swirl Together In Sony's Pool

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

Dance Pool is the Sony Music division that handles its dance-pop crossover acts in the world outside the U.S. It also handles the repertoire from the Epidrome, DecP, and S3 labels, as well as the Dance Pool imprint.

"We work inside and outside the Sony system," says Guy Brulez, VP of Dance Pool, explaining the mecha-

nisms that, he says, allow the major to deal with dance music in a unique way.

"We built the structure first and then went after the repertoire. Most labels do it the other way round—[national labels] get the repertoire, and then find they can't get their records released elsewhere

within the company."

Brulez, formerly VP of Sony's European repertoire division and onetime

(Continued on page 16)

DANCE POOL



FOLLOWS PAGE 46



SEE PAGE 53



Led Zeppelin Shines In November Certifications

PAGE 14



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MONDAY, DECEMBER 8TH AT 8/7c

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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

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)

# 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, Philadelphia-based 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)



**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 Ozman 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 bellybuttons—everybody 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**

**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 lesbian community; it can be accessed at <http://www.queer-net.org/outvoice>.*

some in the gay community are protesting this song. Like most Americans, gays and lesbians abhor censor-

ship. 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 youth encounter negative messages about their orientation from a heterosexual society that doesn't understand

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# FROM NUDE MODEL TO TEEN IDOL!

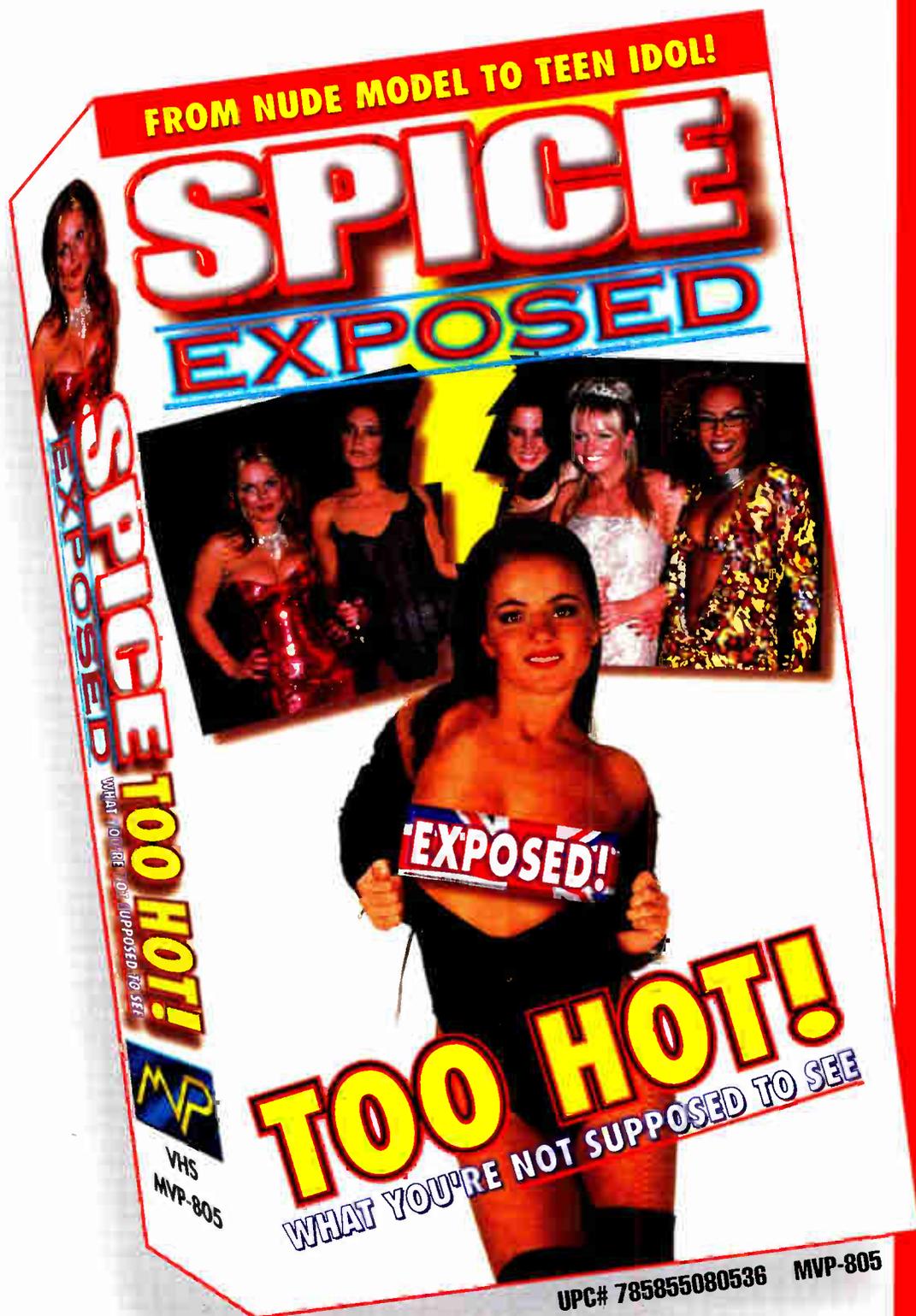
**G**eri Halliwell, a.k.a. 'Ginger Spice' bares all in this behind-the-scenes look at her rocket ride to international stardom. This video is the *all access* pass to Geri's pre-Spice Girls career as a nude model.

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**200 EXCLUSIVE** photos,  
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video segments.



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SRP

NO SPICE GIRLS MUSIC IS CONTAINED IN THIS VIDEO.  
THE SPICE GIRLS AND GERI HALLIWELL DO NOT ENDORSE THIS VIDEO.

# 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, 24-hour 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)



**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 world-class 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

# 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 fourth-quarter 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

toward Dolby AC-3—the U.S. standard—which is also the existing standard for home cinema surround-sound systems in Europe.

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 Vidéo 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 German-speaking 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)

# Rapper Drama Adds To Death Row Suits

■ BY CHRIS MORRIS

LOS ANGELES—Adding to the ever-growing 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 Califor-

nia 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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THERE ARE NO WORDS TO EXPRESS THE LOSS OF SOMEONE LIKE MICHAEL.  
HE WAS AN AMAZINGLY KIND AND LOVING SOUL  
WHO TOUCHED THE HEARTS OF ALL WHO KNEW HIM.

HE WILL BE FOREVER MISSED.

*ALL OUR LOVE,*

MARTHA TROUP  
ANDREW FARRISS  
TIM FARRISS  
JON FARRISS  
KIRK PENGILLY  
GARRY GARY BEERS

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# Artists & Music

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

## 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 acclaimed 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 follow-up to "Nashville." The upcoming album contrasts with the ambitious avant-country 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 road-averse 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").



FRISELL

"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, says 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,



LOTTI

"Helmut Lotti Goes Classic," released in May, Lotti will move into the U.S. for press interviews this month. The long-form 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

NEW YORK—Some musicians have a panache so natural it makes a formal concert seem like a backyard picnic. When violinist Stéphane Grappelli flew through a jazz tune, that kind of genial climate was often conjured. For a half-century, 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 cap-

turing Grappelli's personality in conversations and duet performances with Taylor, is slated to air on select PBS stations early next year.



GRAPPELLI

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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 among them. He also formed associations 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

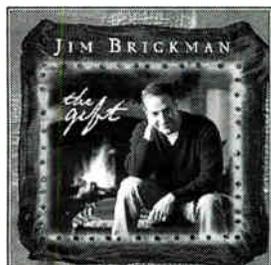
organic, it was communicative. It was magic, too, because he could never repeat himself."

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

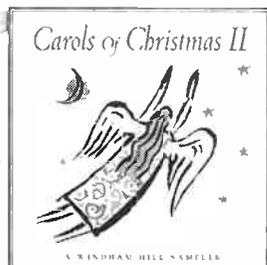
(Continued on page 78)

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## 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

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 multi-platinum 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 (Work/Columbia), contemporary Christian vocalist Michael W. Smith (Reunion), acerbic singer/songwriter Warren Zevon (Elektra/Asylum), U.K. tubthumper Chumbawamba (Republic/Universal), the Fugees' hip-hopster 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," Mercury 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," Elektra, 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.



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**Led Zeppelin**, "Houses Of The Holy," Atlantic, 8 million.  
**Jewel**, "Pieces Of You," Atlantic, 7 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," PolyGram, 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 million.

(Continued on page 19)

## 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 bare-

enable 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-imagining 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, Hamburg-based 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 tousle-haired, almost free of makeup, with a hint of cleavage and midriff. While *de rigueur* 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 snow-white parka.

"I'm still the same person," insists Wagner. "Whatever I do, I'm the

(Continued on page 81)

## EXECUTIVE TURNTABLE

**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 creative affairs and director of financial planning and analysis.

Arista Records in New York names **Soraya Akhavi** director of international marketing, **Etoile Zisselman** director of adult contemporary promotion, and **David Peters** senior director of finance and accounting. They were, respectively, an independent tour manager, national director of adult contemporary promotion at EMI Records, and director of finance at Warner Music Group.

Atlantic Records in Los Angeles promotes **Angelica Cob** to director of media relations, West Coast;



MALTA



AKHAVI



ZISSELMAN



COB



CAVENAGH



BARRON



BAKER



TOMLIN

**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; manager of media relations, West 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 consultant at V Communications.

**Rebecca Cavenagh** is promoted to advertising manager at Island

Records in New York. She was marketing coordinator.

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

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 Century 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.

# 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. 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 SoundScan. 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 video clip 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 guts, brains, heart, fire, and a sense

(Continued on page 20)



VICTORIA WILLIAMS



**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

**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.

**TO 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.

**THIS 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 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.



by Melinda Newman

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## 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

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)

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## 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 semi-autonomous, 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/private-sector 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

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 GLs 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.

**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 radio-driven, 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 commercial 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 Quicksilver, 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."

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

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 Stephen-penned "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."



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## 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 million.

### 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.

**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 Related," Death Row/Interscope.

**Chumbawamba**, "Tubthumper," Republic/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

Various artists, "Keep The Faith," TV First.

**Lynyrd Skynyrd**, "Boxed Set," MCA, its 16th.

**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/PolyGram, its fifth.

**LL Cool J**, "Phenomenon," Def Jam/PolyGram, 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

million.

### PLATINUM SINGLES

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

### 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 Eyes," 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.

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUIS MIGUEL	National Auditorium Mexico City	Oct. 9-30, Nov. 1-2	\$6,766,336 (\$2,777,420 pesos) \$70.51/\$19.23	159,878 166,617 17 shows, 16 sellouts	Showtime de Mexico
ROLLING STONES JAMIROQUAI	MGM Grand Garden Las Vegas	Nov. 22	\$2,925,800 \$300/\$100	12,750 sellout	TNA USA Bill Silva Presents Andrew Hewitt
YANNI	National Auditorium Mexico City	Nov. 6-9	\$1,791,923 (14,335,384 pesos) \$61.34/\$18.40	48,211 49,005, five shows, four sellouts	Spectro
FLEETWOOD MAC	Atlantic City Convention Center Atlantic City, N.J.	Nov. 29	\$1,174,075 \$100/\$25	16,164 sellout	Magicworks Entertainment Inc. PACE Touring Caesars Palace
FLEETWOOD MAC	Rosemont Horizon Rosemont, Ill.	Nov. 20	\$1,088,525 \$75/\$35	18,319 sellout	Magicworks Entertainment Inc. PACE Touring Tim Orchard
FLEETWOOD MAC	Gund Arena Cleveland	Nov. 24	\$927,900 \$60/\$25	20,672 sellout	Magicworks Entertainment Inc. PACE Touring
FLEETWOOD MAC	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 21	\$926,190 \$65/\$45	16,918 sellout	Magicworks Entertainment Inc. PACE Touring Cellar Door
FLEETWOOD MAC	USAirways Arena Landover, Md.	Nov. 30	\$894,650 \$75/\$25	15,520 sellout	Magicworks Entertainment Inc. PACE Touring
VICENTE FERNANDEZ	Universal Amphitheatre Universal City, Calif.	Nov. 21-23	\$861,258 \$53.50/\$50.50	18,107 18,753, three shows	Universal Concerts
FLEETWOOD MAC	Marine Midland Arena Buffalo, N.Y.	Nov. 23	\$836,145 \$60/\$25	17,021 sellout	Magicworks Entertainment Inc. PACE Touring Jack Utsick Presents

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			DECEMBER 13, 1997	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	1	23	<b>ROBYN</b> RCA 67477 (10.98/16.98)	<b>ROBYN IS HERE</b>
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
4	6	5	MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98)	MARCY PLAYGROUND
5	3	10	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
6	5	30	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
7	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 SOUL
9	8	10	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
10	10	10	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
11	13	27	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
12	12	5	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
13	23	48	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
14	20	69	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
15	16	4	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
16	32	3	REBECCA ST. JAMES FOREFRONT 25176* (10.98/16.98)	CHRISTMAS
17	11	5	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
18	15	29	LEE ANN WOMACK DECCA 11585/MCA (NASHVILLE) (10.98/15.98)	LEE ANN WOMACK
19	19	9	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
20	31	25	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
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 WAY
23	33	6	ROY D. MERCER CAPITOL (NASHVILLE) 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
24	27	15	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
25	24	12	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

26	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 WALKS/SARABELLUM 46815/WARNER RESOUNO (10.98/15.98)	OUR NEWEST ALBUM EVER!
31	NEW		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)	...PUSHING 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 BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
44	NEW		ROY D. MERCER CAPITOL (NASHVILLE) 54781 (9.98/15.98)	HOW 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
47	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	NEW		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

## POPULAR UPRIISINGS

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

**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 full-length debut, "Flamenco Funk."

According to Los Umbrellos founder Al Agami, the album, which bows Feb. 24, will continue the multicult-

tural slant found on the "No Tengo Dinero" CD-4.

The title track on that collection 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.

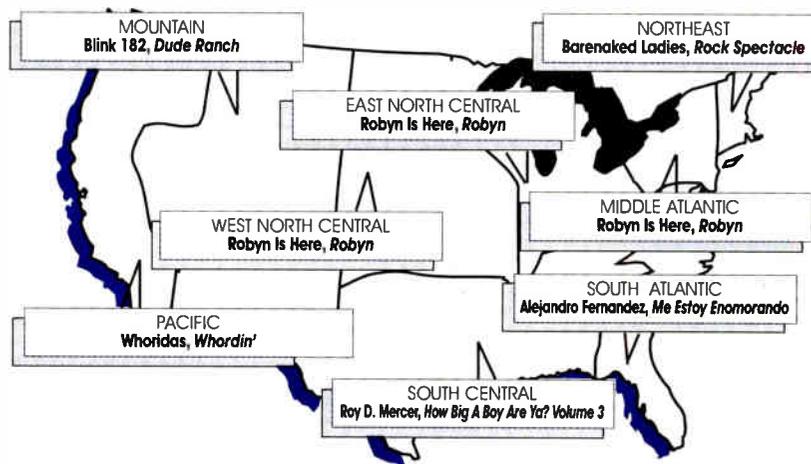
It's hardly the pedigree that one would expect from the creator of the distinct pop songs found on "No Tengo Dinero."

"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' 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



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>MOUNTAIN</b>	<b>NORTHEAST</b>
1. Blink 182 Dude Ranch	1. Barenaked Ladies Rock Spectacle
2. Michael Peterson Michael Peterson	2. Ope & Anthony Ope & Anthony's Demented World
3. Robyn Robyn Is Here	3. Robyn Robyn Is Here
4. The Kinleys Just Between You And Me	4. Our Lady Peace Clumsy
5. Marcy Playground Marcy Playground	5. Blink 182 Dude Ranch
6. Allure Allure	6. Uncle Sam Uncle Sam
7. Somethin' For The People This Time It's Personal	7. G. Love & Special Sauce Yeah, It's That Easy
8. Lee Ann Womack Lee Ann Womack	8. Limp Bizkit Three Dollar Bill, Y'all
9. Nastyboy Klick Tha 1st Chapter	9. Marcy Playground Marcy Playground
10. Buena Vista Social Club Buena Vista Social Club	10. 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-in-cheek approach to writing."

Agami's fun-loving approach is enhanced by Danes **Mai-Britt Grondahl Vingsoe** and **Grith Hofjeldt**, 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 "Rieki 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.

## 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 up-and-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 Baby-faces 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."

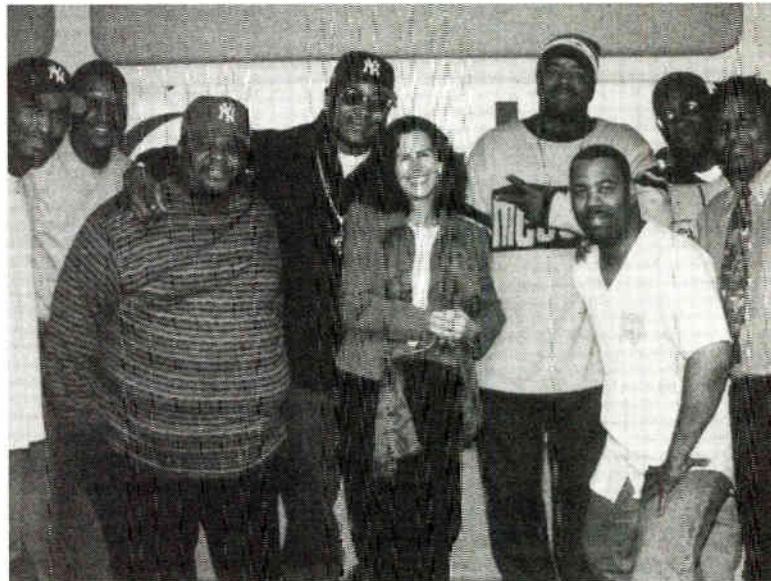
Black says he is relishing his return to scouting duties, a move that brings him full circle, as his first industry job was as a teenage talent scout at Island Records.

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 "Blackstoppers," from Morrison's U.K. mini-album "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

nine No. 1 records, an Academy Award, 18 American Music Awards, five Grammy Awards, a Golden Globe Award, and five People's Choice Awards. The new collection will be a nice lead-in for a new Richie album, due in 1998 from Mercury.

A few weeks back, Popular Records hosted a meet-and-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 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."

**NEW 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-year-old Haitian photographer Herve Coeur-Aimable. The calendar combines beautiful sepia-toned photographs of women of color with words from Yesenia B. Sevilla'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 Lauryn Hill, of Grammy-winning Columbia recording act the Fugees. The calendar is available in select stores; computerphiles can head for [www.wonderaboutme.com](http://www.wonderaboutme.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.

**Def Jam Music Group, Inc.**  
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*of Noontime/Bad Boy Entertainment*  
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**Absolute** “98”  
**Montell Jordan** “98”  
**Case** “98”

As well as:

**Total** “98”  
**Faith** “98”  
**Boyz II Men** “98”  
**Brandy** “98”  
**SWV** “98”  
**Sting** “98”  
**Tamia** “98”  
**Tonya Blount** “97”  
**Puff Daddy** “97”  
**Mase** “97”  
**R. Kelly** “98”

*We wish you continued success...*

DECEMBER 13, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	8	*** No. 1 *** <b>MY BODY</b> ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
				*** Hot Shot Debut ***		
2	NEW ▶		1	<b>WE'RE NOT MAKING LOVE NO MORE</b> BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
3	NEW ▶		1	<b>A SONG FOR MAMA</b> BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) MOTOWN 860720	3
4	3	2	17	<b>YOU MAKE ME WANNA...</b> ▲ J. DUPRI (J. DUPRI, M. SEAL, USHER)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
5	2	3	16	<b>MY LOVE IS THE SHHH!</b> ● ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL, SAUCE, R. HOLIDAY)	(C) (D) (T) WARNER BROS. 17327	2
6	4	5	15	<b>BUTTA LOVE</b> ● KAY GEE, D. LIGHTY, L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY)	(C) (D) (T) (X) ARISTA 13407	4
7	7	7	16	<b>WHAT ABOUT US</b> ● TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	(C) (D) (T) (X) LAFACE 24272/ARISTA	4
8	5	4	9	<b>SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY)</b> ● ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT TIMBALAND (M. ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. HARRIS, A. PEEBLES, B. MILLER, D. BRYANT)	(C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
9	6	6	7	<b>FEEL SO GOOD</b> ● D. ANGELETTIE, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MCKENS, C. SMITH, D. THOMAS, R. WESTFIELD, L. OERMER)	(C) (D) BAD BOY 79122/ARISTA	5
10	13	—	2	<b>IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD</b> ◆ PUFF DADDY & THE FAMILY D. ANGELETTIE, S. COMBS, R. LAWRENCE, STEVIE J. (S. JACOBS, J. PHILLIPS, D. STYLES, C. WALLACE, A. JONES, S. COMBS, D. ANGELETTIE, D. BOWIE)	(C) (D) (T) (X) BAD BOY 79130/ARISTA	10
11	8	9	11	<b>THE ONE I GAVE MY HEART TO</b> ● G. ROCHE (D. WARREN)	(C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	8
12	11	11	16	<b>I CARE 'BOUT YOU (FROM "SOUL FOOD")</b> ● BABYFACE (BABYFACE)	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	10
13	9	10	12	<b>EVERYTHING</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. E. H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	5
14	14	16	6	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b> N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	14
15	12	12	11	<b>THEY LIKE IT SLOW</b> D. CONNER (D. CONNER, S. CONNER, D. JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	12
16	10	8	12	<b>4 SEASONS OF LONELINESS</b> ▲ J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (D) (T) MOTOWN 860684	2
17	17	20	3	<b>NO, NO, NO</b> W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	17
18	NEW ▶		1	<b>I WONDER IF HEAVEN GOT A GHETTO</b> SOULSHOCK, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TROUTMAN, L. TROUTMAN)	2PAC (T) AMARU 42500*/JIVE	18
19	19	23	7	<b>I'M NOT A PLAYER</b> MINNESOTA (C. RIOS, M. RICHARDSON, K. GAMBLE, L. HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910	19
20	18	14	15	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b> ◆ BRIAN MCKNIGHT FEAT. MASE S. COMBS, R. LAWRENCE, STEVIE J. (S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT)	(C) (D) (T) MERCURY 574760	4
21	16	13	16	<b>ALL CRIED OUT</b> ● M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE)	◆ ALLURE FEATURING 112 (C) (D) (T) (X) TRACK MASTERS 78678/CRAVE	9
22	15	15	11	<b>LAST NIGHT'S LETTER</b> L. STEWART (K. HAILEY, G. STEWART, L. STEWART)	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	15
23	20	22	7	<b>IN BEM'S WAY</b> R. LAWRENCE (B. WINANS, R. LAWRENCE, M. BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 84035	20
24	NEW ▶		1	<b>TUCK ME IN</b> E. PHILLIPS (E. PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) COLUMBIA 78686	24
25	23	19	20	<b>NEVER MAKE A PROMISE</b> ● D. SIMMONS (D. SIMMONS)	◆ DRU HILL (C) (D) (T) ISLAND 572082	1
				*** Greatest Gainer/Airplay ***		
26	28	28	7	<b>SO GOOD</b> DAVINA (DAVINA LEWIS)	◆ DAVINA (C) (D) (T) LOUD 55303	26
27	22	18	14	<b>HONEY</b> ▲ S. COMBS (THE UHMAH STEVIE J., M. CAREY (M. CAREY, S. COMBS, K. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARKINS, L. PRICE)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78648	2
28	NEW ▶		1	<b>JUST CLOWNIN'</b> WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND	28
29	29	33	8	<b>DON'T STOP THE MUSIC</b> TIMBALAND (T. MOSLEY, B. BUSH, S. GARRETT, J. PEACOCK, S. STEWART)	◆ PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	29
30	21	17	7	<b>PHENOMENON</b> S. COMBS, R. LAWRENCE (J. T. SMITH, S. COMBS, R. LAWRENCE, S. MCKENNEY, W. WITHERS)	◆ LL COOL J (T) DEF JAM 568081/MERCURY	16
31	27	25	20	<b>MO MONEY MO PROBLEMS</b> ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	(C) (D) (T) (X) BAD BOY 79100/ARISTA	2
32	32	—	2	<b>YOU KNOW MY STEEZ</b> DJ PREMIER (K. ELAM, C. MARTIN)	◆ GANG STARR (C) (T) (X) NOO TRYBE 38624/VIRGIN	32
33	36	31	50	<b>IN MY BED</b> ▲ D. SIMMONS (R. BROWN, R. B. STACY, D. SIMMONS)	◆ DRU HILL (C) (D) ISLAND 854854	1
34	24	27	21	<b>I CAN LOVE YOU/LOVE IS ALL WE NEED</b> R. JERKINS, J. JAM, T. LEWIS (M. J. BLIGE, L. BLIGE, DECASTA, R. JERKINS, K. JONES, C. BRODY, N. MYRICK, LIL' KIM, J. HARRIS III)	◆ MARY J. BLIGE (C) (D) (T) MCA 55362	2
35	30	29	22	<b>UP JUMPS DA BOOGIE</b> ● TIMBALAND (T. MOSLEY, M. BARCLIFF, M. ELLIOTT, R. TEMPERTON)	◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND 98018/ATLANTIC	4
36	25	21	15	<b>I MISS MY HOMIES</b> ◆ MASTER P FEATURING PIMP C AND THE SHOCKER M. B. DICK, K. L. ODELL (MASTER P, PIMP C, THE SHOCKER, J. JEFFERSON, C. SIMMONS)	(C) (D) (T) NO LIMIT 53290/PRIORITY	16
37	NEW ▶		1	<b>TOGETHER AGAIN</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	37
38	41	43	7	<b>ALL OF MY DAYS</b> R. KELLY (R. KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
39	39	45	9	<b>RISE</b> JELLYBEAN, D. MOET (A. MOODY, JOYA, M. THOMPSON)	◆ VERONICA (C) (D) (T) H.O.L.A. 341031	39
40	42	32	24	<b>NOT TONIGHT</b> ▲ ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ R. SMITH, A. COLON (J. JONES, M. ELLIOTT, J. LOPEZ, S. HARRIS, A. MARTINEZ, R. BELL, G. BROWN, M. MUHAMMED)	(C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/ATLANTIC	3
41	26	26	9	<b>IF I COULD TEACH THE WORLD</b> ● D. J. U-NEEK (BONE, D. J. U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	20
42	43	37	11	<b>SUNSHINE</b> ◆ JAY-Z FEATURING BABYFACE AND FOXY BROWN PRESTIGE (S. CARTER, D. VANDERPOOL, D. BARKSDALE, M. ROBINSON, J. HARRIS III, T. LEWIS)	(T) ROC-A-FELLA/DEF JAM 574923/MERCURY	37
43	33	24	6	<b>MOURN YOU TIL I JOIN YOU</b> NAUGHTY BY NATURE (A. CRISS, K. GIST, V. BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
44	44	44	5	<b>SHOW ME LOVE</b> D. POP, M. MARTIN (ROBYN, M. MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
				*** Greatest Gainer/Sales ***		
45	45	—	2	<b>GOING BACK TO CALI</b> EASY MO BEE (C. WALLACE, O. HARVEY, R. TRUDTMAN)	THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	45
46	35	30	38	<b>FOR YOU</b> B. J. EASTMOND (K. LERUM)	◆ KENNY LATTIMORE (C) (D) COLUMBIA 78456	6
47	34	34	8	<b>BABY YOU KNOW</b> J. LITTLE III (J. LITTLE III, K. SWEAT, E. NICHOLAS)	THE O'JAYS (C) (D) GLOBAL SOUL 34278/FREEMAN	34
48	38	42	9	<b>KEEP PLAYIN' (GET YOUR MUSIC ON)</b> FULL FORCE (FULL FORCE, L. GEORGE III)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64985	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	37	38	7	<b>INFATUATION</b> J. J. ROBINSON (J. J. ROBINSON)	◆ LAURNEA (C) (D) (X) YAB YUM 78708/EPIC	37
50	48	35	27	<b>I'LL BE MISSING YOU</b> ▲ ◆ PUFF DADDY & FAITH EVANS (FEATURING 112) S. COMBS, STEVIE J. (STING, T. GAITHER, F. EVANS)	(M) (T) (X) BAD BOY 79097/ARISTA	1
51	46	36	18	<b>HOW YA DO DAT</b> ◆ MASTER P FEATURING YOUNG BLEED AND C-LOC HAPPY, KLC, CRAIG B. (MASTER P)	(C) (D) (T) NO LIMIT 53284/PRIORITY	29
52	52	52	20	<b>CAN WE</b> TIMBALAND (M. ELLIOTT, T. MOSLEY)	◆ SWV (T) JIVE 42445*	31
53	31	41	16	<b>BACKYARD BOOGIE</b> BOBCAT (D. ROLISON)	◆ MACK 10 (C) (D) (T) PRIORITY 53282	23
54	47	47	4	<b>UP &amp; DOWN</b> R. SMITH, TONE (K. GREENE, B. LAWRENCE, R. SMITH, S. BARNES, D. ROMANI, W. GARFIELD, M. MALAVASI)	◆ BILLY LAWRENCE (C) (D) (T) (X) EASTWEST 64138/EEG	47
55	56	57	9	<b>DEJA VU</b> DJ KNS (P. PANKEY, S. HAMILTON, D. FAGEN, W. BECKER, K. STREAKS)	LORD TARIQ & PETER GUNZ (T) CODEINE 001*	46
56	55	48	11	<b>MAN BEHIND THE MUSIC</b> ◆ QUEEN PEN FEATURING TEDDY RILEY T. RILEY (T. RILEY, L. WALTERS, T. GAITHER, M. SMITH, J. BROWN, C. BOBBITT, J. BROWN, B. BIRD)	(C) (D) (T) LL' MAN 97020/INTERSCOPE	48
57	50	46	19	<b>BIG BAD MAMMA</b> ◆ FOXY BROWN FEATURING DRU HILL POKE & TONE (S. J. BARNES, J. C. OLIVIER, S. CARTER, L. HAYWOOD)	(T) VIOLATOR/DEF JAM 571441*/MERCURY	10
58	NEW ▶		1	<b>SO FLY</b> H. HICKS, S. BROWN (M. DAVIS)	◆ MYRON (C) (D) (T) ISLAND 572178	58
59	NEW ▶		1	<b>SILLY</b> E. FERRELL, T. SHIDER (D. WILLIAMS)	TARAL (C) (D) MOTOWN 860738	59
60	59	60	12	<b>OFF THE BOOKS</b> THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LINK THE BEATNUTS (L. FERNANDEZ, J. TINEO, C. RIOS)	(C) (T) (X) VIOLATOR 1643/RELATIVITY	52
61	49	39	10	<b>TOO GONE, TOO LONG</b> D. FOSTER (D. WARREN)	◆ EN VOGUE (C) (D) EASTWEST 64150/EEG	25
62	54	54	4	<b>SHOWDOWN</b> E-A-SKI, CMT (E-A-SKI, CMT, M. JORDAN)	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
63	62	55	6	<b>WHAT I NEED</b> EASY MO BEE (C. MACK)	◆ CRAIG MACK (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	55
64	57	53	20	<b>DO YOU LIKE THIS</b> G. BAILLERGEAU, V. MERRITT (J. WOODS, V. MERRITT)	◆ ROME (C) (D) (V) GRAND JURY 64874/RCA	10
65	61	59	17	<b>AFTER 12, BEFORE 6</b> TRICKY, S. HALL (G. A. STEWART, S. K. HALL, TAB, P. L. STEWART, S. SALTER)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24253/ARISTA	19
66	60	56	16	<b>DON'T SAY</b> JON-JOHN, M. NELSON (J. ROBINSON, M. NELSON, D. SPENCER)	◆ JON B. (C) (D) (T) (X) YAB YUM/550 MUSIC 78614/EPIC	34
67	69	62	3	<b>RICHTER SCALE</b> E. SERMON (E. SERMON, P. SMITH, STUART, GORRIE, MCLINTYRE, MCLINTOSH, DUNCAN, BALL)	◆ EPMD (T) DEF JAM 568057*/MERCURY	62
68	51	51	10	<b>NEVER WANNA LET YOU GO</b> J. WALKER (C. GREEN, C. WARD, L. MAXWELL, B. CASEY, J. WALKER)	◆ ABSOLUTE (C) (D) DEF JAM 574925/MERCURY	51
69	58	58	8	<b>THE BREAKS</b> BABYBOY (R. FORD, JR., R. SIMMONS, J. B. MOORE, J. WALKER, L. SMITH, R. STERLING, A. GRIFFIN, M. STANDIFER)	◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRIS 17310/WARNER BROS.	58
70	NEW ▶		1	<b>SO LONG (WELL WELL WELL)</b> K. K. JACKSON, LIL' RICK (R. WHITE, E. ROBERSON, K. K. JACKSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	70
71	63	63	5	<b>AIN'T NO LIMIT</b> KLC (MYSTIKAL, SILKK THE SHOCKER)	◆ MYSTIKAL (T) NO LIMIT 42492*/JIVE	63
72	72	76	4	<b>L-L-LIES</b> A. MARVEL (D. KING, A. MARVEL, A. ROMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698/EPIC	72
73	73	65	10	<b>HEAVEN</b> G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRIS 17408/WARNER BROS.	65
74	64	72	3	<b>THA HOP</b> DANNY D (J. MARRS)	◆ KINSU (C) (T) (X) BLUNT 4417/TVT	64
75	68	79	7	<b>CLOSER</b> S. SNEED (V. SANTIAGO, S. ANDERSON, L. VANDROSS, R. WYATT, JR., C. PERRIN)	◆ CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TDMMY BOY	63
76	67	66	18	<b>HAVE A LITTLE MERCY</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ 4.0 (C) (D) SAVVY/PERSPECTIVE 587580/A&M	28
77	75	68	16	<b>WE CAN GET DOWN</b> S. BROWN (M. DAVIS, A. CANTRELL, D. ROPER)	◆ MYRON (C) (D) (T) ISLAND 572064	22
78	74	71	15	<b>YEAH! YEAH! YEAH!</b> R. JERKINS (R. JERKINS)	◆ SIMONE HINES (C) (D) (T) (X) EPIC 78627	38
79	66	73	13	<b>AVENUES</b> ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) PRAKAZREL (E. GRANT)	(C) (D) (T) (X) ARISTA 13411	28
80	85	69	20	<b>INVISIBLE MAN</b> ◆ 98 DEGREES D. DEVILLER, S. HOSEIN (D. DEVILLER, S. HOSEIN, S. KIPNER)	(C) (D) (T) (V) MOTOWN 860650	38
81	81	90	10	<b>IMMA ROLL A</b> E. COSTON, M. CITY (MR. MONEY LOC, E. COSTON, M. CITY)	◆ MR. MONEY LOC (C) (D) (X) LOC-N-UP 70310	61
82	77	75	14	<b>IT'S ALRIGHT</b> D. MCCLARY, M. ALLEN (F. EVANS, O. MCCLARY, M. ALLEN, K. MCCORD)	◆ QUEEN LATIFAH (C) (D) (T) TOMMY BOY 7402	31
83	71	67	13	<b>ME AND MY CRAZY WORLD</b> DJ RON G (T. KELLY, R. BOWSER)	◆ LOST BOY (C) (D) (T) UNIVERSAL 56131	23
84	89	80	14	<b>I'M NOT A FOOL</b> C. STOKES, B. JAMES, SPEEDY (C. STOKES, B. JAMES, J. L. HARRINGTON)	◆ IMMATURE (C) (D) MCA 55367	19
85	78	74	15	<b>NEED YOUR LOVE</b> ◆ BIG BUB FEATURING QUEEN LATIFAH & HEAVY D T. JEFFERSON, BIG BUB (L. ORAKEFORD, T. JEFFERSON, L. SINGLETARY, B. EDWARDS, N. RODGERS)	(C) (D) (T) KEDAR 56129/UNIVERSAL	26
86	90	84	6	<b>CAN'T STOP NO PLAYER</b> C. DORSEY (C. LASTER, J. DORSEY, T. PETTIGREW, D. WILLIAMS, C. DORSEY, J. SEALS, D. CROFT)	◆ DA ORGANIZATION (C) (X) POCKETS OF RAGE/WRAP 97452/CHIBAN	83
87	79	77	16	<b>AS WE LAY</b> L&L SMOOV, B. AGEE (L. TROUTMAN, B. BECK)	◆ DANA (C) (D) TONY MERCEDES/LAFACE 24252/ARISTA	37
88	80	86	8	<b>GET IT WET</b> THE LEGENDARY TRAXSTER (TWISTA, MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
89	91	91	11	<b>AIN'T NUTHIN' BUT A JAM Y'ALL</b> ◆ GEORGE CLINTON WITH THE DAZZ BAND B. HARRIS (B. HARRIS, M. MCCLELLAIN, N. PHILLIPS, S. MARTIN, G. CLINTON, JR.)	(C) INTERSOND 9286	58
90	NEW ▶		1	<b>WHAT U GOTTA SAY</b> RODNEY O, THE SEKRET SERVICE (L. BLACKMON, T. JERKINS, R. OLIVER)	◆ RODNEY O (C) (D) (T) NEW QUEST/DPH 54224/LIGHTYEAR	90
91	NEW ▶		1	<b>NEVER HAD A CHANCE</b> A. ROLLINS (J. JORDAN CLINE, R. HAMMON, A. ROLLINS)	◆ SAISON (C) (D) KAT'S EYE 17770/ULG	91
92	70	—	2	<b>I'M THINKING</b> J. VON (C. HENRY, J. VON)	◆ CARL HENRY (C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	70
93	98	94	10	<b>IT'S YOURZ</b> THE RZA (WU-TANG CLAN)	◆ WU-TANG CLAN (T) LOUD 64957*	75
94	83					

# Hot R&B Airplay

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	7	<b>TYRONE</b>	ERYKAH BADU (KEDAR/UNIVERSAL) 3 wks at No. 1
2	2	22	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)
3	3	18	<b>PUT YOUR HANDS WHERE MY EYES COULD SEE</b>	BUSTA RHYMES (ELEKTRA/EEG)
4	7	19	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)
5	5	10	<b>WE'RE NOT MAKING LOVE NO MORE</b>	DRU HILL (LAFACE/ARISTA)
6	4	13	<b>SOCK IT 2 ME</b>	MISST "MISDEADWOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
7	9	8	<b>A SONG FOR MAMA</b>	BOYZ II MEN (MOTOWN)
8	6	11	<b>MY BODY</b>	LSG (EASTWEST/EEG)
9	8	18	<b>MY LOVE IS THE SHHH!</b>	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
10	10	16	<b>BUTTA LOVE</b>	NEXT (ARISTA)
11	11	31	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)
12	12	14	<b>FEEL SO GOOD</b>	MASE (BAD BOY/ARISTA)
13	14	5	<b>NICE &amp; SLOW</b>	USHER (LAFACE/ARISTA)
14	16	7	<b>5 STEPS</b>	DRU HILL (ISLAND)
15	17	5	<b>I WONDER IF HEAVEN GOT A GHETTO</b>	2 PAC (AMARU/INTERSCOPE/JIVE)
16	21	5	<b>LUV 2 LUV U</b>	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
17	15	18	<b>I CARE 'BOUT YOU</b>	MILESTONE (LAFACE/ARISTA)
18	19	6	<b>ARE U STILL DOWN</b>	JON B. (Y&B YUM/550 MUSIC/EPIC)
19	18	8	<b>A DREAM</b>	MARY J. BLIGE (ARISTA)
20	13	15	<b>4 SEASONS OF LONELINESS</b>	BOYZ II MEN (MOTOWN)
21	26	8	<b>DANGEROUS</b>	BUSTA RHYMES (ELEKTRA/EEG)
22	24	6	<b>GUESS WHO'S BACK</b>	RAKIM (UNIVERSAL)
23	29	18	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b>	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
24	35	32	<b>IT'S ALL ABOUT THE BENJAMINS</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
25	22	11	<b>THEY LIKE IT SLOW</b>	H-TOWN (RELATIVITY)
26	20	11	<b>THE ONE I GAVE MY HEART TO</b>	AALIYAH (BLACKGROUND/ATLANTIC)
27	36	5	<b>HOLD ON (CHANGE IS COMIN')</b>	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
28	42	3	<b>RAPPER'S DELIGHT</b>	ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)
29	27	14	<b>GOT 'TIL IT'S GONE</b>	JANET FEAT. Q-TIP AND JONI MITCHELL (VIRGIN)
30	25	22	<b>THE LOVE SCENE</b>	JOE JIVE
31	45	4	<b>NO, NO, NO</b>	DESTINY'S CHILD (COLUMBIA)
32	32	28	<b>NEVER MAKE A PROMISE</b>	DRU HILL (ISLAND)
33	34	9	<b>BUTTERFLY</b>	MARIAH CAREY (COLUMBIA)
34	46	4	<b>ROXANNE '97 (PUFF DADDY REMIX)</b>	STING & THE POLICE (A&M)
35	40	4	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b>	UNCLE SAM (STONECREEK/EPIC)
36	28	15	<b>ALL CRIED OUT</b>	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
37	23	12	<b>PHENOMENON</b>	LL COOL J (DEF JAM/MERCURY)

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

## HOT R&B RECURRENT AIRPLAY

1	3	6	<b>NEXT LIFETIME</b>	ERYKAH BADU (KEDAR/UNIVERSAL)
2	1	4	<b>THE SWEETEST THING</b>	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
3	2	2	<b>LOVIN' YOU TONIGHT</b>	THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY/ARISTA)
4	8	42	<b>ONLY YOU</b>	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	5	14	<b>HYPNOTIZE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	4	6	<b>I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)</b>	ROMEN (GRAND JURY/RCA)
7	6	41	<b>ASCENSION (DON'T EVER WONDER)</b>	MAXWELL (COLUMBIA)
8	7	4	<b>I'LL DO ANYTHING/I'M SORRY</b>	GINUWINE (550 MUSIC/EPIC)
9	—	1	<b>G.H.E.T.T.O.U.T.</b>	CHANGING FACES (BIG BEAT/ATLANTIC)
10	13	11	<b>HOPELESS</b>	DIONNE FARRIS (COLUMBIA)
11	15	7	<b>RETURN OF THE MACK</b>	MARK MORRISON (ATLANTIC)
12	11	38	<b>NO DIGITY</b>	BLACKSTREET (FEAT. OR. OR.) (INTERSCOPE)
13	9	10	<b>DON'T LEAVE ME</b>	BLACKSTREET (INTERSCOPE)

14	10	21	<b>CRUSH ON YOU</b>	LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
15	22	14	<b>BIG DADDY</b>	HEAVY D (UPTOWN/UNIVERSAL)
16	—	1	<b>ONE</b>	SWV (FEATURING PUFF DADDY) (RCA)
17	20	34	<b>PONY</b>	GINUWINE (550 MUSIC/EPIC)
18	18	16	<b>CAN'T NOBODY HOLD ME DOWN</b>	PUFF DADDY FEAT. MASE (BAD BOY/ARISTA)
19	16	38	<b>YOU'RE MAKIN' ME HIGH</b>	TONI BRAXTON (LAFACE/ARISTA)
20	12	11	<b>CUPID</b>	112 (BAD BOY/ARISTA)
21	—	2	<b>WHO YOU WIT</b>	JAY-Z (QWEST/WARNER BROS.)
22	—	23	<b>GET ME HOME</b>	FOXY BROWN FEAT. BLACKSTREET (VIOLATOR/DEF JAM/MERCURY)
23	—	24	<b>DON'T LET GO (LOVE)</b>	EN VOGUE (EASTWEST/EEG)
24	14	26	<b>WHAT KIND OF MAN WOULD I BE</b>	MINI CONDITION (PERSPECTIVE/A&M)
25	—	50	<b>TOUCH ME TEASE ME</b>	CEASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM/MERCURY)

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

TITLE	(PUBLISHER - LICENSING ORG.) SHEET MUSIC DIST.
16	4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
65	AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/E2, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
71	AIN'T NO LIMIT (Zomba, ASCAP/Chin Checkin', ASCAP/Big P, BMI)
89	AIN'T NUTHIN' BUT A JAM Y'ALL (Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)
21	ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
38	ALL OF MY DAYS (Zomba, BMI/R. Kelly, BMI) WBM
87	AS WE LAY (Saja, BMI/Lastrada, BMI)
79	AVENUES (Intersong, ASCAP/Warner Chappell, ASCAP) HL
94	BABY, BABY (Olik, BMI/Santron, BMI)
47	BABY YOU KNOW (Lil' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM
53	BACKYARD BOOGIE (WB, ASCAP/Real An Ruff, ASCAP) WBM
57	BIG BAD MAMMA (Slam U Well, ASCAP/Lil Lu Lu, BMI/Jim Edd, BMI/712 Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean LLC, ASCAP/Jelly Jams, L., ASCAP) HL
95	BOUNCE BABY BOUNCE (Lindseyanne, BMI/Big Fat, BMI)
69	THE BREAKS (Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
6	BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
86	CAN'T STOP NO PLAYER (Prophets Of Rage, BMI)
52	CAN WE (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
75	CLOSER (Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1 st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
55	DEJA VU (Powder Down, BMI/MCA, BMI) HL
48	DE JEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM
66	DON'T SAY (Sony/ATV Songs, BMI/Yab Yum, BMI/Brownstown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMI) HL/WBM
29	DON'T STOP THE MUSIC (Virginia Beach, ASCAP/Brazilicious, ASCAP/Herbicious, ASCAP/Cavilicious, ASCAP)
64	DO YOU LIKE THIS (Mike's Rap, BMI)
13	EVERYTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
9	FEEL SO GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
46	FOR YOU (Colour'd, ASCAP/PSO, ASCAP) WBM
88	GET IT WET (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)
45	GOING BACK TO CALI (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI)
76	HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
73	HEAVEN (O.C.D., BMI)
27	HONEY (Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM
51	HOW YA DO DAT (Burrin Ave., ASCAP/O/B/O Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
34	I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/NASHMACK, ASCAP/National League, ASCAP) HL/WBM
12	I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
14	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderbilt, BMI/Segn, BMI) HL
41	I'LL BE MISSING YOU (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Kaeno, BMI)
50	I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
36	I MISS MY HOMIES (Burrin Avenue, BMI/Big P, BMI/Warner-Tamerlane, BMI) WBM
81	IMMA ROLLA (Kerason, BMI)
84	I'M NOT A POOL (Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Go Speed Go, BMI) WBM
19	I'M NOT A PLAYER (Let Me Show, ASCAP/Jo Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
92	I'M THINKING (Boethrus II, ASCAP/Boethrus II, SOCAN)
49	INFATUATION (Bokie, BMI/Sony/ATV, BMI/Yab Yum, BMI/Brownstown Sound, BMI/Sony/ATV Tunes, ASCAP/Difficile, ASCAP)
23	IN HARM'S WAY (EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyne, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM
33	IN MY BED (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacego, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
80	INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalas, SOCAN/On Board, BMI/EMI April, ASCAP) HL
10	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (Sheek Louchion, ASCAP/Jae wons, ASCAP/Panino's, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Undeas, BMI/Crazy Cat Catalog, ASCAP)
82	IT'S ALRIGHT (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MCA, BMI) HL
93	IT'S YOURZ (Wu-Tang, BMI/Careers-BMG, BMI)
18	I WONDER IF HEAVEN GOT A GHETTO (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP)
98	JUST BECAUSE (Might Is Right)
28	JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP)
22	LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
72	L-L-LIES (Hitco, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP)
99	MADAME BUTTFLY (Young Man Moving, ASCAP)
56	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
83	ME AND MY CRAZY WORLD (LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL
31	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 Jymy, BMI) HL
43	MURDER YOU TIL I JOIN YOU (Naughty, ASCAP/WB, ASCAP/Invis, BMI) WBM
1	MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP)
5	MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
85	NEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
91	NEVER HAD A CHANCE (Large Jar, ASCAP/Carmortin, ASCAP/Kaja, ASCAP)
25	NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
68	NEVER WANNA LET YOU GO (HGL, ASCAP)
17	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	8	<b>MY BODY</b>	LSG (EASTWEST/EEG) 5 wks at No. 1
2	8	2	<b>IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
3	2	16	<b>MY LOVE IS THE SHHH!</b>	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
4	3	15	<b>BUTTA LOVE</b>	NEXT (ARISTA)
5	—	1	<b>A SONG FOR MAMA</b>	BOYZ II MEN (MOTOWN)
6	—	1	<b>WE'RE NOT MAKING LOVE NO MORE</b>	DRU HILL (LAFACE/ARISTA)
7	4	7	<b>FEEL SO GOOD</b>	MASE (BAD BOY/ARISTA)
8	6	11	<b>THE ONE I GAVE MY HEART TO</b>	AALIYAH (BLACKGROUND/ATLANTIC)
9	5	9	<b>SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)</b>	MISST "MISDEADWOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
10	9	16	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)
11	11	6	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b>	UNCLE SAM (STONECREEK/EPIC)
12	7	17	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)
13	10	11	<b>THEY LIKE IT SLOW</b>	H-TOWN (RELATIVITY)
14	14	3	<b>NO, NO, NO</b>	DESTINY'S CHILD (COLUMBIA)
15	12	16	<b>I CARE 'BOUT YOU</b>	MILESTONE (LAFACE/ARISTA)
16	15	7	<b>I'M NOT A PLAYER</b>	BIG PUNISHER (LOUD)
17	13	12	<b>4 SEASONS OF LONELINESS</b>	BOYZ II MEN (MOTOWN)
18	—	1	<b>JUST CLOWNIN'</b>	WC FROM WESTSIDE CONNECTION (PAYDAY/FRR/ISLAND)
19	20	7	<b>SO GOOD</b>	DAVINA (LOUO)
20	17	8	<b>DON'T STOP THE MUSIC</b>	PLAYA (DEF JAM/MERCURY)
21	16	11	<b>LAST NIGHT'S LETTER</b>	K-CI & JOJO (MCA)
22	—	1	<b>TUCK ME IN</b>	KIMBERLY SCOTT (COLUMBIA)
23	24	5	<b>SHOW ME LOVE</b>	ROBYN (RCA)
24	18	16	<b>ALL CRIED OUT</b>	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
25	19	15	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b>	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
26	21	6	<b>MOURN YOU TIL I JOIN YOU</b>	NAUGHTY BY NATURE (TOMMY BDY)
27	25	12	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)
28	39	2	<b>GOING BACK TO CALI</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
29	23	2	<b>YOU KNOW MY STEEZ</b>	GANG STARR (NOO TRYBE/VIRGIN)
30	26	9	<b>IF I COULD TEACH THE WORLD</b>	BONE THUGS-N-HARMONY (RELATIVITY)
31	22	7	<b>IN HARM'S WAY</b>	BEBE WINANS (ATLANTIC)
32	30	22	<b>UP JUMPS DA BOOGIE</b>	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
33	28	15	<b>I MISS MY HOMIES</b>	MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT/PRIORITY)
34	27	8	<b>RISE</b>	VERONICA (H.D.L.A./ISLAND)
35	31	14	<b>HONEY</b>	MARIAH CAREY (COLUMBIA)
36	33	4	<b>SHOWDOWN</b>	E-SKI FEAT. MONTELL JORJAN (RELATIVITY)
37	29	8	<b>BABY YOU KNOW</b>	THE O'JAYS (GLOBAL SOUL/FREEWORLD)

Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

15	<b>THEY LIKE IT SLOW</b>	John Doe, BMI/Baby Boy, BMI/G.L. (BMI)
37	<b>TOGETHER AGAIN</b>	Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM
61	<b>TOO GONE, TOO LONG</b>	(Realsongs, ASCAP) WBM
96	<b>TRUE TO MYSELF</b>	(India B., BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Songs Of PolyGram Int'l, BMI)
24	<b>TUCK ME IN</b>	(Philesto, BMI)
54	<b>UP &amp; DOWN</b>	(Frabensha, ASCAP/B.K.L., BMI/Warner Chappell, BMI/Sadyah's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Slam U Well, ASCAP/Jelly Jams, ASCAP)
35	<b>UP JUMPS DA BOOGIE</b>	(Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP) WBM
100	<b>WAIT A WHILE (PLS, ASCAP/AI Rich, ASCAP)</b>	
97	<b>THE WAY THAT YOU TALK</b>	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP) HL
77	<b>WE CAN GET DOWN</b>	(Alley Gaddy, BMI/M Double, BMI/Spin, ASCAP)
2	<b>WE'RE NOT MAKING LOVE NO MORE</b>	(Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI)
7	<b>WHAT ABOUT US</b>	(Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM
63	<b>WHAT I NEED</b>	(Macworld, ASCAP)
90	<b>WHAT U GOTTA SAY</b>	(All Seeing Eye, ASCAP/Polygram Int'l, ASCAP/Cameo-Five, BMI/Songs Of PolyGram Int'l, BMI/Rodney O, BMI)
78	<b>YEAH! YEAH! YEAH!</b>	(EMI Blackwood, BMI/Rodney Jerkins, BMI)
32	<b>YOU KNOW MY STEEZ</b>	(EMI April, ASCAP/II Kid, ASCAP/Gifted Pearl, ASCAP)
4	<b>YOU MAKE ME WANNA...</b>	(EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/UR IV, ASCAP/BMG Songs, ASCAP) HL

# Billboard TOP R&B ALBUMS

DECEMBER 13, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>★★★ No. 1/GREATEST GAINER ★★★</b>						
1	49	—	2	<b>2PAC</b> AMARU 41630*/JIVE (1.98/24.98) 1 week at No. 1	R U STILL DOWN? (REMEMBER ME)	1
2	1	73	3	<b>ERYKAH BADU</b> KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
3	2	2	3	<b>LSG</b> EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
<b>★★★ PACESETTER ★★★</b>						
4	99	—	2	<b>VARIOUS ARTISTS</b> PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
5	3	1	4	<b>MYSTIKAL</b> NO LIMIT 41620*/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	1
6	5	3	6	<b>MASE</b> ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
7	8	6	11	<b>SOUNDTRACK</b> ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
8	4	—	2	<b>MJG</b> SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
9	6	4	5	<b>RAKIM</b> UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
10	7	5	5	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
11	9	12	8	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
12	13	15	11	<b>USHER</b> ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
13	10	7	7	<b>NAS ESCOBAR, FOXY BROWN, AZ AND NATURE</b> AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
14	11	11	12	<b>BUSTA RHYMES</b> ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
15	18	16	20	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>3</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
16	17	14	10	<b>BOYZ II MEN</b> ● MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
17	12	10	14	<b>MASTER P</b> ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
<b>★★★ HOT SHOT DEBUT ★★★</b>						
18	<b>NEW</b>	1	1	<b>WILL SMITH</b> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	18
19	19	17	11	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
20	16	9	3	<b>TIMBALAND AND MAGOO</b> BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
21	23	—	2	<b>KENNY G</b> ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	21
22	14	—	2	<b>CHICO DEBARGE</b> KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
23	15	8	3	<b>LUNIZ</b> NOO TRYBE 44939*/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
24	21	19	7	<b>LL COOL J</b> ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
25	22	20	33	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
26	25	27	11	<b>JON B.</b> YAB YUM/550 MUSIC 67805*/EPIC (10.98 EQ/16.98)	COOL RELAX	25
27	<b>NEW</b>	1	1	<b>THE WHISPERS</b> INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
28	29	29	54	<b>DRU HILL</b> ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	5
29	27	22	28	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
30	32	36	10	<b>BRIAN MCKNIGHT</b> MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	10
31	28	21	5	<b>H-TOWN</b> RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
32	30	26	18	<b>JOE</b> ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
33	<b>NEW</b>	1	1	<b>BABYFACE</b> EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
34	24	18	9	<b>SOUNDTRACK</b> ▲ <sup>2</sup> DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
35	20	13	3	<b>MC EIHT</b> EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
36	35	33	9	<b>LUTHER VANDROSS</b> LV 68220*/EPIC (10.98 EQ/17.983)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
37	33	39	24	<b>K-CI &amp; JOJO</b> ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
38	36	37	15	<b>SOUNDTRACK</b> ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
39	41	41	23	<b>PATTI LABELLE</b> MCA 11642 (10.98/16.98)	FLAME	10
40	60	53	18	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98) <b>HS</b>	TIME FOR HEALING	24
41	31	32	11	<b>EPMD</b> ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
42	34	31	21	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
43	26	—	2	<b>5TH WARD BOYZ</b> RAP-A-LOT/NOO TRYBE 45117*/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
44	42	43	23	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
45	48	38	4	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98) <b>HS</b>	FINALLY KAREN	28
46	37	47	5	<b>WILL DOWNING</b> MERCURY 536350 (10.98 EQ/16.98) <b>HS</b>	INVITATION ONLY	30
47	73	66	22	<b>SOUNDTRACK</b> ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2

48	50	51	37	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>6</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
49	38	24	42	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
50	63	49	9	<b>NEXT</b> ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	29
51	45	46	18	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>3</sup> RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
52	39	35	4	<b>MIC GERONIMO</b> BLUNT 4930*/TVT (10.98/16.98) <b>HS</b>	VENDETTA	20
53	40	34	7	<b>GRAVEDIGGAZ</b> GEE STREET 32501*/M2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
54	43	42	6	<b>BIG BUB</b> KEDAR 53074*/UNIVERSAL (10.98/16.98) <b>HS</b>	TIMELESS	15
55	51	23	4	<b>THREE 6 MAFIA</b> RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
56	55	44	11	<b>MACK 10</b> ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
57	66	58	7	<b>UNCLE SAM</b> STONECREEK 67731*/EPIC (10.98 EQ/16.98) <b>HS</b>	UNCLE SAM	57
58	57	59	10	<b>SOMETHIN' FOR THE PEOPLE</b> WARNER BROS. 46753 (9.98/15.98) <b>HS</b>	THIS TIME IT'S PERSONAL	33
59	53	45	6	<b>SALT-N-PEPA</b> ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
60	71	75	10	<b>IMMATURE</b> MCA 11668 (10.98/16.98)	THE JOURNEY	20
61	52	48	28	<b>SOUNDTRACK</b> NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
62	56	50	5	<b>BEBE WINANS</b> ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
63	44	28	4	<b>CHRISTION</b> ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) <b>HS</b>	GHETTO CYRANO	23
64	47	25	5	<b>SPICE 1</b> JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI! (A.K.A. DR. BOMB FROM DA BAY)	5
65	54	54	16	<b>SWV</b> RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
66	<b>NEW</b>	1	1	<b>THE WHORIDAS</b> HOBOS/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) <b>HS</b>	WHORIDIN'	66
67	59	81	4	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	59
68	65	61	87	<b>MAXWELL</b> ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	8
69	62	56	79	<b>MASTER P</b> ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
70	46	30	4	<b>BOBBY BROWN</b> MCA 11691 (10.98/16.98)	FOREVER	15
71	64	64	41	<b>TRU</b> ▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
72	72	63	26	<b>WU-TANG CLAN</b> ▲ <sup>4</sup> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
73	61	52	9	<b>COMMON</b> RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
74	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	74
75	78	74	20	<b>MAXWELL</b> COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
76	68	62	33	<b>ROME</b> ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
77	70	70	57	<b>MAKAVELI</b> ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
78	77	72	60	<b>GINUWINE</b> ▲ 550 MUSIC 67685*/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	14
79	58	40	3	<b>DIAMOND</b> MERCURY 534900* (10.98 EQ/16.98) <b>HS</b>	HATRED, PASSION AND INFIDELITY	40
80	79	69	7	<b>RICK JAMES</b> HIGHER SOURCE/PRIVATE 1 417070/MERCURY (10.98 EQ/16.98)	URBAN RAPSODY	31
81	67	68	95	<b>2PAC</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
82	75	55	4	<b>TONY TONI TONE</b> MERCURY 536368 (10.98 EQ/17.98)	HITS	54
83	74	65	3	<b>LUKE</b> LUKE 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	65
84	87	71	23	<b>VARIOUS ARTISTS</b> SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
85	80	79	30	<b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	23
86	85	87	76	<b>TONI BRAXTON</b> ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
87	69	57	6	<b>TOP AUTHORITY</b> TOP FLIGHT/WRAP 8160/CHIBAN (11.98/16.98)	TOP AUTHORITY UNCLUT — THE NEW YEA	21
88	81	86	77	<b>KENNY LATTIMORE</b> ● COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	19
89	<b>RE-ENTRY</b>	18	18	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	49
90	86	82	38	<b>SOUNDTRACK</b> ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
91	84	67	23	<b>TWISTA</b> CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	13
92	91	83	9	<b>SAM SALTER</b> LAFACE 26040/ARISTA (10.98/15.98) <b>HS</b>	IT'S ON TONIGHT	41
93	76	—	2	<b>VARIOUS ARTISTS</b> WARLOCK 2791* (11.98/15.98)	DJ SKRIBBLE'S TRAFFIC JAMS	76
94	92	80	56	<b>LIL' KIM</b> ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
95	96	76	14	<b>VARIOUS ARTISTS</b> ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
96	94	88	66	<b>AALIYAH</b> ▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
97	89	77	12	<b>JONATHAN BUTLER</b> N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
98	83	78	5	<b>MARVIN SEASE</b> JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
99	100	—	52	<b>SOUNDTRACK</b> ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
100	90	89	24	<b>MIA X</b> ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2

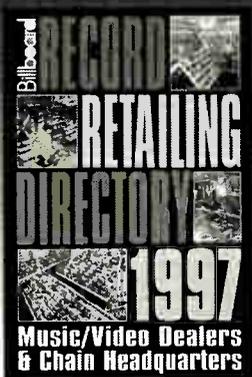
Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums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

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# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>					
★ ★ ★ <b>NO. 1/GREATEST GAINER</b> ★ ★ ★					
1	2	—	2	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY
2	1	1	7	FEEL SO GOOD	MASE
3	3	3	7	I'M NOT A PLAYER	BIG PUNISHER
4	<b>NEW</b>	1	1	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION
5	4	2	6	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE
6	12	—	2	GOING BACK TO CALI	THE NOTORIOUS B.I.G.
7	5	27	3	YOU KNOW MY STEEZ	GANG STARR
8	6	4	9	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY
9	8	6	22	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND
10	7	5	15	I MISS MY HOMIES	MASTER P FEAT. PIMP C AND THE SHOCKER
11	9	9	4	SHOWDOWN	E-A-SKI FEATURING MONTELL JORDAN
12	13	10	24	NOT TONIGHT	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
13	10	7	9	MAN BEHIND THE MUSIC	QJEEEN PEN FEAT. TEDDY RILEY
14	11	8	17	BACKYARD BOOGIE	MACK 10
15	18	12	13	OFF THE BOOKS	THE BEATNUTS
16	16	17	7	CLOSER	CAPONE -N- NOREAGA
17	23	13	27	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112)
18	<b>NEW</b>	1	1	I WONDER IF HEAVEN GOT A GHETTO	2PAC
19	14	11	8	THE BREAKS	NADANUF FEATURING KURTIS BLOW
20	27	16	6	WHAT I NEED	CRAIG MACK
21	15	14	13	AVENUES	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
22	21	20	10	IMMA ROLLA	MR. MONEY LOC
23	17	19	3	THA HOP	KINSU
24	19	18	8	GET IT WET	TWISTA
25	28	24	6	WHAT U GOTTA SAY	RODNEY O
26	26	15	20	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
27	24	21	5	BOUNCE BABY BOUNCE	FRAZE
28	20	38	3	JUST BECAUSE	SHAQUEEN
29	31	25	7	PHENOMENON	LL COOL J
30	34	26	23	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE
31	32	22	10	BLAZING HOT	NICE & SMOOTH
32	<b>RE-ENTRY</b>	13	13	MEN OF STEEL	SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE
33	36	42	11	SUNSHINE	JAY-Z FEAT. BABYFACE AND FOXY BROWN
34	30	28	3	RICHTER SCALE	EPMD
35	29	23	14	ME AND MY CRAZY WORLD	LOST BOYZ
36	40	35	10	IT'S YOURZ	WU-TANG CLAN
37	43	37	19	DOWN FOR YOURS	NASTYBOY KLICK FEAT. ROGER TROUTMAN
38	38	34	4	PAPI CHULO	FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED
39	35	30	27	LOOK INTO MY EYES	BONE THUGS-N-HARMONY
40	48	45	24	C U WHEN U GET THERE	COOLIO FEAT. 40 THEVZ
41	<b>NEW</b>	1	1	AZ SIDE	NASTYBOY KLICK
42	39	36	7	COAST TO COAST	D'MEKA
43	42	40	9	BE MY PRIVATE DANCER	THE 2 LIVE CREW
44	<b>RE-ENTRY</b>	15	15	I GOT DAT FEELIN'	DJ KOOL
45	37	29	15	REMINING ME (OF SEF)	COMMON FEAT. CHANTAY SAVAGE
46	<b>NEW</b>	1	1	COME AND PARTY	2GM
47	<b>RE-ENTRY</b>	64	64	LET ME CLEAR MY THROAT	DJ KOOL
48	33	33	10	PARTY PEOPLE	GP WU
49	<b>RE-ENTRY</b>	58	58	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO)
50	<b>RE-ENTRY</b>	60	60	DA' DIP	FREAKNASTY

Records with the greatest sales gains this week. ♦ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

## 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.

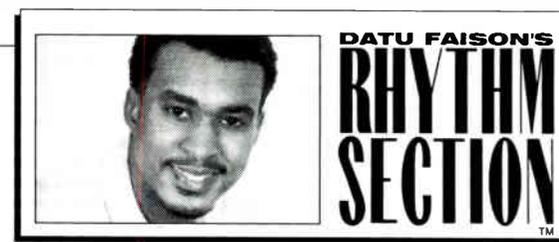
Of Darkman and other intended signings that have previous recording experience, he says, "If they had had the backing that Warner put behind Mark Morrison, it would have happened for them; they would have had the No. 1's we had. 'Return Of The Mack' did a world of good for British, black R&B. Faith was 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.



**TWO 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 a 12-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 others 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.

**HELLO 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.

## BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	4	TEAR DA CLUB UP '97	THREE 6 MAFIA (RELATIVITY)
2	1	4	SO HOT	DJ S&S FEATURING B.B.O. (LETHAL)
3	3	6	DO IT ON THE UPSIDE	K-BALL (WARNER BROS.)
4	8	9	HOLIDAY	WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
5	—	1	THE STONE GARDEN	THE PSYCHO REALM (RUFFHOUSE/COLUMBIA)
6	9	10	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
7	11	5	PAPI CHULO	FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/CA)
8	—	2	UNIVERSAL MAGNETIC	MOS DEF (OPEN MIK/RAWKUS)
9	—	1	AZ SIDE	NASTYBOY KLICK (NASTYBOY/GLASSNOTE/MERCURY)
10	6	4	PUFF IN... GOT TO GIVE IT UP	RUSCOLA FEAT. BUZ (ROME/ALEXIA/CHIBAN)
11	5	4	IT'S RAINING MEN... THE SEQUEL	MARTHA WASH FEAT. RUPAUL (LOGIC)
12	—	1	SADDLE YOU UP	STRAWBERRY (JHR/EAST POINTE)
13	15	9	SO AMAZING	TOTAL COMMITMENT (550 MUSIC/EPIC)
14	12	5	WHATEVER U WANT	LIGHTER SHADE OF BROWN FEAT. D'ARNE WAGGS' GREENSIDE™-JUP
15	—	1	COME AND PARTY	2GM (MARASCHINO)
16	16	10	A SMILE LIKE YOURS	NATALIE COLE (ELEKTRA/EEG)
17	—	1	OH AHH OHH	WATAZ (CYBERSONIC/FULLY LOADED)
18	7	10	PARTY PEOPLE	GP WU (MCA)
19	10	8	UM BAH	AREAL (THATZ ENTERTAINMENT/COPPER SUN)
20	17	3	HARD TIMES	LUNASCC FEAT. C BO AND EPHRAIM GALLOWAY (ON THE RUN/WOL)
21	19	16	LET ME HOLLA AT CHA	BLAC HAZE (LIVE SHOT)
22	—	9	BUBBLIN'	CRU (VIOLATOR/DEF JAM/MERCURY)
23	18	14	PUT THE MONKEY IN IT	DAZ AND SOOPAFELY (TOMMY BOY)
24	20	2	COME ON IN	BO-SHED (WARNER BROS.)
25	22	8	WON ON WON	COCCA BROVAZ (LOUD)

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



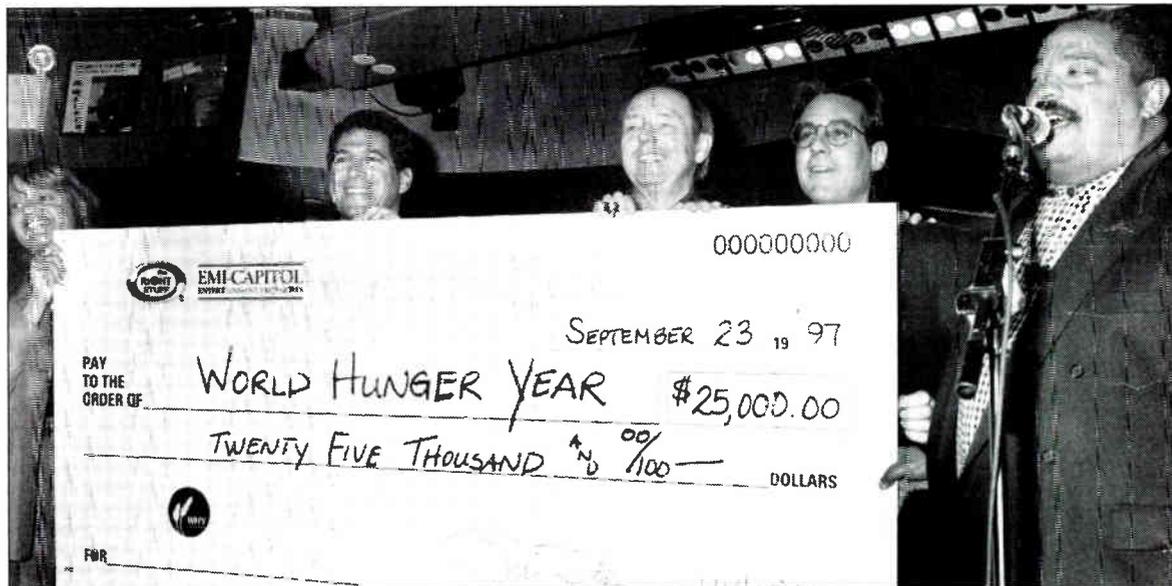
**Artful Achievers.** The third annual International Achievement in Arts Awards honored execs and artists in music, TV, film, and sports recently at the Beverly Hilton Hotel in Beverly Hills, Calif. Proceeds from the event, hosted by actor Robert Wagner, benefited the Michael Bolton Foundation Inc.; 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.



**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.



**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 jazz-oriented 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.



**One Step Up For World Hunger.** The Right Stuff (TRS) and EMI-Capitol Entertainment Properties execs presented World 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.



**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.



**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.

## '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 McCarthy**-style 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

vin 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 strobos with NRGetic rhythms and sunny lyrics. "Never Gonna Stop Me (Loving You)" is particularly strong, with its sweeping disco tone and anthemic chorus.



**Catching Sunscreen.** The members of enduring U.K. techno troupe Sunscreen 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 Sunscreen'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 candy-sweet 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

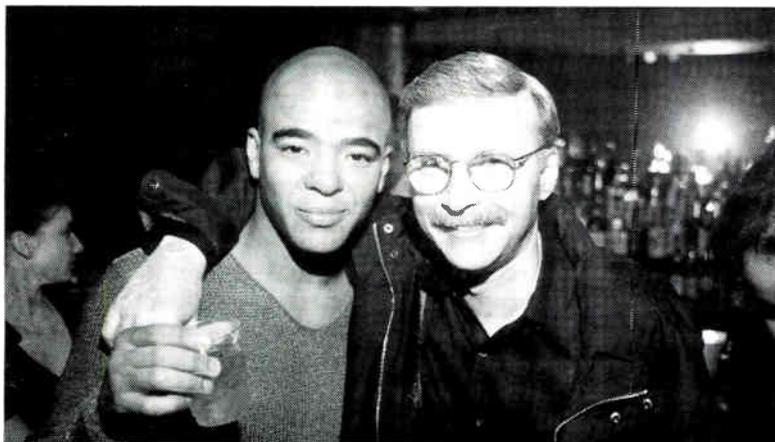
a forum of expression as well as the opportunity to be discovered.

**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 Nicole's** breathy commands to do something "harder" have nothing to do with macramé 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 unwieldy 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)



**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 **Mar-**

**Billboard. Dance Breakouts**  
 DECEMBER 13, 1997  
**CLUB PLAY**

1. BENEDICTUS BRAINBUG GROOVILICIOUS
2. YOU ONLY HAVE TO SAY YOU LOVE ME HANNAH JONES ARIOLA DANCE
3. TAKE ME UP (GOTTA GET UP) RALPHI ROSARIO FEAT. DONNA BLAKELY UNDERGROUND CONSTRUCTION
4. FIRE SCOOTER TVT SOUNDTRAX
5. VOO-DOO BELIEVE? DATURA INTERHIT

**MAXI-SINGLES SALES**

1. CLAP YOUR HANDS LIL LOUIS & THE PARTY FEER
2. TUBTHUMPING CHRUMBAWAMBA REPUBLIC
3. REACH OUT & TOUCH ME ANGELINA UPSTAIRS
4. FOREVER EMOTION IN MOTION GALAXY
5. ROCK THE FUNKY BEAT NATURAL BORN CHILLERS WARNER BROS.

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

# Billboard HOT COUNTRY SINGLES & TRACKS

DECEMBER 13, 1997

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	3	4	14	FROM HERE TO ETERNITY R.E. ORRALL, J. LEO (M. PETERSON, R.E. ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	1
2	4	6	4	LONGNECK BOTTLE A. REYNOLDS (S. WAIN, N.F. CARNES)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	2
3	1	1	11	LOVE GETS ME EVERY TIME R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
4	9	10	15	THE REST OF MINE S. HENDRICKS (T. ADKINS, K. BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	4
5	8	8	15	LAND OF THE LIVING B.J. WALKER, JR., P. TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	5
6	7	11	10	BETWEEN THE DEVIL AND ME K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	6
7	11	9	14	A BROKEN WING M. MCBRIDE, P. WORLEY (J. HOUSE, S. HOGIN, P. BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	7
8	5	3	15	TODAY MY WORLD SLIPPED AWAY T. BROWN, G. STRAIT (M. WRIGHT, V. GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	3
9	2	2	16	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	◆ CLINT BLACK (C) (D) (V) RCA 65336	2
10	12	13	10	I'M SO HAPPY I CAN'T STOP CRYING J. STROUD, T. KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	10
11	10	7	20	PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	◆ THE KINLEYS (C) (D) (V) EPIC 78656	7
12	15	19	11	ANGEL IN MY EYES C. PETUCZ (B. DALY, T. MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	12
13	6	5	19	WATCH THIS J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	4
14	16	18	13	YOU DON'T SEEM TO MISS ME E. GORDY, JR. (J. LAUDERDALE)	◆ PATTY LOVELESS (C) (D) EPIC 78704	14
				<b>*** AIRPOWER ***</b>		
15	19	27	9	HE'S GOT YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	15
16	14	17	16	YOU WALKED IN D. COOK, W. WILSON (R. J. LANGE, B. ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	14
17	18	21	13	I HAVE TO SURRENDER D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	17
				<b>*** AIRPOWER ***</b>		
18	22	25	7	IMAGINE THAT M.D. CLUTE, DIAMOND RIO (D. GEORGE, J. TIRRO, B. WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	18
				<b>*** AIRPOWER ***</b>		
19	21	22	10	ON THE SIDE OF ANGELS W.C. RIMES (G. BURR, G. HOUSE)	LEANN RIMES CURB ALBUM CUT	19
20	24	33	8	LOVE OF MY LIFE K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	20
21	31	44	19	JUST TO SEE YOU SMILE B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	21
22	23	26	10	OF COURSE I'M ALRIGHT D. COOK, ALABAMA (B. KIRSCH)	ALABAMA (V) RCA 64965	22
23	28	32	7	YOU'VE GOT TO TALK TO ME M. WRIGHT (J. O'HARA)	LEE ANN WOMACK (V) DECCA 72023	23
24	25	28	12	I WANNA FALL IN LOVE M. SPIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	24
25	32	37	5	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568242	25
26	17	12	20	THANK GOD FOR BELIEVERS M. WRIGHT (R. SPRINGER, M.A. SPRINGER, T. JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	2
27	27	31	7	DID I SHAVE MY LEGS FOR THIS? C. FARREN (D. CARTER, R. HART)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	27
28	20	15	24	EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	◆ TIM MCGRAW CURB ALBUM CUT	1
29	13	14	11	WHEN LOVE STARTS TALKIN' B. MAHER (J. O'HARA, B. MAHER, G. NICHOLSON)	◆ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	13
30	26	24	20	HOW DO I GET THERE C. FARREN (D. CARTER, C. FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	1
31	35	36	10	A CHANCE B. CANNON, N. WILSON (D. DILLON, R. PORTER)	KENNY CHESNEY (V) BNA 64987	31
32	36	42	6	WHAT IF I SAID JIM ED. NORMAN, A. COCHRAN (A. COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	32
33	38	38	9	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K. LEHNING (T. SEALS, B. MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	33
34	30	20	17	IN ANOTHER'S EYES A. REYNOLDS (B. WOOD, J. PEPPARD, G. BROOKS)	◆ TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	2
35	33	23	20	LOVE IS THE RIGHT PLACE B.J. WALKER, JR., K. LEHNING (M. HUMMON, T. SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	4
36	29	16	15	WHAT IF IT'S YOU R. MCFATIRE, S. GUESS (C. MAJESKI, R.E. ORRALL)	◆ REBA MCFENTIRE (V) MCA NASHVILLE 72001	15
37	41	43	6	ONE OF THOSE NIGHTS TONIGHT J. STROUD, L. MORGAN (S. LONGACRE, R. GILES)	LORRIE MORGAN (V) BNA 65333	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	34	29	16	HONKY TONK TRUTH D. COOK, K. BROOKS, R. DUNN (P. DUNN, K. WILLIAMS, L. WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	3
39	42	40	9	POSTMARKED BIRMINGHAM M. BRIGHT (P. VASSAR, D. SANITSON)	◆ 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	45
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 MCCREARY (C) (D) (V) BNA 64990	26
48	43	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 (P. L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	49
50	50	—	2	TWO PINA COLADAS A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
51	56	57	8	NIGHTS LIKE THESE D. COOK (P. LYNN, P. LYNN)	◆ THE LYNN (C) (D) (V) REPRISE 17276	51
52	71	69	3	JUST ANOTHER HEARTACHE T. BROWN (E. HILL, M.D. SANDERS)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72025	52
				<b>*** Hot Shot Debut ***</b>		
53	NEW ►	—	1	IT'S NOT OVER M. WRIGHT (L. KINGSTON, M. WRIGHT)	MARK CHESNUTT FEAT. VINCE GILL AND ALISON KRAUSS (V) DECCA 72032	53
54	60	61	6	WHAT A WOMAN KNOWS T. BROWN (E. GORDY, JR. (K. TYLER, D. CHILD, G. BURR))	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	54
55	51	52	8	THE GIFT C. RAYE, D. SHEA, B.J. WALKER, JR., P. WORLEY (T. DOUGLAS, J. BRICKMAN)	◆ COLLIN RAYE FEATURING JIM BRICKMAN EPIC ALBUM CUT	51
56	65	64	4	THAT DOES IT C. FARREN (J. SELLERS, A. CUNNINGHAM)	JASON SELLERS (C) (V) BNA 65322	56
57	63	63	5	DRIVE ME CRAZY B. LLOYD, THE THOMPSON BROTHERS BAND (M. WHITTY, R. DAVIES, R. KIMBRO)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	57
58	69	66	4	THERE'S ONLY YOU C. FARREN (S. EWING, D. KEES)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	58
59	RE-ENTRY	—	2	CLOSER TO HEAVEN B. MEVIS (A. MAYO, B. LUTHER)	MILA MASON ATLANTIC ALBUM CUT	59
60	53	50	12	WALKIN' IN THE COUNTRY M. COPELAND, K. URBAN (K. URBAN, V. RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19699	50
61	NEW ►	—	1	COME SOME RAINY DAY B. MAHER (B. MCGRATH, B. KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	61
62	72	—	2	IF I NEVER STOP LOVIN' YOU P. MCMARIN (D. KEES, S. EWING)	DAVID KERSH CURB ALBUM CUT	62
63	RE-ENTRY	—	2	LITTLE BLUE DOT D. JOHNSON (S. LONGACRE, R. GILES)	JAMES BONAMY (C) (D) EPIC 78742	63
64	58	56	13	THE COAST IS CLEAR F. ANDERSON, T. LAWRENCE (J. BROWN, B. JONES)	TRACY LAWRENCE ATLANTIC ALBUM CUT	26
65	64	—	2	BELLEAU WOOD A. REYNOLDS (J. HEINRY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	64
66	62	—	2	DO WHAT YOU GOTTA DO A. REYNOLDS (P. LYNN)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	62
67	59	—	2	HOW YOU EVER GONNA KNOW A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	59
68	54	45	9	A LITTLE IN LOVE J. LEO (J. LEO, R. BOWLES)	◆ PAUL BRANDT REPRISE ALBUM CUT	45
69	NEW ►	—	1	SOMEBODY WILL S. HENDRICKS, G. NICHOLSON (W. ALDRIDGE, B. CRISLER, S. D. JONES)	RIVER ROAD CAPITOL NASHVILLE ALBUM CUT	69
70	75	67	4	THE WISH C. HOWARD (C. WHITE, S. HOGIN, P. BARNHART)	BLAKE & BRIAN CURB ALBUM CUT	67
71	RE-ENTRY	—	2	THE NEXT STEP J. STROUD, W. WILSON (K. BLAZY, S. BLAZY, M. HUMMON)	◆ JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107	71
72	RE-ENTRY	—	6	LET IT SNOW, LET IT SNOW, LET IT SNOW R. CHANCEY, E. SEAY (S. CAHN, J. STYNE)	◆ RICOCHET COLUMBIA PROMO SINGLE	43
73	52	—	2	COWBOY CADILLAC A. REYNOLDS (B. KENNEDY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	52
74	NEW ►	—	1	LITTLE RED RODEO C. RAYE, P. WORLEY, B.J. WALKER, JR. (C. BLACK, P. VASSAR, R.M. BOURKE)	COLLIN RAYE EPIC ALBUM CUT	74
75	57	—	2	TAKE THE KEYS TO MY HEART A. REYNOLDS (B. HILL, P. WOLFE, T. SMITH)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	57

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 maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

# Billboard Top Country Singles Sales

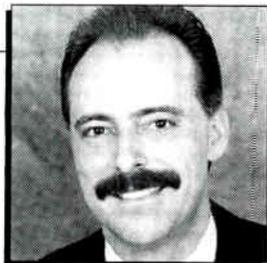
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  
DECEMBER 13, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	26	HOW DO I LIVE ▲ 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 568242	SHANIA TWAIN
4	3	3	14	YOU LIGHT UP MY LIFE ● 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	NEW ►	—	1	WHAT IF MCA NASHVILLE 72026	REBA MCFENTIRE
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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	8	WHAT IF I DO BNA 64990/RCA	MINDY MCCREARY
15	15	13	9	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS
16	14	14	10	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
17	17	19	5	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
18	24	—	2	WHAT IF I SAID WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
19	16	17	9	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
20	19	20	8	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERRIE AUSTIN
21	18	16	16	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
22	21	22	78	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
23	NEW ►	—	1	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
24	22	21	19	GO AWAY BNA 64914/RCA	LORRIE MORGAN
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.

# COUNTRY CORNER



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 marketing 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 Billboard'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 "Don'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.

Akins 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 co-owned 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) HL/WBM
- 65 BELL EAU WOOD (Cool Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
- 6 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM
- 7 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL
- 31 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 59 CLOSER TO HEAVEN (Careers-BMG, BMI) HL
- 64 THE COAST IS CLEAR (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Ybama, BMI) WBM
- 61 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzillo, BMI/Millermoo, BMI/Wanted Woman, BMI)
- 73 COWBOY CADILLAC (EMI April, ASCAP/Rope And Daily, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
- 43 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
- 27 DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL
- 25 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 66 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP)
- 57 DRIVE ME CRAZY (Sony/ATV Cross Keys, ASCAP/Sleepover Boy, ASCAP/Cogent, BMI/Hobo Arms, BMI) HL
- 28 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM
- 1 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
- 55 THE GIFT (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC) HL/WBM
- 46 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM
- 15 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 38 HONKY TONK TRUTH (Sony/ATV Tree, BMI/Showbilly, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM
- 30 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Fareneff, ASCAP) HL/WBM
- 67 HOW YOU EVER GONNA KNOW (Careers-BMG, BMI/A Hard Day's Write, BMI/Major Bob, ASCAP)
- 45 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
- 62 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI)
- 33 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
- 17 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)
- 18 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
- 10 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic,

- BMI/Regatta, BMI/Illegal, BMI) HL
- 34 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM
- 53 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI)
- 24 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
- 52 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/MCA, ASCAP) HL/WBM
- 49 JUST DON'T WAIT AROUND TIL SHE'S LEAVING (Old Desperados, ASCAP/NZ D, ASCAP)
- 21 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 5 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Tom Collins, BMI) HL/WBM
- 72 LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner/Chappell, ASCAP) HL/WBM
- 63 LITTLE BLUE DOT (Sea Acre, ASCAP/Famous, ASCAP/BMG, BMI)
- 68 A LITTLE IN LOVE (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
- 74 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rony Bourke, BMI)
- 2 LONGNECK BOTTLE (Steve Warner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP)
- 3 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 35 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL
- 20 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/H Dreams Had Wings, ASCAP) HL
- 42 MORE THAN EVERYTHING (Warner-Tamerlane,

- BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM
- 71 THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP)
- 51 NIGHTS LIKE THESE (Sony/ATV Cross Keys, ASCAP/King Coat, ASCAP/Our Smooth, ASCAP) HL
- 41 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/EMI, BMI) HL
- 22 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzillo, BMI/Kidbilly, BMI) HL
- 37 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Truck, BMI) HL/WBM
- 44 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Warner, BMI) HL
- 48 ONE SOLITARY TEAR (Reynsong, BMI/Magnatune, SESAC) HL
- 19 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM
- 11 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
- 39 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
- 4 THE REST OF MINE (WB, ASCAP/Sawng Campny, BMI/Milene, ASCAP/Lobby Bayou, ASCAP) WBM
- 69 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP)
- 9 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM
- 40 STILL IN LOVE WITH YOU (Post Oak, BMI)
- 75 TAKE THE KEYS TO MY HEART (Kicking Bird, BMI/Pan For Gold, BMI/EMI, BMI/Zomb, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)
- 26 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL
- 56 THAT DOES IT (Starstruck Writers Group,

- ASCAP/Aubrie Lee, ASCAP/Famous, ASCAP/Song Matters, ASCAP) HL
- 58 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM
- 8 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hoekem, BMI/Polygram Int'l, ASCAP) HL
- 50 TWO PINA COLADAS (Foreshadow, BMI/EMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 60 WALKIN' THE COUNTRY (Coburn, BMI/I.R.S., BMI/Bugle, ASCAP)
- 13 WATCH THIS (Nolewrite, BMI/Words To Music, BMI/O-Tex, BMI/Bind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL
- 54 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
- 47 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
- 32 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 36 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM
- 29 WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL
- 70 THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Suffer To Silence, BMI) HL
- 14 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 23 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 16 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM

DECEMBER 13, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	<b>GARTH BROOKS</b> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	1 week at No. 1 SEVENS	1
*** No. 1/Hot Shot Debut ***						
2	2	2	12	<b>LEANN RIMES</b> <sup>▲</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
*** Greatest Gainer ***						
3	1	1	4	<b>SHANIA TWAIN</b> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	3	4	14	<b>TRISHA YEARWOOD</b> <sup>▲</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
5	4	3	11	<b>BROOKS &amp; DUNN</b> <sup>▲</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
6	5	5	26	<b>TIM MCGRAW</b> <sup>▲</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
7	7	6	73	<b>LEANN RIMES</b> <sup>▲</sup> CURB 77821 (10.98/15.98)	BLUE	1
8	8	7	32	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
9	6	8	7	<b>JOHN MICHAEL MONTGOMERY</b> <sup>●</sup> ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
10	9	9	65	<b>DEANA CARTER</b> <sup>▲</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2
11	12	13	14	<b>MARTINA MCBRIDE</b> RCA 67516 (10.98/16.98)	EVOLUTION	9
12	21	27	5	<b>VARIOUS ARTISTS</b> HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	12
13	11	10	6	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
14	10	11	6	<b>WYNONNA</b> CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
15	13	12	4	<b>SAMMY KERSHAW</b> MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	12
16	16	16	57	<b>ALAN JACKSON</b> <sup>▲</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
17	15	18	14	<b>COLLIN RAYE</b> <sup>●</sup> EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
18	17	17	18	<b>CLINT BLACK</b> <sup>▲</sup> RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
19	20	20	42	<b>LEANN RIMES</b> <sup>▲</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
20	18	15	9	<b>PATTY LOVELESS</b> EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
21	19	19	20	<b>MICHAEL PETERSON</b> REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	17
22	23	22	10	<b>BRYAN WHITE</b> <sup>●</sup> ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
23	14	14	4	<b>MINDY MCCREADY</b> BNA 67504/RCA (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
*** Pacesetter ***						
24	30	—	2	<b>JOHN DENVER</b> RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	24
25	24	23	25	<b>NEAL MCCOY</b> <sup>●</sup> ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
26	25	24	5	<b>NEAL MCCOY</b> ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
27	22	21	17	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
28	27	26	24	<b>LILA MCCANN</b> ASYLUM 62042/EEG <b>HS</b>	LILA	8
29	26	25	10	<b>THE KINLEYS</b> EPIC 67965/SONY (10.98 EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME	22
30	29	30	26	<b>PAM TILLIS</b> ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
31	28	28	8	<b>DELBERT MCCLINTON</b> CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
32	31	32	23	<b>TOBY KEITH</b> MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
33	32	29	34	<b>CLAY WALKER</b> <sup>●</sup> GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
34	34	33	29	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	9
35	33	31	75	<b>TRACE ADKINS</b> <sup>▲</sup> CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	6
36	35	35	20	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	40	46	9	<b>VARIOUS ARTISTS</b> BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
38	48	65	4	<b>VARIOUS ARTISTS</b> BNA 67518/RCA (8.98/16.98)	COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH	38
39	39	37	18	<b>BLACKHAWK</b> ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
40	37	38	56	<b>REBA MCENTIRE</b> <sup>▲</sup> MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
41	42	39	6	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	38
42	43	44	62	<b>CLINT BLACK</b> <sup>▲</sup> RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
43	41	40	8	<b>VARIOUS ARTISTS</b> SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
44	38	36	10	<b>MARK CHESNUTT</b> DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
45	49	73	3	<b>SAWYER BROWN</b> CURB 77852 (10.98/15.98)	HALLELUJAH HE IS BORN	45
46	46	45	34	<b>ALABAMA</b> RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
47	57	—	2	<b>DWIGHT YOAKAM</b> REPRISE 46683/WARNER BROS. (10.98/16.98)	COME ON CHRISTMAS	47
48	36	34	12	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98) <b>HS</b>	LET ME IN	25
49	45	43	20	<b>KENNY CHESNEY</b> BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
50	44	41	33	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
51	47	42	16	<b>LORRIE MORGAN</b> BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	9
52	51	49	46	<b>BILL ENGVALL</b> <sup>●</sup> WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	5
53	52	52	3	<b>JOHN DENVER</b> RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	52
54	53	55	30	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	53
55	50	48	24	<b>LONESTAR</b> BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
56	58	59	26	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	54
57	56	54	83	<b>MINDY MCCREADY</b> <sup>▲</sup> BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5
58	59	58	19	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18843 (10.98/16.98) <b>HS</b>	WORDS	41
59	55	51	79	<b>VINCE GILL</b> <sup>▲</sup> MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
60	63	62	59	<b>KEVIN SHARP</b> <sup>●</sup> 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	4
61	64	64	84	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
62	61	57	66	<b>TRAVIS TRITT</b> <sup>●</sup> WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
63	67	66	88	<b>BRYAN WHITE</b> <sup>▲</sup> ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
64	69	70	85	<b>BROOKS &amp; DUNN</b> <sup>▲</sup> ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
65	60	60	34	<b>WYNONNA</b> CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
66	54	50	3	<b>PAUL BRANDT</b> REPRISE 46635/WARNER BROS. (10.98/16.98) <b>HS</b>	OUTSIDE THE FRAME	50
67	65	56	37	<b>TRACY LAWRENCE</b> <sup>●</sup> ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
68	66	63	36	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
69	62	53	63	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
70	72	69	68	<b>TY HERNDON</b> <sup>●</sup> EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
71	70	68	24	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
72	71	67	18	<b>JOHN ANDERSON</b> MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
73	73	—	18	<b>DWIGHT YOAKAM</b> REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
74	75	—	46	<b>JEFF FOXWORTHY</b> <sup>●</sup> WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
75	68	71	5	<b>RICKY SKAGGS</b> ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	68

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**<sup>®</sup>  
DECEMBER 13, 1997

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	3	<b>JOHN DENVER &amp; THE MUPPETS</b> <sup>▲</sup> LASERLIGHT 12761 (3.98/6.98)	1 week at No. 1 A CHRISTMAS TOGETHER	14
2	1	<b>ALAN JACKSON</b> <sup>▲</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	110
3	5	<b>KENNY ROGERS</b> MAGNATONE 108 (10.98/16.98)	THE GIFT	14
4	2	<b>SHANIA TWAIN</b> <sup>▲</sup> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	147
5	6	<b>VINCE GILL</b> <sup>▲</sup> MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	56
6	9	<b>REBA MCENTIRE</b> <sup>▲</sup> MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	43
7	10	<b>GARTH BROOKS</b> <sup>▲</sup> CAPITOL NASHVILLE 98742/EMI-CAPITOL (7.98/11.98)	BEYOND THE SEASON	79
8	4	<b>JOHN DENVER</b> <sup>●</sup> RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	7
9	7	<b>GARTH BROOKS</b> <sup>▲</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	348
10	—	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	44
11	22	<b>COLLIN RAYE</b> EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	11
12	13	<b>GARTH BROOKS</b> <sup>▲</sup> CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	106
13	20	<b>JOHN DENVER</b> LASERLIGHT 12762 (3.98/6.98)	CHRISTMAS LIKE A LULLABY	2

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	8	<b>JOHN DENVER</b> <sup>▲</sup> RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	24
15	18	<b>JOHN BERRY</b> CAPITOL NASHVILLE 32663/EMI-CAPITOL (7.98/11.98)	O HOLY NIGHT	18
16	12	<b>PATSY CLINE</b> <sup>▲</sup> MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	558
17	14	<b>GARTH BROOKS</b> <sup>▲</sup> CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98)	THE HITS	155
18	11	<b>TIM MCGRAW</b> <sup>▲</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	193
19	19	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	112
20	23	<b>ANNE MURRAY</b> SBK/EMI 31145/EMI-CAPITOL (5.98/11.98)	BEST OF THE SEASON	2
21	—	<b>ALABAMA</b> RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	11
22	21	<b>GARTH BROOKS</b> <sup>▲</sup> CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	348
23	—	<b>BURL IVES</b> MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	2
24	15	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	272
25	16	<b>HANK WILLIAMS, JR.</b> <sup>▲</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	186

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.

## Latin Notas



by John Lannert

**TICKETMASTER 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 sells 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)

# BANDA GORDA

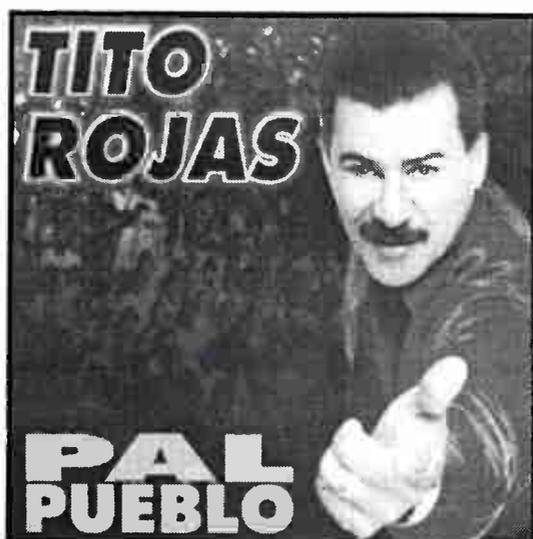
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	9	MARC ANTHONY RMM	Y HUBO ALGUIEN A. PENA, M. ANTHONY (O. ALFANNO)
*** No. 1 ***					
2	20	—	2	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	EN EL JARDIN E. ESTEFAN JR. (K. SANTANDER)
3	2	2	13	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPIERAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
4	8	13	10	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA P. RAMIREZ (T. BELLO)
5	7	6	10	MARCO ANTONIO SOLIS FONOVISIA	LA VENIA BENDITA M.A. SOLIS (M.A. SOLIS)
6	12	12	4	GRUPO MANIA SONY DISCOS/SONY	ME MIRAS Y TE MIRO O. SERRANO, B. SERRANO (O. SERRANO)
7	13	11	6	GISSELLE RCA/BMG	QUIERO ESTAR CONTIGO B. CEPEDA (J. NUÑEZ)
8	5	7	4	RICARDO MONTANER WEA LATINA	ES ASI P. CASSANO (R. MONTANER, P. CASSANO)
9	10	14	6	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A. GABRIEL (A. GABRIEL)
10	6	4	11	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORAL)
11	9	8	9	DOMINGO QUINONES RMM	NO VOY A DEJARTE IR C. SOTO, D. QUINONES (R. VASQUEZ)
12	4	3	14	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R. PEREZ (R. PEREZ)
13	14	19	7	ALEJANDRO SANZ WEA LATINA	Y, SI FUERA ELLA? E. AUFFINENGO, M. A. ARENAS (A. SANZ)
14	11	10	15	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G. FELIX (M. QUINTERO LARA)
15	17	15	20	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
16	3	5	28	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
17	18	21	8	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J. CARRILLO (F. RIVA, K. CAMPOS)
18	16	16	21	BANDA EL LIMON FONOVISIA	QUE SE TE OLVIDO M. CONTRERAS (P. GARZA)
19	38	39	3	LA MAKINA J&N/SONY	NADIE SE MUERE O. SANTANA (O. SANTANA)
20	31	—	2	FEY SONY DISCOS/SONY	SUBIDON J. R. I. LOREZ (M. ABLANEDO, D. BORADONI)
21	NEW	1	1	CRISTIAN ARIOLA/BMG	SI TU ME AMARAS R. PEREZ (R. PEREZ)
22	21	20	11	INDIA RMM	ME CANSE DE SER LA OTRA I. INFANTE (V. DANIEL)
23	27	24	3	PEDRO FERNANDEZ POLYGRAM LATINO	DESPACITO H. PATRON (J. A. JIMENEZ)
24	NEW	1	1	LOS TIGRES DEL NORTE FONOVISIA	LA TEMPORADA ES BUENA TN INC. (T. BELLO)
25	15	9	8	KARIS EMD	MANECUMBE R. CORA (J. A. CASTRO)
26	23	33	3	DAYANARA TROPIC	ANTIFAZ NOT LISTED (NOT LISTED)
27	26	26	7	INTOCABLE EMI LATIN	DONDE ESTAS? J. L. AYALA (E. ALANIS)
28	39	25	23	LOS TEMERARIOS FONOVISIA	ACEPTA MI ERROR A. ANGEL ALBA (G. A. ALVA)
29	28	32	5	BOBBY PULIDO EMI LATIN	LE PEDIRE NOT LISTED (M. MUNOZ)
30	37	35	20	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P. MARTINEZ (M. MASSIAS)
31	24	29	4	TONO ROSARIO WEA LATINA	LOCO, LOCO Y. CASADO, T. ROSARIO (A. LOZADA)
32	35	31	3	BANDA EL RECODO FONOVISIA	COMO EL PRIMER DIA G. LIZARRAGA (O. OCHOA)
33	19	30	6	LAURA FLORES UNIVERSAL LATIN	EL ALMA NO TIENE COLOR M. A. SOLIS (M. A. SOLIS)
34	36	—	2	EROS RAMAZOTTI DDD/BMG	CUANTO AMOR ME DAS E. RAMAZOTTI (E. RAMAZOTTI, A. COGLIATI, C. GUIDETTI)
35	NEW	1	1	DINASTIA NORTENA FONOVISIA	ACABO DE ENTERARME J. R. ESPARZA (M. RUIZ)
36	NEW	1	1	MANA WEA LATINA	HECHICERA FHER & ALEX (FHER & ALEX)
37	NEW	1	1	VICTOR MANUELLE SONY DISCOS/SONY	ASI ES LA MUJER NOT LISTED (O. ALFANNO)
38	NEW	1	1	LUIS MIGUEL WEA LATINA	CONTIGO (ESTAR CONTIGO) L. MIGUEL (B. SILVETTI, S. RIERA, I. BANEZ)
39	29	—	23	MARCO ANTONIO SOLIS FONOVISIA	O SOY O FUI M. A. SOLIS (M. A. SOLIS)
40	RE-ENTRY	2	2	DLG SONY DISCOS/SONY	JULIANA S. GEORGE (C. VALOY)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	70 STATIONS
1 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	1 MARC ANTHONY RMM	1 MARCO ANTONIO SOLIS FONOVISIA
2 RICARDO MONTANER WEA LATINA	2 Y HUBO ALGUIEN	2 LA VENIA BENDITA SONY DISCOS/SONY
3 ALEJANDRO SANZ WEA LATINA	2 GRUPO MANIA SONY DISCOS/SONY	2 VICENTE FERNANDEZ SONY DISCOS/SONY
4 CRISTIAN ARIOLA/BMG	3 ME MIRAS Y TE... RCA/BMG	3 NOS ESTORBO... SONY DISCOS/SONY
5 LUIS MIGUEL WEA LATINA	3 GISSELLE WEA/BMG	3 LOS TUCANES DE TIJUANA EMI LATIN
6 MARC ANTHONY RMM	4 QUIERO ESTAR CONTIGO RMM	4 ES VERDAD EMI LATIN
7 FEY SONY DISCOS/SONY	4 DOMINGO QUINONES RMM	4 GRUPO LIMITE POLYGRAM LATINO
8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY	5 NO VOY A DEJARTE IR	5 HASTA MANANA POLYGRAM LATINO
9 LUIS MIGUEL WEA LATINA	5 LA MAKINA J&N/SONY	5 BANDA EL LIMON FONOVISIA
10 GISSELLE RCA/BMG	6 NADIE SE MUERE	5 QUE SE TE OLVIDO FONOVISIA
11 CRISTIAN ARIOLA/BMG	6 INDIA RMM	6 ANA GABRIEL SONY DISCOS/SONY
12 DAYANARA TROPIC	7 ME CANSE DE SER LA OTRA	6 A PESAR DE... SONY DISCOS/SONY
13 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	7 KARIS EMD	7 LA TEMPORADA... FONOVISIA
14 GRUPO MANIA SONY DISCOS/SONY	8 MANECUMBE	8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY
15 MANA WEA LATINA	8 TONO ROSARIO WEA LATINA	8 SI TU... SONY DISCOS/SONY
	9 LOCO, LOCO	9 DONDE ESTAS? EMI LATIN
	9 ALEJANDRO SANZ WEA LATINA	10 ACEPTA MI ERROR FONOVISIA
	10 Y, SI FUERA ELLA? WEA LATINA	11 BOBBY PULIDO EMI LATIN
	10 DAYANARA TROPIC	11 LE PEDIRE
	11 ANTIFAZ	12 BANDA EL RECODO FONOVISIA
	11 CRISTIAN ARIOLA/BMG	12 COMO EL PRIMER DIA FONOVISIA
	12 SI TU ME AMARAS SONY DISCOS/SONY	13 DINASTIA NORTENA PLATINO FONOVISIA
	12 VICTOR MANUELLE SONY DISCOS/SONY	13 ACABO DE... FONOVISIA
	13 ASI ES LA... SONY DISCOS/SONY	14 JUAN GABRIEL ARIOLA/BMG
	13 DLG SONY DISCOS/SONY	14 TE SIGO AMANDO
	14 JULIANA	15 BANDA ARKANGEL R-15 LUNA/ONOVISIA
	14 FRANKIE NEGRO WEA CARIBE/WEA LATINA	15 VOY A... VOY A...
	15 RICARDO MONTANER WEA LATINA	
	15 ES ASI WEA LATINA	

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

## 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 **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.

**HTV 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 63-channel service.

**BRASIL NOTAS:** Marcelo 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 follow-up to the group's smash debut, "Fiesta De Boi Bum Ba." The latter disc contained the global hit "Tic Tac 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.

from Xororó's kids **Sandy** and **Junior**, plus guest performers **Roberta Miranda** and **Fabio Jr.**

The family of legendary composer/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.

**CHART 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 Jardín" (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's** "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 **Rocío 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 chart-topper with "Es Así" (WEA Latina). Montaner's last No. 1 on Hot Latin Tracks was "Castillo Azul" (Rodven) in the Dec. 19, 1992, issue.

**CHART 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 Aguilera** in Mexico City; **Pablo Márquez** in Santiago, Chile; and **Enor Paiano** in São Paulo, Brazil.

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## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.  
 9 A PESAR DE TODOS (Sony Discos, ASCAP)  
 35 ACABO DE ENTERARME (Mar Y Sol)  
 28 ACEPTA MI ERROR (Edimonsa, ASCAP)  
 26 ANTIFAZ (Copyright Control)  
 37 ASI ES LA MUJER (New Edition Emoa, SESAC)  
 32 COMO EL PRIMER DIA (Fononmusic, SESAC)  
 38 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)  
 34 CUANTO AMOR ME DAS (QUANTO AMORE SEI) (EMI Blackwood, BMI)  
 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 (FIPP, 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 ESTORBO LA ROPA (TN Ediciones, BMI/M.A.M.P., BMI)  
 30 NUBE VIAJERA (Rightsongs, BMI)  
 39 O SOY O FUI (Marsosa, SESAC)  
 15 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)  
 18 QUE SE TE OLVIDO (Unimusic, ASCAP)  
 7 QUIERO ESTAR CONTIGO (Unimusic, ASCAP)  
 21 SI TU ME AMARAS (Rubet)  
 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)

## Rattle Ending 18 Years With Birmingham

**V**ALEDICTORY: 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 valedictory 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."

Rattle himself is interested in diversifying—in addition to his Birmingham job, he is principal guest conductor of the period instrument **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 Vienna—he'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, **Bimbeta** (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.

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	10	LONDON SYMPHONY ORCHESTRA (FOSTER) MPL/EMI CLASSICS 64842 (10.98/15.98)	★★ <b>NO. 1</b> ★★ PAUL MCCARTNEY'S STANDING STONE 10 weeks at No. 1
2	2	3	YO-YO MA SONY CLASSICAL 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: CHINA DOLL
4	4	5	ANDRE RIEU PHILIPS 453610 (10.98 EQ/16.98)	THE CHRISTMAS I LOVE
5	3	11	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
6	6	9	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
7	RE-ENTRY		VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
8	5	46	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
9	8	2	ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98)	VIAGGIO ITALIANO
10	NEW▶		ROBERT SHAW CHAMBER SINGERS TELARC 80461 (10.98/15.98)	ANGELS ON HIGH
11	7	6	LEILA JOSEFOWICZ PHILIPS 462032 (10.98 EQ/16.98)	VIOLIN FOR ANNE RICE
12	NEW▶		VARIOUS ARTISTS DG 449965 (10.98 EQ/16.98)	THE CLASSIC CHRISTMAS ALBUM
13	15	2	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER) EMI CLASSICS 66646 (10.98 EQ/15.98)	PURE CLASSICS
14	12	63	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
15	9	3	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	8	DOMINGO/HUANG/BOLTON SONY CLASSICAL 62970 (10.98 EQ/16.98)	★★ <b>NO. 1</b> ★★ MERRY CHRISTMAS FROM VIENNA 2 weeks at No. 1
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 LED ZEPPELIN
4	4	16	VARIOUS ARTISTS AMERICAN GRAMAPHONE 296 (10.98/14.98)	CHIP DAVIS' HOLIDAY MUSIK
5	5	10	SARAH BRIGHTMAN ANGEL 56511 (16.98 CD) [RS]	TIME TO SAY 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
10	8	9	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
11	11	46	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
12	12	5	ARIA ASTOR PLACE 14009 (16.98)	ARIA
13	15	2	THE CANADIAN BRASS RCA VICTOR 68880 (9.98/15.98)	A CHRISTMAS EXPERIMENT
14	RE-ENTRY		VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
15	10	2	SOUNDTRACK SONY CLASSICAL 63226 (10.98 EQ/16.98)	THE TANGO LESSON

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. [RS] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

### TOP CLASSICAL MIDLINE

- 1 CARRERAS-DOMINGO-PAVAROTTI A TENOR'S CHRISTMAS SONY CLASSICAL
- 2 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL
- 3 BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL RCA VICTOR
- 4 VARIOUS PACHELBEL CANON RCA VICTOR
- 5 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 6 BOSTON POPS (FIEDLER) CHRISTMAS AT THE POPS RCA VICTOR
- 7 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 8 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- 9 LEONARD BERNSTEIN THE JOY OF CHRISTMAS SONY CLASSICAL
- 10 VARIOUS MOZART FOR MEDITATION PHILIPS
- 11 VARIOUS MOZART IN THE MORNING PHILIPS
- 12 VARIOUS BACH FOR BOOK LOVERS PHILIPS
- 13 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- 14 VARIOUS MOZART-GREATEST HITS RCA VICTOR
- 15 HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR

### TOP CLASSICAL BUDGET

- 1 VARIOUS NUTCRACKER CHRISTMAS INTER-SOUND
- 2 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- 3 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- 4 VARIOUS TEN YEARS OF SUCCESS NAXOS
- 5 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
- 6 JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
- 7 VARIOUS 20 CLASSICAL FAVORITES MADACY
- 8 MARY JANE NEWMAN A TRIBUTE TO DIANA VOX CLASSICS
- 9 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 10 VARIOUS VIVALDI: FOUR SEASONS MADACY
- 11 VARIOUS PIANO BY CANDLELIGHT MADACY
- 12 VARIOUS THE ONLY OPERA CD YOU'LL EVER NEED RCA VICTOR
- 13 VARIOUS BEETHOVEN EDITION COMPACTO THEQUE DG
- 14 VARIOUS TCHAIKOVSKY: THE NUTCRACKER SUITE INTER-SOUND
- 15 VARIOUS HANDEL: MESSIAH (HLTS.) LASERLIGHT

## Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	7	CHRISTMAS LIVE AMERICAN GRAMAPHONE 1997	★★ <b>NO. 1</b> ★★ MANNHEIM STEAMROLLER 1 week at No. 1
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 ▲ 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 52823D	SECRET GARDEN
20	19	14	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
21	NEW▶		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-ENTRY		WINTER NARADA 63041	MICHAEL GETTEL

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [RS] indicates past or present Heatseeker titles © 1997, Billboard/BPI Communications and SoundScan, Inc.



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.

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 self-esteem 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."

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	<b>HARRY CONNICK, JR.</b> COLUMBIA 68787	★★★ No. 1 ★★★ 3 weeks at No. 1 TO SEE YOU
2	2	2	<b>SOUNDTRACK</b> MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
3	3	14	<b>DIANA KRALL</b> IMPULSE! 233/GRP HS	LOVE SCENES
4	4	10	<b>DAVE GRUSIN</b> N2K ENCODED 10021	PRESENTS WEST SIDE STORY
5	10	90	<b>DIANA KRALL</b> IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
6	6	64	<b>ROYAL CROWN REVUE</b> WARNER BROS. 46125	MUGZY'S MOVE
7	8	23	<b>THE MANHATTAN TRANSFER</b> ATLANTIC 83012/AG	SWING
8	7	7	<b>ROYAL CROWN REVUE</b> SURFOOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
9	5	9	<b>DEE DEE BRIDGEWATER</b> VERVE 537896	DEAR ELLA
10	11	10	<b>JACKY TERRASSON &amp; CASSANDRA WILSON</b> BLUE NOTE 55484/CAPITOL	RENDEZVOUS
11	9	4	<b>DIANNE REEVES</b> BLUE NOTE 56973/CAPITOL	THAT DAY...
12	16	24	<b>JOHN COLTRANE</b> GRP 9874	PRICELESS JAZZ
13	17	40	<b>CHARLIE HADEN &amp; PAT METHENY</b> VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
14	15	8	<b>JOE HENDERSON</b> VERVE 539046	PORGY & BESS
15	12	6	<b>JOHN MCLAUGHLIN</b> VERVE 539153	THE HEART OF THINGS
16	14	24	<b>VARIOUS ARTISTS</b> GRP 9881	PRICELESS JAZZ SAMPLER
17	22	10	<b>JOHN COLTRANE</b> IMPULSE! 232/GRP	THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
18	20	22	<b>LOUIS ARMSTRONG</b> GRP 9872	PRICELESS JAZZ
19	18	84	<b>LOUIS ARMSTRONG</b> RCA VICTOR 68486	GREATEST HITS
20	21	14	<b>ELLA FITZGERALD &amp; LOUIS ARMSTRONG</b> VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
21	NEW		<b>VARIOUS ARTISTS</b> WARNER BROS. 46793	WARNER BROS. JAZZ CHRISTMAS PARTY
22	13	15	<b>T.S. MONK</b> N2K ENCODED 10017	MONK ON MONK
23	19	39	<b>TONY BENNETT</b> COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
24	23	9	<b>OSCAR PETERSON</b> TELARC 83414	OSCAR IN PARIS - LIVE AT THE SALLE PLEYEL
25	RE-ENTRY		<b>CASSANDRA WILSON</b> BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	<b>KENNY G</b> ARISTA 18991	★★★ No. 1 ★★★ 2 weeks at No. 1 KENNY G GREATEST HITS
2	6	4	<b>DAVE KOZ</b> CAPITOL 57097 HS	DECEMBER MAKES ME FEEL THIS WAY
3	2	8	<b>PAT METHENY GROUP</b> WARNER BROS. 46791	IMAGINARY DAY
4	3	11	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
5	5	27	<b>BONEY JAMES</b> WARNER BROS. 46548 HS	SWEET THING
6	7	12	<b>JONATHAN BUTLER</b> N2K ENCODED 10005	DO YOU LOVE ME?
7	4	61	<b>KENNY G</b> ARISTA 18935	THE MOMENT
8	8	11	<b>BOB JAMES</b> WARNER BROS. 46737	PLAYIN' HOOKY
9	10	5	<b>GERALD ALBRIGHT</b> ATLANTIC 83050	LIVE TO LOVE
10	9	5	<b>CANDY DULFER</b> N2K ENCODED 10014	FOR THE LOVE OF YOU
11	11	10	<b>KIRK WHALUM</b> WARNER BROS. 46809	COLORS
12	12	2	<b>RICHARD ELLIOT</b> BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
13	13	7	<b>VARIOUS ARTISTS</b> KKSF 007	KKSF SAMPLER FOR AIDS RELIEF VOL. 8
14	15	32	<b>GATO BARBIERI</b> COLUMBIA 67855	QUE PASA
15	14	12	<b>DAVID BENOIT</b> GRP 9883	AMERICAN LANDSCAPE
16	16	3	<b>THE RIPPINGTONS</b> GRP 9891	THE BEST OF THE RIPPINGTONS
17	NEW		<b>VARIOUS ARTISTS</b> KMJZ 001	KMJZ SMOOTH SAMPLER VOLUME 1
18	NEW		<b>GROVER WASHINGTON, JR.</b> COLUMBIA 68527	BREATH OF HEAVEN - A HOLIDAY COLLECTION
19	21	6	<b>THE JOHN TESH PROJECT</b> GTSF 539282	SAX ALL NIGHT
20	18	8	<b>PIECES OF A DREAM</b> BLUE NOTE CONTEMPORARY 54052/CAPITOL	PIECES
21	17	23	<b>FOURPLAY</b> WARNER BROS. 46661	THE BEST OF FOURPLAY
22	19	10	<b>BRIAN CULBERTSON</b> BLUEMOON 92775/AG	SECRETS
23	22	35	<b>RICK BRAUN</b> BLUEMOON 92743/AG HS	BODY AND SOUL
24	20	18	<b>JOE SAMPLE</b> WARNER BROS. 46572	SAMPLE THIS
25	23	4	<b>VARIOUS ARTISTS</b> WNVA 0997	WNVA 95.5 SMOOTH JAZZ VOL. 10

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \* Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

# Studio Action

ARTISTS & MUSIC

## TTR Inc., Nimbus To Fight Piracy With DiscGuard

BY PAUL VERNA

NEW YORK—Israeli high-tech start-up 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 DiscGuard, 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 DiscGuard-equipped 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 casual-user 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, high-profile 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 DiscGuard'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 Tokayer.

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

## PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT TOP 40
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/Chris Thomas (Rocket/A&M)	MY BODY LSG/ Darryl "Delite" Allamby (EastWest/EEG)	LOVE GETS ME EVERY TIME Shania Twain Robert John "Mutt" Lange (Mercury)	FEEL SO GOOD Mase/ Sean "Puffy" Combs, Deric "D-dot" Angelettie (Bad Boy/Arista)	I DON'T WANT TO WAIT Paula Cole/ Paula Cole (Imago/Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS/ SOUTHERN TRACKS (New York, NY/Atlanta, GA) Ben Arrindell/Carl Heilbron	MASTERFONICS (Nashville, TN) Jeff Balding	DADDY'S HOUSE (New York, NY) Doug Wilson	THE MAGIC SHOP (New York, NY) Roger Moutenot
RECORDING CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4072G+ w/Ultimation/ SSL 4000G+	SSL 9000J	Neve VR60	Studer A827
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 STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY) Ben Arrindell	MASTERFONICS (Nashville, TN) Mike Shipley	DADDY'S HOUSE (New York, NY) Michael Patterson	ROOM WITH A VIEW (New York, NY) Roger Moutenot
CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4072G+ w/ Ultimation	SSL 9000J	SSL G4000	SSL 4000G+
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
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Herb Powers, Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	PDO-HTM	BMG	WEA

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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 Roland of Collective Soul; and Buckmaster.

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# Songwriters & Publishers

ARTISTS & MUSIC

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

**"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 sensibilities. Many of her admirers have

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



Frank Christian, Megan McDonough, David Roth, Judith Zveiman, and Cheryl 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

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."

## Hornall Bros. Music Keeps It Small Publishing Co. Stresses Personal Service

BY NIGEL HUNTER

LONDON—Stuart Hornall had a choice when he left Rondor Music (London) 18 months ago after 15 years with the company—the last 10 as managing director and senior VP. He could retire to a Greek beach or start his own music publishing company.

Hornall opted for the latter, launching 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 Brothers Music, which has a BMI affiliation in the U.S.; there is also Proper Songs, which is allied with ASCAP.

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 present.

"I founded Hornall Brothers Music on the basis of dealing with good writers who produce good, durable songs," explains Stuart Hornall, "and to give these people a personal service. I'm setting up a roster of manageable proportions to make sure I can always provide

that personal service. The idea for the company came to me while I was walking along the Boulevard James Wyllie in Antibes. That is the same name as my lawyer, and it seemed like a good omen."

The company has two other staffers—Hornall's wife, Janie, and daughter Zoe. They've acquired computing techniques for royalty management and are administering a worldwide network of subpublishing affiliations from London that includes EMI in Germany and MCA in France. There is 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



HORNALL

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 throughout Europe and Japan.

"I haven't got any young British bands yet," Hornall remarks, "and anyway, they generally want huge advances. That's not the name of the game here."

"We've got 41 current album cuts, 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 Picasso Jones." The latter is a band from Tallahassee, Fla., that Hornall brought over to record an album in Glasgow in his native Scotland.

Looking at the music scene generally, 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.

"We're getting our songs out to artists 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 involved don't want to do it. I can understand that attitude, because if you've written a quality song, you don't want to let it promote indigestion tablets or some such product."

"Ideally, I'd like to sign a couple more major acts or writers like Garth Brooks, Graham Lyle, and John Fogerty," Hornall continues. "If I do, I'll think carefully after that about how many more deals I can handle. I think 10 is the limit to do a proper job for everyone."

Scheduled for release before Christmas are albums by Brooks ("Sevens") and Reeves ("Earthbound") containing

(Continued on page 52)

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John, Bernie Taupin	Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
FROM HERE TO ETERNITY	Michael Peterson, Robert Ellis Orrall	Warner-Tamerlane/BMI, EMI April/ASCAP, JKids/ASCAP
<b>HOT R&amp;B SINGLES</b>		
MY BODY	Darrell Allamby, Lincoln Browder, Antonette Roberson	Toni Robi/ASCAP, 2000 Watts/ASCAP
<b>HOT RAP SINGLES</b>		
IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD	S. Jacobs, J. Phillips, D. Styles, Christopher Wallace, K. Jones, Sean "Puffy" Combs, Deric Angeletti, David Bowie	Sheek Louchion/ASCAP, Jae'wons/ASCAP, Paniro's/ASCAP, Big Poppa/ASCAP, EMI April/ASCAP, Undeas/BMI, Crazy Cat Catalog/ASCAP
<b>HOT LATIN TRACKS</b>		
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

made eight 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.

**OUT 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 culmi-

nated 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 general—although 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 president 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."

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2. "Jekyll & Hyde," vocal selections.
3. "Titanic," vocal selections.
4. Metallica, "Load."
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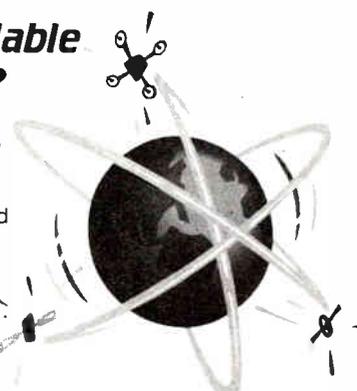
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# Update

## CALENDAR

### 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.

### JANUARY

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, <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.

## LIFELINES

### 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

## GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

### HOME VIDEO

BY CATHERINE APPLEFELD OLSON

#### VCR PROGRAMMING MADE SIMPLE

Memory Lane Video  
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 International 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. Beginning 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 somewhere 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 husband's way.

#### HEY, HEY WE'RE THE MONKEES

Rhino Home Video  
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

BY DOUG REECE

#### 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 information is located through a search engine that allows users to plug in tour names, dates, locations, or specific performers. While not as all-encompassing 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.

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

#### VIOLIN

By Anne Rice  
Read by Maria Tucci  
Random House Audiobooks  
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 vanished. On top of this, at the beginning of the novel, her husband dies of

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.

## ON ★ STAGE

#### 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.

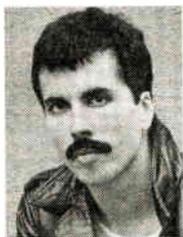
The show began its two-week off-Broadway run at 6:48 p.m. on Nov. 24, precisely six years to the minute that Mercury passed away from AIDS-related complications. Proceeds from the run will be donated to the Gay Men's Health Crisis and the Mercury Phoenix Trust.

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 artists by capturing the duality of Mercury's fantastic but harried life.



GONCALVES

Seeking redemption on judgment day, the superstar 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 self-awareness 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

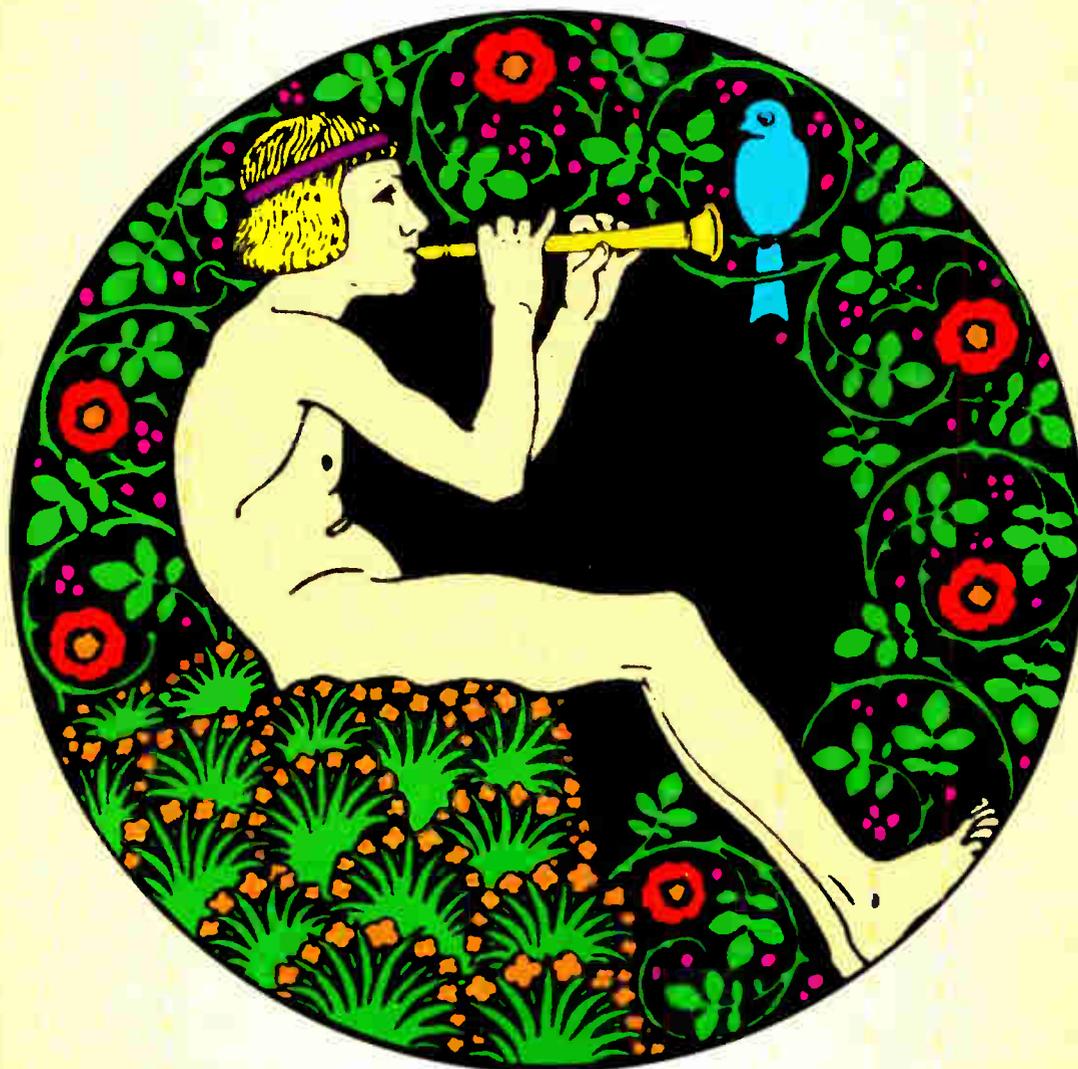
Africa, and his adult life as an international rock star, which included endless streams of money, hard drugs, and random sex with men.

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



# INDEPENDENT MUSIC PUBLISHING

**D-I-Y Over There:  
Indies Abroad**

**Time-Bomb Songs**

**AIMP Turns 20**

**Making The MIDEM Trip**

**The Billboard Spotlight**



# INDEPENDENT MUSIC PUBLISHING

## *HANDS-ON AND HEALTHY:* Today's Indies Are Involved And Doing A Better Job Than Ever "Chasing The Pennies."

BY RICHARD HENDERSON

**I**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 flexibility, street savvy and resourcefulness, manage to succeed on their own terms. Unlike the major publishers, which are publicly owned entities 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 most profitable years yet for those exponents of the small-is-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 autonomy.

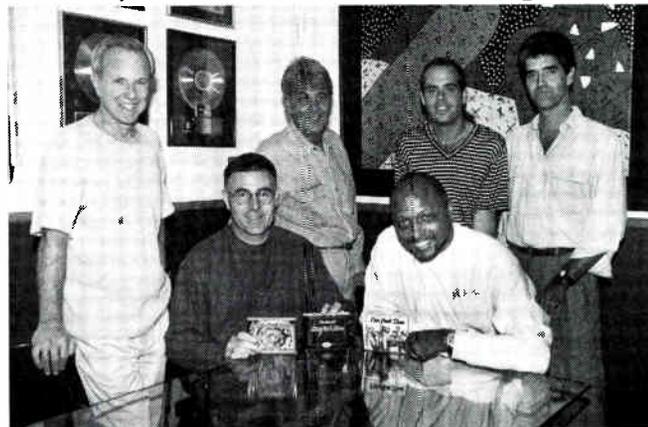
Of the latter group, there are few greater and longer-running indie-publishing success stories than that of Leiber & Stoller Music Publishing. The firm's president, Randy Poe, collected his



peermusic's Spanberger



Leiber & Stoller's Poe



Sunset Boulevard's Alan Melina (seated, left) with writer Felton Pilate. Standing, from left: Plaything Music's Ron De Blasio, Ned Shankman, Laurent Besencon, Blake Everett.

Continued on page IMP-25

# CONGRATULATIONS AIMP ON 20 GREAT YEARS

## DIANE WARREN



GRAMMY AWARD/BEST SONG (" BECAUSE YOU LOVED ME") WRITTEN FOR A MOTION PICTURE	1997	POP PUBLISHER OF THE YEAR/AMERICAN SONGWRITER MAGAZINE	1996
#1 SONGWRITER - POP & R&B/BILLBOARD MUSIC PUBLISHING	1997	VOICE OF MUSIC AWARD/ASCAP	1995
POP & OVERALL SONGWRITER OF THE YEAR/AMERICAN SONGWRITER MAGAZINE	1996 & 1997	TOP 10 PUBLISHING CORPORATION/BILLBOARD SONGWRITER OF THE YEAR/BILLBOARD	1991 & 1994 1990 & 1993
DISTINGUISHED ACHIEVEMENT IN SONGWRITING/ THE INTERNATIONAL ACHIEVEMENT IN ARTS AWARDS	1997	SONGWRITER OF THE YEAR/ASCAP	1990 & 1991 & 1993
POP & OVERALL PUBLISHER OF THE YEAR/AMERICAN SONGWRITER MAGAZINE	1997	SONGWRITER OF THE YEAR/LA MUSIC AWARDS	1991
SONGWRITER OF THE YEAR/NATIONAL ACADEMY OF SONGWRITERS	1996	SINGLES PUBLISHER OF THE YEAR/BILLBOARD	1990



# INDEPENDENT MUSIC PUBLISHING

## HAPPY ANNIVERSARY: The AIMP Hits 20

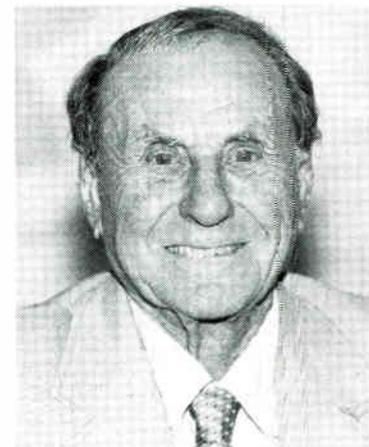
"The AIMP is a valuable component in today's music marketplace. It has become an important forum for discussion and a force for action on issues affecting copyright holders and the entire music community. The AIMP luncheons and other functions serve as a mecca for those who are up-and-coming, as well 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

*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

"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

Small publishers really were out there alone," remembers Hannah Russell of Harrison Music. Speaking of the Burbank-based 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."



One of the founding fathers: Mickey Goldsen

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."

"The AIMP has always been important to me since it is the only professional music-publishing 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 day-to-day operation of the publishing business, and I'm very proud to have served as president."—Molly Hyman, GM, Harrison Music Group



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 Memmella, 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. 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

"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 IMP-19

Continued on page IMP-19

# got publisher?

RONDOR MUSIC INTERNATIONAL

*The Leader Among Independent Music Publishers*



Amsterdam



Hamburg



London



Los Angeles



Nashville



New York



Paris



Sydney



# I NDEPENDENT MUSIC PUBLISHING

## 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 TV-advertised 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

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 than quantity."

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.



Zomba's Steven Howard



peermusic's Elderton

**Inter  
national**

signing Smoke City has had a hit with "Underwater Love," which Levi's Jeans adopted for a campaign. *Continued on page IMP-12*

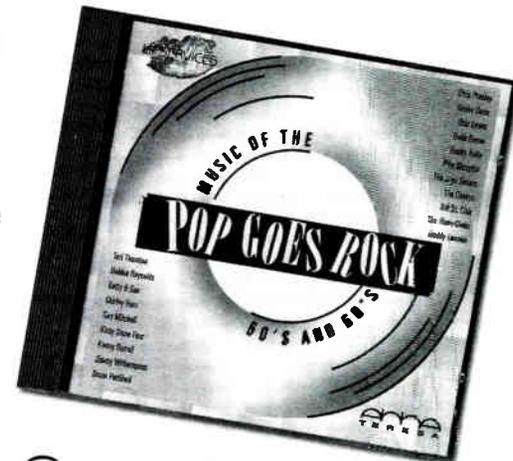
Elvis Presley • Bobby Darin • Otis Spann • Debbie Reynolds • Jimmy Witherspoon • The Beatles • Freddy Cannon • Della Reese • Kirby Stone Four

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# INDEPENDENT MUSIC PUBLISHING

## WRITER-ARTISTS WHO KEEP IT TO THEMSELVES

*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

Were one to probe the reasons why one-time 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 mid-century, 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 self-publishing 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 ad-

mission, 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

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*



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



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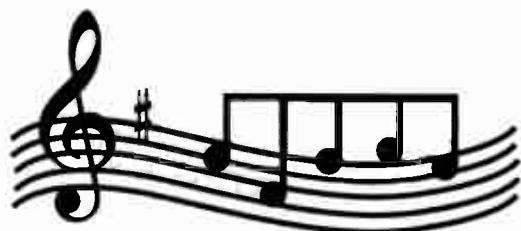
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# INDEPENDENT MUSIC PUBLISHING

## TIME-BOMB SONGS: They Lie Dormant, Then Blow Up Big

*Sometimes, indies strike gold from the unlikeliest copyrights.*

BY DON WALLER

While most top indie music-publishing catalogs contain a fair share of songs that generate six-figure 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 cover version.

Here, six independent music publishers share the stories behind their latest surprise successes.

"'Help Me' was a big one for us recently," recalls Bernadette Gorman, VP/GM for the Arc Music Group. It was written by Willie

Dixon, Ralph Bass and Sonny Boy Williamson—who recorded it back in 1963—and it was just lying dormant.

"It came alive when Joan Osborne 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 hearing 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. 1 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 it—and 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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## INDEPENDENT MUSIC PUBLISHING

### **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 peer music (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 peer music 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.

Parcela 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*

# *It's Great To Be Independent and Famous*

*Congratulations to AIMP on the Occasion of Its  
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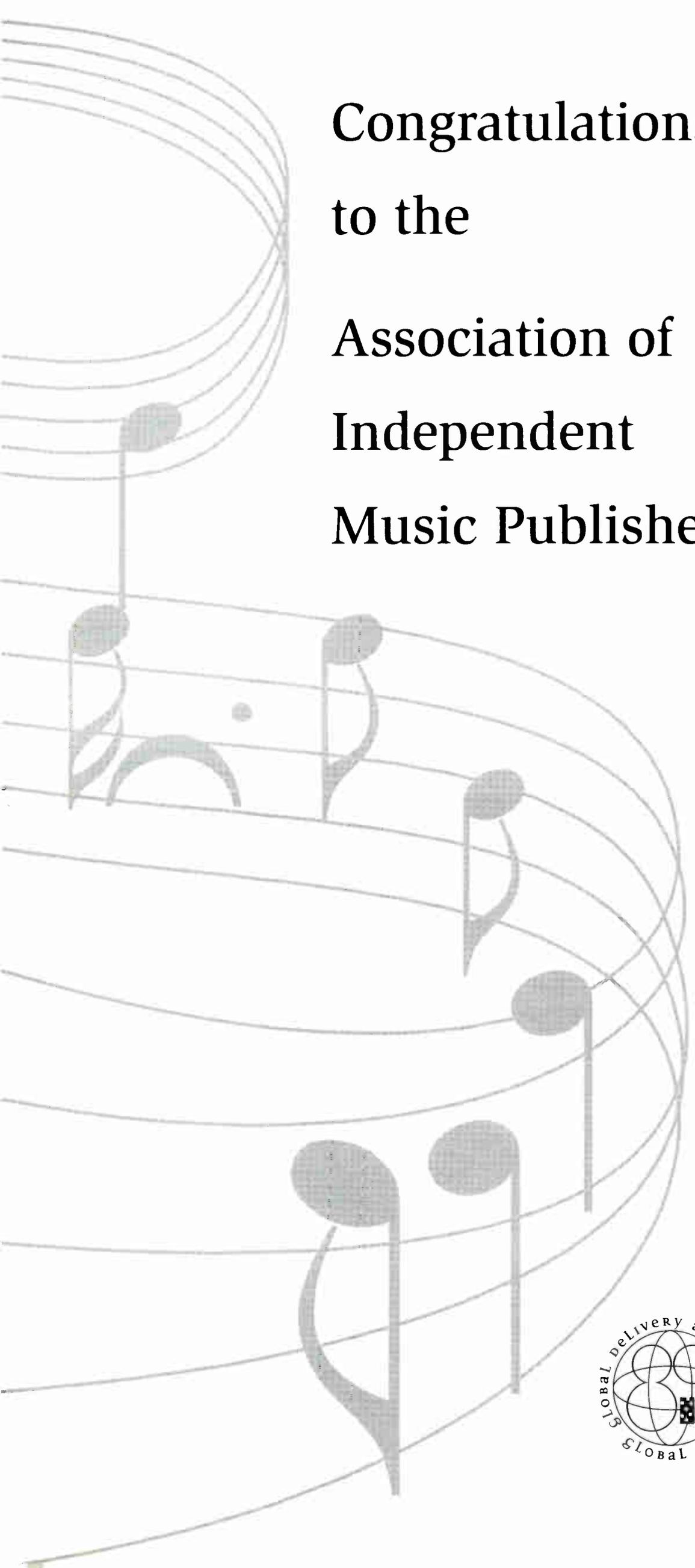
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# INDEPENDENT MUSIC PUBLISHING

## 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 Guin 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.

Guin 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 publisher," says Asatsuma. "They thought the Japanese market was very important, because—following 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 association's smaller member companies 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 director 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. Interestingly, 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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## INDEPENDENT MUSIC PUBLISHING

### 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*

# Just A Note to Wish You the Best



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# INDEPENDENT MUSIC PUBLISHING

**KEEP IT TO THEMSELVES**  
Continued from page IMP-16

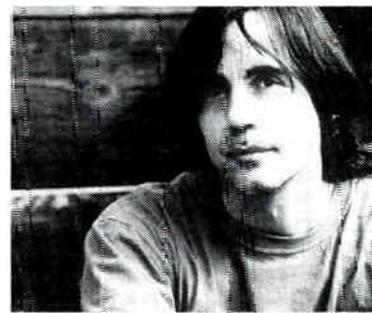
porary post-punk acts," according to owner Randall Wixen. He cites the early careers of many of his clients as cautionary examples of copyright mismanagement. "Tom Petty wound up with Shelter Records owning the first two or

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 girl-group 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.*

administering 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 you film and TV shows, 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." ■

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**CARLIN AMERICA**

Continued from page IMP-1

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 grass-roots 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.

"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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# INDEPENDENT MUSIC PUBLISHING

**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

couldn't have been more right." Unexpected hits are hardly confined to old-school R&B and traditional country. Jim Merino, Harrison 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.

Billboard Jazz charts for weeks."

Maxyne Lang, president of Williamson 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. 1 film in Japan last

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Billie to Bennett: "Crazy She Calls Me"

"Then we had another song, 'Do Nothing 'Til You Hear From Me,' which was originally recorded as an instrumental by Duke Ellington. It was later recorded—with lyrics written by Bob Russell—by Ella Fitzgerald, backed by the Ellington band. Then, out of left field, comes this cover by Phil Collins on Quincy Jones's 'Quincy's Jook Joint' album, which was another huge-selling record.

"And then there's 'Crazy She Calls Me,' which was written by Bob Russell and Carl Sigman, and first recorded by Billie Holiday in 1950. Last year, Tony Bennett recorded it for his Billie Holiday tribute LP ['Bennett On Holiday']. That was another use from heaven, 'cause that album was No. 1 on the



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

# Congratulations to the Association of Independent Music Publishers on its 20TH Anniversary.

## LEIBER & STOLLER Music Publishing

### INDEPENDENT SINCE 1950



# INDEPENDENT MUSIC PUBLISHING

## 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 late-afternoon 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 conducted '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 MIDEEM 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 MIDEEM: Another Hot-Topic Panel Planned

BY STEVE TRAIMAN

The New York Chapter of the AIMP has taken a pro-active role in putting together two highly charged panels for MIDEEM in 1996 and 1997, and it expects to do the same at the upcoming MIDEEM '98 in Cannes.

"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 publishers at that same MIDEEM. 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 music-industry attorney for 37 years with such clients as Hill & Range Songs, Elvis Presley Music and Arc Music Group.

"Presently, there are negotiations 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 Canadian Recording Industry Assn. (CRIA). There are ongoing talks in Europe between the Bureau International des Editeurs de Musique (BIEM) and the International 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, president of CMRRA; and David Loiterton, managing director of BMG Music Publishing, Hong Kong. ■

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## 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 York-based 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 current president of the AIMP, her two-year term extending through 1998. The continuing education of AIMP members is obviously a high priority within her administration. Of it, she says, "For the

past 20 years, we've been holding monthly seminars that disseminate a great deal of information to parties 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 Nashville chapter in the coming months. We're reaching out to solicit interest 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 hosting 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

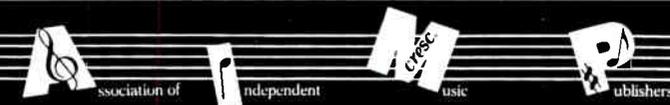
cific projects.

"The AIMP has the extraordinary potential to enable networking," Mennella concludes. "as well as being the training ground for the publishers of the future—a 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 mechanical-rights 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 community throughout the U.S. Molly

Continued on page IMP-24

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# INDEPENDENT MUSIC PUBLISHING

**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." ■

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 MIDEEM, 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 music-licensing 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 situation up neatly: "When 'What A Wonderful World'—which was written by the late Bob Thiele and George David Weiss and recorded by Louie Armstrong—was 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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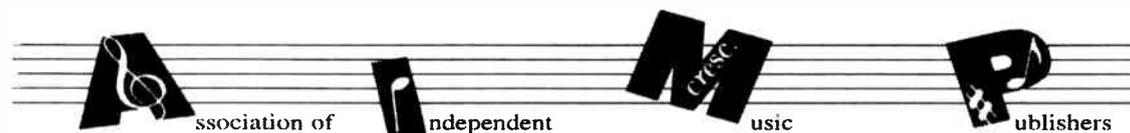
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**HANDS-ON AND HEALTHY**  
*Continued from page IMP-2*

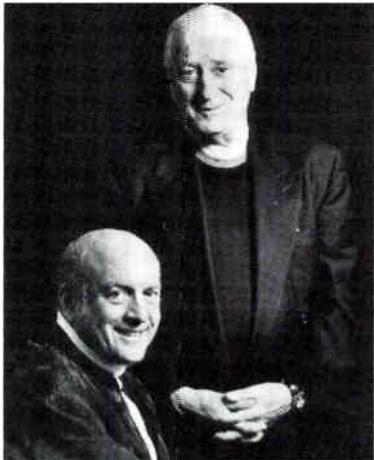
observations of the publishing scene as a component of his invaluable book, "Music Publishing: A Songwriter's Guide" (Writer's Digest Books, 1990, revised 1997). In its pages, Poe predicted the current top-heaviness of a publishing world where a few companies would command a majority of the market share; 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 "experienced 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

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 Leiber*

"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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## 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."

### SLOOPY'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

started coming back. We actually have a lawsuit with EMI right now, regarding copyright infringement over the catalogs which are co-administered 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



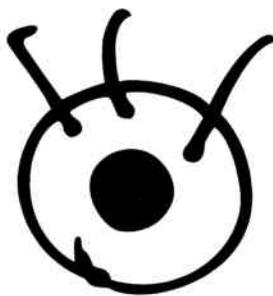
Harrison's Molly Hyman

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.



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



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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 performing-rights 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 catalog. 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 indie's 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 family." In addition to conventional forms of song promotion, such as synch licensing for placement in films, Thrasher notes that the hit TV show "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*

# Saluting the AIMP

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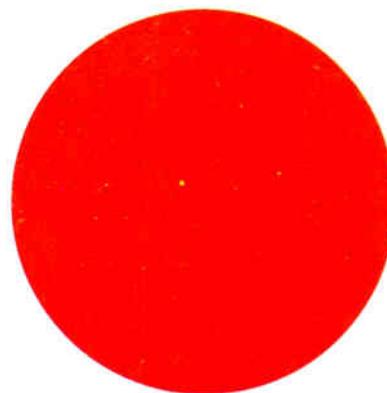
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# INDEPENDENT MUSIC PUBLISHING

## 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 Joseph 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 peer-music 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 them—because 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 I 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 greatest 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 & JoJo, 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 addition to being signed as an artist through SDM's label.

## FINE PRINT

Occupying her own niche in the indie publishing field is Rommy Schiff, of Rommy 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 Music—in 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 written this year or 50 years ago."

Mary Jo Memmella, 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 opportunities 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, Realsongs, 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 whole lot. Sometimes, you have to give a little to get a little." As for the impetus to enter the publishing arena,

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. ■



Rommy Schiff

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Malay Biz Faces Gov't Curbs Artists Raise Charges Of Exploitation

BY ALEXANDRA NUVICH

KUALA LUMPUR—The Malaysian 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 Megat Junid Megat Ayuh.

The issue of local equity in foreign-owned firms—long a favorite issue for Malaysia's national government—is also on the government'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 the Information Ministry's 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."

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 Paradiso'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, Paradiso, 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 Mercury-signed, 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 Com-

mittee, 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 officials, and representatives of the Bulgarian government 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)



MOUSKOURI

## 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 Hiro-masa 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 Canyon. 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)

## 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 Junardi, 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 organized 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 Selamanya" (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 Gumulya  
Best album: "Sahabat Lama" (Old Friend), Humania group

### ROCK

Best female soloist: Inka Christie  
Best male soloist: Heidy Ibrahim  
Best duo/group: Edane  
Best song: "Rinduku Adinda" (I Miss You My Lover), Protonema  
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 Titiiek 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"  
Best music arrangement: Younky Soewarno 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 continually."

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 in-store;
- 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.



**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 Westminster to present their case for better copyright protections and help in fighting 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 general John Deacon.

# 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 city-state'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 profitability," 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 Thürna, 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.

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# HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 12/08/97			GERMANY (Media Control) 12/02/97			U.K. (Chart-Track) 12/01/97			FRANCE (SNEP/IFOP/Tite-Live) 11/29/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	DREAMING I WAS DREAMING NAMIE AMURO AVEX TRAX	1	1	BARBIE GIRL AQUA UNIVERSAL	1	1	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	1	1	SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM
2	2	SHIAWASE NA KETSUMATSU EIICHI SONY	2	2	CHERISH PAPPA BEAR UNIVERSAL	2	2	BARBIE GIRL AQUA UNIVERSAL	2	2	BARBIE GIRL AQUA UNIVERSAL
3	1	AISARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT	3	4	RESCUE ME BELL BOOK & CANDLE ARIOLA	3	3	WIND BENEATH MY WINGS STEVEN HOUGHTON RCA	3	3	TE GARDER PRES DE MOI ALLIAGE & BOYZONE MERCURY/POLYGRAM
4	NEW	UNMEI NO HITO SPITZ POLYDOR	4	3	SUNCHYME DARIO G WEA	4	16	BABY CAN I HOLD YOU BOYZONE POLYDOR	4	4	TELL HIM CELINE DION & BARBRA STREISAND COLUMBIA
5	3	WHITE LOVE SPEED TOY'S FACTORY	5	NEW	DAS MODELL RAMMSTEIN MOTOR MUSIC	5	4	NEVER EVER ALL SAINTS LONDON	5	5	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
6	NEW	KIMI TO YURETEITAI SOPHIA TOY'S FACTORY	6	5	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	6	NEW	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC	6	6	I WANNA BE THE ONLY ONE ETERNAL DLAE/EMI
7	5	WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS	7	8	DOWN LOW JOHNNY B ZYX RECORDINGS	7	5	TORN NATALIE IMBRUGLIA RCA	7	7	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
8	6	WANDERIN' DESTINY GLOBE AVEX TRAX	8	7	DU FEHLST MIR CAPPUCCINO MERCURY	8	NEW	LUCKY MAN THE VERVE HUT/VIRGIN	8	8	JE T'AIME LARA FABIAN POLYDOR
9	NEW	FII F-BLOOD PONY CANYON	9	10	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	9	NEW	IT'S OVER LOVE TODD TERRY MANIFESTO	9	9	TE EXTRANO, TE OLVIDO, TE AMO RICKY MARTIN TRISTAR/SONY
10	4	SYONEN KUROYUME TOSHIBA EMI	10	9	PRINCE IGOR RAPSODY FEATURING WARREN G MERCURY	10	11	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL WILDSTAR	10	11	QU'IL EN SOIT AINS POETIC LOVER SONY
11	NEW	1/3 NO JYUNJO NA KANJO SIAM SHADE SONY	11	11	WESTBAM HARD TIMES RCA	11	12	5,6,7,8, STEPS JIVE	11	11	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL/SONY
12	7	SAYONARA MAYO OKAMOTO TOKUMA JAPAN	12	14	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	12	9	YOU SEXY THING HOT CHOCOLATE EMI	12	10	I WILL SURVIVE HERMES HOUSE BAND SCORPIO
13	11	SNOW AGAIN CHISATO MORITAKA ONE UP MUSIC	13	NEW	CRAZY LITTLE PARTY GIRL AARON CARTER EDEL	13	NEW	OPEN YOUR MIND '97 USURA MALARKY	13	12	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
14	8	GENERATION GAP V6 AVEX TRAX	14	13	IT'S LIKE THAT RUN-D.M.C. VS JASON NEVINS EPIC	14	6	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	14	14	N'OUBLIEZ JAMAIS JOE COCKER EMI
15	NEW	PROMISE KOHMI HIROSE VICTOR	15	6	WENN DU DA BIST PUR INTERCORD	15	NEW	DID IT AGAIN KYLIE MINOQUE DECONSTRUCTION	15	17	POUR ETRE LIBRE 2 BE 3 EMI
16	NEW	NAMIDA NO TENSHI NI HOHOEMI WO YUKO HARA VICTOR	16	12	MEINNE KLEINE SCHWESTER SPEKTACOLAER ARIOLA	16	NEW	LET A BOY CRY GALA BIG LIFE	16	15	MA MELISSA LES MINIKEMS MERCURY/POLYGRAM
17	13	SHININ' ON-SHININ' LOVE MAX AVEX TRAX	17	NEW	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD	17	7	LET'S GO AROUND AGAIN LOUISE EMI	17	13	TOUT LARA FABIAN POLYDOR
18	10	SHAPES OF LOVE EVERY LITTLE THING AVEX TRAX	18	20	SUNSHINE JAY-Z FEATURING BABYFACE ARIOLA	18	NEW	FANTASY ISLAND M PEOPLE M PEOPLE/BMG	18	NEW	CHE GUEVARA RIVEIRO INES EMI
19	14	BAD GIRLS NANSE AIKAWA CUTTING EDGE	19	16	MEN IN BLACK WILL SMITH COLUMBIA	19	NEW	I THOUGHT IT WAS YOU SEX-O-SOINIQUE LONDON	19	NEW	PRINCE IGOR THE RAPSODY POLYGRAM
20	12	LOVE IS... RYUICHI KAWAMURA VICTOR	20	18	RUMOURS AWESOME ARCADE	20	8	SMACK MY BITCH UP PRODIGY XL RECORDINGS	20	NEW	LES TEMPS CHANGENT MC SOLAAR POLYGRAM
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
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2	NEW	NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY	2	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC	2	2	FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGRAM
3	1	B'Z SURVIVE ROOMS RECORDS	3	3	EROS RAMAZZOTTI EROS ARIOLA	3	4	THE VERVE URBAN HYMNS HUT/VIRGIN	3	4	SPICE GIRLS SPICEWORLD VIRGIN
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20	17	TAKURO YOSHIDA AND LOVE ALL STARS MINNA DAISUKI FOR LIFE	20	NEW	ANDREA BOCELLI ROMANZA POLYDOR	20	17	VARIOUS ARTISTS THE BEST SIXTIES ALBUM... EVER! III VIRGIN/EMI	20	16	VARIOUS EMILIE JOLIE UN CONTE MUSICAL POLYDOR
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	RYUICHI KAWAMURA LOVE VICTOR	1	1	METALLICA RE-LOAD MERCURY	1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM	1	1</	

# HITS OF THE WORLD

C O N T I N U E D

EUROCHART			MUSIC & MEDIA			SPAIN		
12/13/97						(AFYVE/ALEF MB) 11/26/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL	1	1	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	2	2	BARBIE GIRL AQUA UNIVERSAL	2	2	THE MEMORY REMAINS METALLICA MERCURY/POLYGRAM
3	3	TELL HIM CELINE DION & BARBRA STREISAND COLUMBIA	3	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	3	3	BACKSTREET BOYS AS LONG AS YOU LOVE ME VIRGIN
4	4	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	4	NEW	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA	4	4	PLEASE U2 ISLAND/POLYGRAM
5	5	SUNCHYME DARIO G ETERNAL/WEA	5	7	BEEN AROUND THE WORLD PUFF DADDY ARIOLA	5	5	TOURNIQUET MARILYN MANSON UNIVERSAL
6	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE	6	4	STAND BY ME OASIS COLUMBIA	6	8	ALBUMS
7	7	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	7	5	ALBUMS	7	1	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA
8	10	CHERISH PAPPA BEAR UNIVERSAL	8	10	ALBUMS	8	2	METALLICA RE-LOAD VIRGIN
9	9	SAVOIR AIMER FLORENT PAGNY MERCURY	9	9	ALBUMS	9	3	SPICEWORLD SPICE GIRLS VIRGIN
10	8	STAY SASH! BYTE BLUE	10	8	ALBUMS	10	4	EROS RAMAZZOTTI EROS ODD
1	1	ALBUMS	1	1	ALBUMS	1	5	ENYA PAINT THE SKY WITH STARS WEA
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	2	2	ALBUMS	2	6	THE VERVE URBAN HYMNS HUT/VIRGIN
3	3	METALLICA RE-LOAD VIRGIN	3	NEW	ALBUMS	3	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE
4	4	SPICEWORLD SPICE GIRLS VIRGIN	4	2	ALBUMS	4	8	AQUA AQUARIUM UNIVERSAL
5	5	EROS RAMAZZOTTI EROS ODD	5	NEW	ALBUMS	5	9	ERA ERA MERCURY
6	6	ENYA PAINT THE SKY WITH STARS WEA	6	3	ALBUMS	6	10	STING & THE POLICE THE VERY BEST OF A&M
7	7	THE VERVE URBAN HYMNS HUT/VIRGIN	7	8	ALBUMS	7	1	
8	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE	8	5	ALBUMS	8	2	
9	9	AQUA AQUARIUM UNIVERSAL	9	7	ALBUMS	9	3	
10	NEW	ERA ERA MERCURY	10	6	ALBUMS	10	4	
		STING & THE POLICE THE VERY BEST OF A&M			ALBUMS		5	
					ALBUMS		6	
					ALBUMS		7	
					ALBUMS		8	
					ALBUMS		9	
					ALBUMS		10	

MALAYSIA			HONG KONG		
(RIM) 12/02/97			(IFPI Hong Kong Group) 11/23/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	NEW	METALLICA RE-LOAD POLYGRAM	1	1	JACKY CHEUNG/VARIOUS ARTISTS SNOW WOLF LAKE POLYGRAM
2	NEW	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	2	NEW	DANIEL CHAN HEART TO HEART POLYGRAM
3	2	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	3	5	GRASSHOPPER NOW OPEN ROCK
4	1	SPICE GIRLS SPICEWORLD EMI	4	NEW	WILLIAM SO INDEPENDENT DECLARATION GO EAST
5	9	ENYA THE BEST OF ENYA WARNER MUSIC	5	2	VIVIAN LAI SERIOUS COLORWAY
6	NEW	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	6	NEW	VARIOUS ARTISTS THE MOST CHARMING ONE VOL. 2 BMG
7	3	VARIOUS ARTISTS NOW 3 EMI	7	4	EMIL CHAU SHI JIE YOU NI WO KAI SHI ROCK
8	8	GREEN DAY NIMROD WARNER MUSIC	8	NEW	LEO KOO TIMELESS CLOCK BMG/MUSIC IMPACT
9	NEW	MARIAH CAREY BUTTERFLY SONY MUSIC	9	9	COCO LEE COCO SONY MUSIC
10	NEW	KENNY G GREATEST HITS BMG	10	3	LEON LAI LEON'S... EP POLYGRAM

IRELAND			BELGIUM		
(IRMA/Chart-Track) 11/27/97			(Promuvi) 12/05/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	BARBIE GIRL AQUA UNIVERSAL	2	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
3	1	GOOD LOOKING WOMAN DUSTIN & JOE DOLAN LIME	3	2	THE SPIRIT FIOCCO OUTLINE/ANTLER-SUBWAY
4	NEW	BABY CAN I HOLD YOU BOYZONE POLYDOR	4	10	IT'S LIKE THAT RUN-D.M.C. FEATURING JASON NEVINS PROFILE/PIAS
5	5	TORN NATALIE IMBRUGLIA RCA	5	NEW	SAVOIR AIMER FLORENT PAGNY MERCURY
6	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	6	4	STAY SASH! BYTEBLUE
7	NEW	NEVER EVER ALL SAINTS LONDON	7	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE
8	7	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET	8	8	SUNCHYME DARIO G WEA
9	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE	9	NEW	I WILL COME TO YOU HANSON POLYGRAM
10	NEW	SMACK MY BITCH UP PRODIGY XL RECORDINGS	10	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
1	1	ALBUMS	1	2	ALBUMS
2	NEW	CELINE DION LET'S TALK ABOUT LOVE EPIC	2	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	7	DUSTIN FAITH OF OUR FEATHERS LIME	3	3	HELMUT LOTTI GOES CLASSIC 3 BMG/ARIOLA
4	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM	4	4	SPICE GIRLS SPICEWORLD VIRGIN
5	4	CORRS TALK ON CORNERS LAVA/ATLANTIC	5	8	EROS RAMAZZOTTI EROS ODD/BMG
6	3	THE VERVE URBAN HYMNS HUT/VIRGIN	6	6	METALLICA RE-LOAD MERCURY
7	8	ENYA PAINT THE SKY WITH STARS WEA	7	7	CLOUSEAU VERZAMELD 87-97 EMI
8	6	VARIOUS ARTISTS GREATEST HITS OF 1997 TELSTAR	8	9	FLORENT PAGNY SAVOIR AIMER MERCURY
9	NEW	SPICE GIRLS SPICEWORLD VIRGIN	9	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE
10	NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE	10	NEW	MAMA'S JASJE HOMMAGES PLAY THAT BEAT/VIRGIN
		VARIOUS ARTISTS GAEL FORCE GAEL FORCE			WHAM! IF YOU WERE THERE (THE BEST OF) EPIC/SONY

AUSTRIA			SWITZERLAND		
(Austrian IFPI/Austria Top 40) 12/02/97			(Media Control Switzerland) 12/07/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	RESCUE ME BELL BOOK & CANDLE BMG	2	3	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
3	3	BARBIE GIRL AQUA UNIVERSAL	3	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
4	5	CHERISH PAPPA BEAR UNIVERSAL	4	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
5	4	SUNCHYME DARIO G WARNER	5	5	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL SIL JEMARK/CNR
6	6	UH LA LA LA ALEXIA SONY	6	8	RESCUE ME BELL BOOK & CANDLE BMG
7	7	FORMULA DJ VISAGE EMI	7	6	SUNCHYME DARIO G WARNER/MV
8	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	8	7	DU FEHLST MIR CAPPUCCINO POLYGRAM
9	10	TAKE ME WHERE THE SUN IS SHINING COLESKE WARNER	9	9	MEN IN BLACK WILL SMITH SONY
10	RE	DU FEHLST MIR CAPPUCCINO POLYGRAM	10	10	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/MV
1	3	ALBUMS	1	1	ALBUMS
2	1	CELINE DION LET'S TALK ABOUT LOVE SONY	2	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	2	METALLICA RE-LOAD POLYGRAM	3	3	EROS RAMAZZOTTI EROS ODD
4	4	EROS RAMAZZOTTI EROS ODD	4	4	METALLICA RE-LOAD POLYGRAM
5	6	DIE SCHLUEMPFE IRRE GALAKTISCH 6 EMI	5	5	GOTTHARD DEFROSTED BMG
6	5	ENYA PAINT THE SKY WITH STARS WARNER	6	NEW	SPICE GIRLS SPICEWORLD VIRGIN
7	8	SPICE GIRLS SPICEWORLD VIRGIN	7	7	BO KATZMAN CHAR MIRACLES BMG
8	7	AL BANO CARRISI CONCERTIO CLASSICO WARNER	8	NEW	ENYA PAINT THE SKY WITH STARS WARNER/MV
9	NEW	CLAUDIA JUNG AUGENBLICKE EMI	9	6	DIE SCHLUMPFE IRRE GALAKTISCH 1 VOL. 6 EMI
10	NEW	STING & THE POLICE THE VERY BEST OF POLYGRAM	10	10	THE KELLY FAMILY GROWIN' UP EMI
		RAPSODY OVERTURE POLYGRAM			BACKSTREET BOYS BACKSTREET'S BACK JIVE/MV

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**ISRAEL:** Former Motown singer Kim Weston (her top single was her 1967 duet with Marvin Gaye, "It Takes Two") is the star of a musical called "Sound And The Kidnapped African." Performed 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 community, 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**



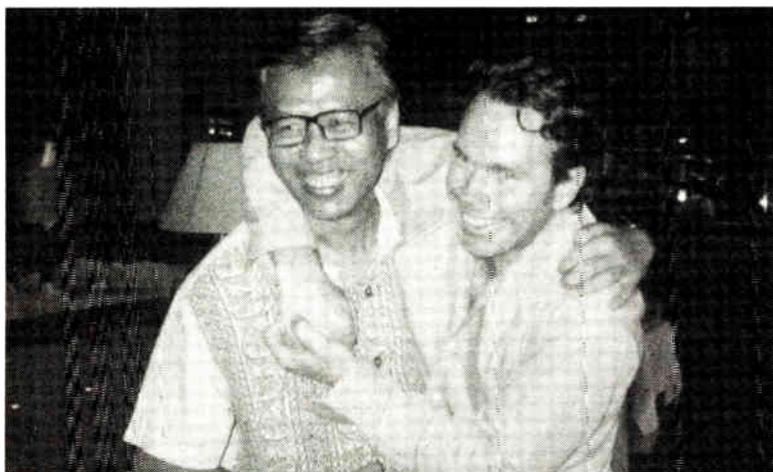
**GIBRALTAR/U.K.:** The journey from St. Michael's Cave in Gibraltar to the northern English towns of Southport and Bradford may seem a long and unlikely one, but it's all in a year's work for **Vibrations**. An instrumental six piece formed 10 years ago and based on the British headland on Spain's southern coast, the group has built a substantial audience with its accessible, flamenco-influenced 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 second **Vibrations** album is planned for release in the new year. **PAUL SEXTON**

**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 demooed "indiaMusica" at the Frankfurt book fair in October and is promoting it via the company's World Wide Web site ([www.magicsw.com](http://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 Memory Of The Dead," "The Croppy Boy," "The Men Of The West," "Tone's Grave," and "The Boys Of Wexford." **KEN STEWART**



**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

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 state-side 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 French-speaking 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 28-year-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—"Helmut 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

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 warm-up concert for the album, he sang the song and, to his astonishment, received "a two-minute standing ovation."



LOTTI

Recorded with 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.

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 five-night 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. McLean 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 MacEwen, 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 MacEwen'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.

# SWEDEN

T H E B I L L B O A R D S P O T L I G H T

## Concentrating On Work Ethics, Avoiding Hype And Focusing On Solid Talent, Sweden Continues Steady Stream Of Successes

BY KRISTINA ADOLFSSON

**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.

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



The Cardigans



Robyn



# SWEDEN

## 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  
*Kvällsposten*, daily newspaper

## RETAIL WATCH (key retail outlets)

Ahlens department store (68 stores)  
 Megastore/Videobutiken (13 stores)  
 Mix Skivor (six stores)

## CHART WATCH

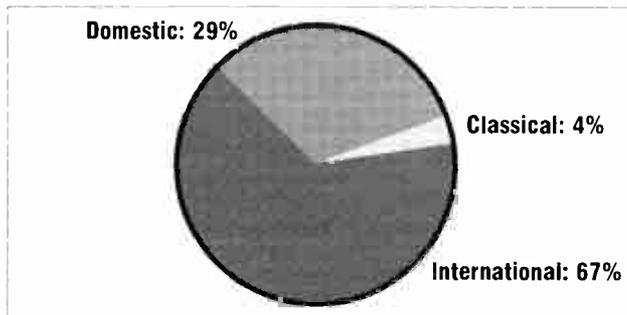
Top-Selling Albums: January–September 1997

- 1) **Spice (Virgin)**—Spice Girls
- 2) **The Right Way (Strawberry)**—Eric Gadd
- 3) **Original Cast (Mono Music/Sony)**—Kristina Fran Duvemala
- 4) **Smurfhits 2 (CNR)**—Smurfarna
- 5) **Blue Moon Swamp (Warner Bros.)**—John Fogerty
- 6) **Tragic Kingdom (Trauma/Interscope)**—No Doubt
- 7) **Smurfhits 1 (CNR)**—Smurfarna
- 8) **Secrets (LaFace/Arista)**—Toni Braxton
- 9) **Långt Liv I Lycka (Metronome)**—Niklas Strömstedt
- 10) **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
- 2) **Bailando (Dance Development)**—Paradisio
- 3) **Vänner (Mercury)**—Together
- 4) **Breathe (XL Recordings)**—Prodigy
- 5) **Guidet Blev Till Sand (Mono Music)**—Peter Jöback
- 6) **I'm Sorry (Metronome)**—Dilba
- 7) **MMMBop (Mercury)**—Hanson
- 8) **I'll Be Missing You (Bad Boy/Arista)**—Puff Daddy & Faith Evans featuring 112
- 9) **Don't Speak (Trauma/Interscope)**—No Doubt
- 10) **I Breathe (Stockholm)**—Vacuum

## REPERTOIRE BREAKDOWN



## TRADE CONTACTS

IFPI national group: IFPI Svenska  
 Mechanical-rights society: NCB  
 Performing-rights society: STIM  
 Music-publishing associations: SMFF

Source: Music & Media, GLF/IFPI, Billboard research



World ranking (by U.S. retail value): 15th  
 Population: 8.8 million  
 Population under 25: 31%

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The Swedish produced debut album with the Estonian artist **Maarja** [*mar-ya*] is soon available  
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# GIVING YOU THE BEST!

## JENNIFER BROWN

Jennifer Brown has won her fans with an emotive voice and a powerful charisma. Her debut album "Giving You The Best" was released in every country in Asia, Scandinavia, Holland, Germany, Austria, Switzerland and has enjoyed international sales over 400,000 units. Her new album "In My Garden",

released in Scandinavia and Japan has already achieved sales over 150,000. The album will be launched in Asia and Europe during 1998.



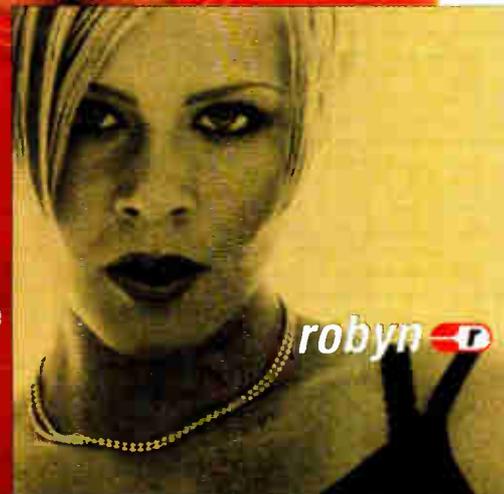
jennifer brown IN MY GARDEN

**IN MY GARDEN**

## ROBYN

With her first single "Do You Know What It Takes" Robyn sold way over 600,000 copies in the US alone and peaked at No 7 on the Billboard Hot 100 single chart. "Show Me Love", the new single, is already after three weeks No 7 on the Billboard Hot 100 singles chart (Nov 21). Her 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.

**ROBYN IS HERE**



## LABEL MATES TO WATCH!



### KENT

Today, the absolutely 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 immediately. The new album "Isola" is just out in Scandinavia, shipped Gold and another No 1 entry in Sweden. This is a band to really pay attention to in the future!



### LOUISE HOFFSTEN

How swede it is! TV made the radio star when BM& Publishing placed three main titles in "Melrose Place" such as the tribal-rocker "Dance On The Grave". This definitely was a window opener to the world. In Sweden she is a well-established artist with Gold and Platinum status on her three latest albums.



### LISA EKDAHL

26-year-old Lisa Ekdahl is already a quadruple-platinum artist in Scandinavia with her three pop albums sung in Swedish. "When Did You Leave Heaven" marks Ekdahl's debut with an all-English album and a jazzy new direction. Her unique voice, matched with her girlish looks, fragility and sensitivity 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, funny 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 Etienne Daho. "Whiskey" is released in Scandinavia, France, Belgium, Switzerland, Portugal - and there is more to come!

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**SWEDEN**

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Talent Has Something  
For Every Taste**

BY ROBERT 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

Born in Mexico and raised in Sweden, DeDe Lopez provides hot R&B/swingbeat with a cool Nordic pop sense. She's surrounded by a winning team of producers/songwriters, 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 far. Releases are set for Germany, France, Holland, Denmark, 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

Singing in Swedish, so what? If necessary, that can be translated 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-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

Those 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 quiriness 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 space-lab." 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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coolio • de la soul • earth wind & fire • energy 52 • eric gadd • faithless • fatboy slim • george • goldmine • hall & oates  
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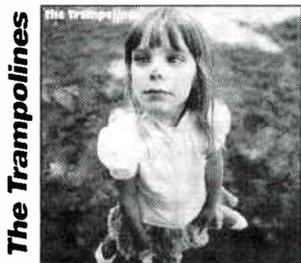
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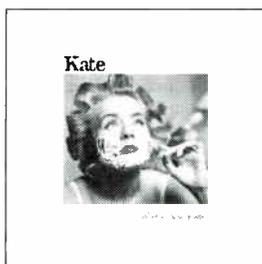


The Trampolines

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.

Published by Air Chrysalis Scandinavia AB

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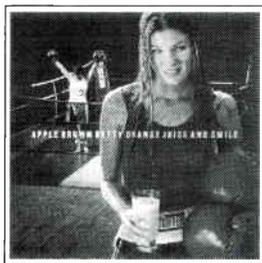


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# SWEDEN

## STEADY STREAM OF SUCCESS

Continued from page 53

kronor by 3.75%, with total units sold thus far reaching 14.5 million, 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.

"Sweden 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.)

Svenska 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.

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.

"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

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

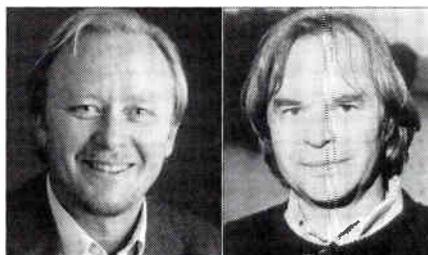
So far, there are no figures on the value of music exported from Sweden, but that information is being amended by the trade association Export Music Sweden.

"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-



Clockwise from top left: Universal's Gert Holmfred, Stockholm Label Group's Ola Hakansson, Sony's Sten af Klintberg, Virgin's Anders Hjelmtorp

**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

# Spice Girls are not Swedish!

... but plenty of talented artists, musicians,  
songwriters and producers are.

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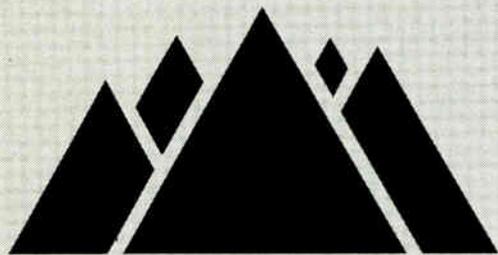
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# SWEDEN

## TALENT SMORGASBORD

*Continued from page 58*

named Patrik Berggren—merely asked her to sing his songbook. 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 history.

**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 arrangements? 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 standard lineup of a female singer (Isabelle) and a male rapper (Teo T.) doing their thing on top of buzzing synths and a relentless beat. The album is full of happy sing-alongs, 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

debut album "Gravity" is released in the U.S. through EMI-distributed 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 target.

**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

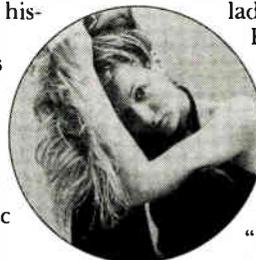
**Artist:** Sherlock  
**Album:** "Made To Measure"  
**Label:** Rooftop  
**Distributor:** Edelpitch  
**Publishing:** Copyright Control  
**Management:** Magnus Krumlinde  
**Booking Agent:** TBA

Don't expect to find a really blossoming 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 illustrious 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 closing 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 U.K.  
**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-



From top: Jennifer Brown, Sherlock, Vacuum, Maarja, the Merrymakers



The key to Swedish music!

<http://www.cabal.se/mnw>

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 madman 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 Scandinavian-only debut album, "The Plutonium Cathedral," is a great single 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

**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 population 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 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

Although only 16 years old, Estonian Maarja is hardly a newcomer 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.marjaa.com](http://www.marjaa.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:** "Bubblegum"

**Label:** Virgin

**Distributor:** Virgin/EMI

**Publishing:** Merry Songs, Misty

**Management:** TBA

**Booking Agent:** TBA

Sweden is known for great melodic pop bands. A multitude 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." International 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." ■



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# Merchants & Marketing

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## Local Vid Shows Prove Sales Potential Retail Partnerships Pay Off For Programs, Stores

■ 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 "PowerPlay" 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)

## 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 period preceding an initial public offering of stock, has announced strategic partnerships with Starwave, as well as search engines Yahoo! and Webcrawler. The company also recently 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 says 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 can?"



"The bottom line is building your branding, positioning, and, ultimately, 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-to-date technology and content and guarding interests by buying access to major sites, Rosen says, the days of online empires built from base-line 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, Ohio-based 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)

## BUY CYCLES

AN 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 years."

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-

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

*'The bottom line is building your branding, positioning, and, ultimately, market share'*

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 Hepeat Records are optimistic that, much like traditional record retailing, there will always be space for specialty stores.

Hepeat 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.

"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."

## 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."

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 lured 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 in-store 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.

## 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-



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."

# newslines...

**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 exclusive 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 custom-made holiday CDs from a catalog of more than 700 Christmas and Hanukkah songs. Tracks were licensed from such labels as Amherst, Brentwood, Inter-sound, 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 distribution 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."

## HMV Changes Buying Strategy But Stays Decentralized

**B**EGINNING 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 16-unit 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.

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.

**D**URING 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 merchandising, **Curt Andrews** as VP of product merchandising and promotions, 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 stores will be rolled back to the 300- to 400-title level, according to

sources. Sources also report that Blockbuster will stop buying classical music directly from the majors and will turn to Valley Record Distributors.

In other Blockbuster news, the Dallas-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 said to have explored a number of options for its Blockbuster Music operation, including having informal discussions with other music chains about possible mergers, sources say. But it hasn't shopped the chain and put

out a "book" on the street. In looking for a president, it's clear that Blockbuster Entertainment is preparing for all contingencies.

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.

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## RETAIL TRACK

by Ed Christman



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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 astranging 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 re-release 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. 1." But it plans to outdo itself with its Boggs release, the packaging of which may equal that of the lavish "Anthology."

"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 contemporaries 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.

**FLAG WAVING:** Before there was "insurgent country," "alt.country," a "No Depression" scene, or even Uncle Tupelo, there was **Freakwater**.

On Jan. 20, the wonderful neo-country 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 mournful 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 year—opted 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.

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## 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.

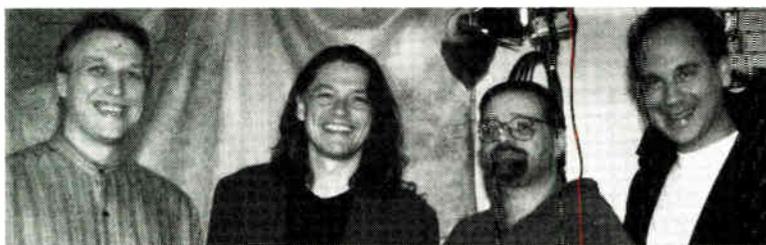
At the Tower Records store in Costa Mesa, Calif., which is known as Tower at the Lab, sales are increasing through an association with "Are-Oh-Vee," a weekly alternative rock show reaching the entire Los Angeles market via broadcast commercial station KDOC.

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 in-store, 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-



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; 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 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."

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.

# Top Christmas Albums

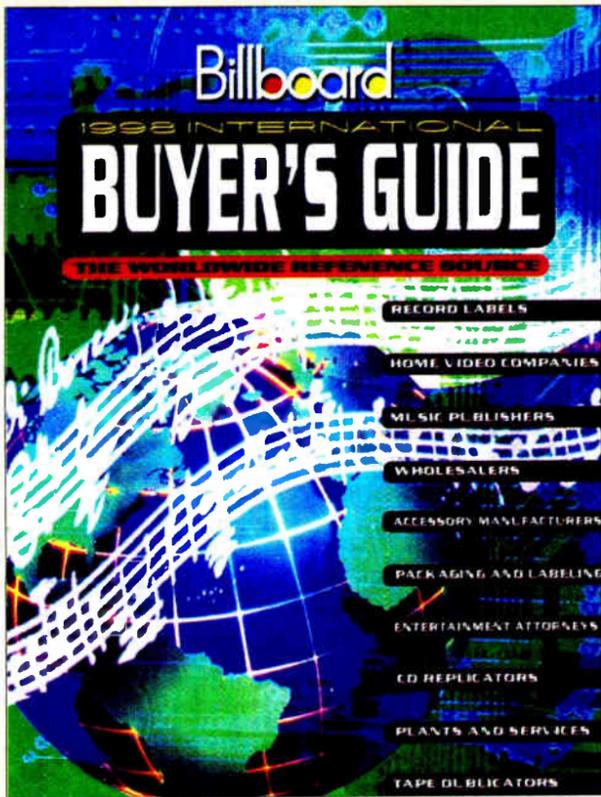
THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
		ARTIST	TITLE
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
		★ ★ NO. 1 ★ ★	
1	1	HANSON MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN
2	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE
3	3	VARIOUS ARTISTS A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3
4	4	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM
5	5	JIM BRICKMAN WINDHAM HILL 11242 (10.98/16.98)	THE GIFT
6	7	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE
7	6	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS
8	9	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
9	10	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
10	11	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS
11	8	MICHAEL BOLTON ▲ COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM
12	17	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS
13	12	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
14	15	AMY GRANT ▲ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS
15	13	VARIOUS ARTISTS HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS
16	16	BARBRA STREISAND ▲ COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM
17	20	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER
18	18	VARIOUS ARTISTS WINDHAM HILL 11233 (10.98/16.98)	CELTIC CHRISTMAS III
19	21	VANESSA WILLIAMS ● MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT
20	29	VARIOUS ARTISTS ▲ A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS
21	25	VARIOUS ARTISTS WINDHAM HILL 11220 (10.98/16.98)	A WINTER'S SOLSTICE VI
22	37	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/6.98)	IT'S CHRISTMAS TIME
23	24	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT
24	19	BARNEY BARNEY PUBLISHING 9517 (8.98/11.98)	HAPPY HOLIDAYS, LOVE BARNEY
25	27	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND
26	23	WESTWIND ENSEMBLE BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS 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 FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
30	—	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
31	28	ELVIS PRESLEY RCA 66482 (11.98/16.98)	IF EVERY DAY WAS LIKE CHRISTMAS
32	38	BING CROSBY LASERLIGHT 15444 (3.98/6.98)	WHITE CHRISTMAS
33	40	NAT KING COLE ● CAPITOL 46318/EMI-CAPITOL (7.98/11.98)	THE CHRISTMAS SONG
34	22	RAY BOLTZ WORD 68512/EPIC (10.98 EQ/16.98)	A CHRISTMAS ALBUM
35	34	BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS
36	14	SOUNDTRACK WALT DISNEY 60948 (9.98/15.98)	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS
37	30	VINCE GILL ▲ MCA (NASHVILLE) 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH
38	—	REBA MCENTIRE ▲ MCA (NASHVILLE) 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU
39	39	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT
40	—	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 98742/EMI-CAPITOL (10.98/15.98)	BEYOND THE SEASON

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.



The "JBTV" display at the Crow's Nest Music store in Chicago. Pictured above is show host Jerry Bryant.

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Billboard®

DECEMBER 13, 1997

## Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	<b>KENNY G</b> ▲ <sup>7</sup> ARISTA 18767 (10.98/16.98)	★★ NO. 1 ★★ MIRACLES — THE HOLIDAY ALBUM 19 weeks at No. 1	46
2	5	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>3</sup> AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	34
3	9	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	38
4	10	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	39
5	12	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	81
6	8	<b>MICHAEL BOLTON</b> ▲ THIS IS THE TIME — THE CHRISTMAS ALBUM COLUMBIA 67621 (10.98 EQ/17.98)		18
7	20	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	62
8	13	<b>VARIOUS ARTISTS</b> WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	7
9	15	<b>AMY GRANT</b> ▲ <sup>3</sup> A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	51
10	2	<b>SOUNDTRACK</b> ▲ <sup>3</sup> WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	62
11	6	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	230
12	17	<b>BARBRA STREISAND</b> ▲ <sup>4</sup> COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM	51
13	25	<b>JOHN DENVER &amp; THE MUPPETS</b> ▲ LASERLIGHT 12761 (3.98/6.98)	A CHRISTMAS TOGETHER	14
14	3	<b>METALLICA</b> ▲ <sup>10</sup> ELEKTRA 611137/EEG (10.98/16.98)	METALLICA	329
15	26	<b>VANESSA WILLIAMS</b> ● MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	12
16	7	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001*EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1080
17	14	<b>VARIOUS ARTISTS</b> ▲ <sup>7</sup> TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	123
18	11	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	277
19	46	<b>VARIOUS ARTISTS</b> ▲ <sup>7</sup> A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	63
20	4	<b>MASTER P</b> NO LIMIT 50696*/PRIORITY (10.98/16.98)	GHETTO'S TRYING TO KILL ME	4
21	—	<b>CROSBY/SINATRA/COLE</b> LASERLIGHT 15152 (3.98/6.98)	IT'S CHRISTMAS TIME	37
22	18	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA (NASHVILLE) 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	110
23	35	<b>KENNY ROGERS</b> MAGNATONE 108 (10.98/16.98)	THE GIFT	7
24	43	<b>JIMMY BUFFETT</b> ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	16
25	16	<b>ELTON JOHN</b> ▲ <sup>13</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	402
26	34	<b>WESTWIND ENSEMBLE</b> CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER BRENTWOOD 60353 (9.98/13.98)		7
27	39	<b>NEIL DIAMOND</b> ▲ COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM	44
28	—	<b>VARIOUS ARTISTS</b> INTER SOUND 1631 (5.98 CD)	NUTCRACKER CHRISTMAS	1
29	21	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	162
30	23	<b>NO DOUBT</b> ▲ <sup>8</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) [ES]	TRAGIC KINGDOM	100
31	—	<b>VINCE GUARALDI</b> FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS	26
32	—	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	4
33	44	<b>ELVIS PRESLEY</b> RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	15
34	22	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	371
35	—	<b>BING CROSBY</b> LASERLIGHT 15444 (3.98/6.98)	WHITE CHRISTMAS	17
36	—	<b>NAT KING COLE</b> ● CAPITOL 46318/EMI-CAPITOL (5.98/11.98)	THE CHRISTMAS SONG	45
37	—	<b>BOYZ II MEN</b> ▲ <sup>7</sup> MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	42
38	24	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	144
39	—	<b>VINCE GILL</b> ▲ MCA (NASHVILLE) 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	42
40	28	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	442
41	—	<b>REBA MCENTIRE</b> ▲ MCA (NASHVILLE) 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	15
42	30	<b>FLEETWOOD MAC</b> ▲ <sup>17</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	152
43	19	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	402
44	29	<b>ALANIS MORISSETTE</b> ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) [ES]	JAGGED LITTLE PILL	129
45	—	<b>THE CARPENTERS</b> ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT	49
46	—	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL (NASHVILLE) 98742/EMI-CAPITOL (7.98/11.98)	BEYOND THE SEASON	59
47	33	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> NETTWERK 18725/ARISTA (10.98/15.98) [ES]	FUMBLING TOWARDS ECSTASY	168
48	27	<b>JOHN DENVER</b> ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	182
49	—	<b>ELVIS PRESLEY</b> ▲ <sup>7</sup> RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM	34
50	—	<b>VARIOUS ARTISTS</b> ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	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. [ES] indicates past or present Heatsseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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BILLBOARD DECEMBER 13, 1997

WEEK	NEW	OF CHRISTMAS	ARTIST	TITLE	YEAR	PRICE
38	33	2	John Travolta Debra Winger	URBAN COWBOY	1980	PG 14.95
39	32	16	Farrah Fawcett	FARRAH FAWCETT: ALL OF ME	1997	NR 19.98
40	35	7	Ryan Jeffers	WARRIORS OF VIRTUE	1997	PG 19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

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## Web Sites Give Vids Promo Push



### 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 improviser 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 two-hour 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 one-year anniversary of 'Nashville' in April, I'm betting we will have doubled

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 prime-time 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 "Marinje") 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.

## 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."

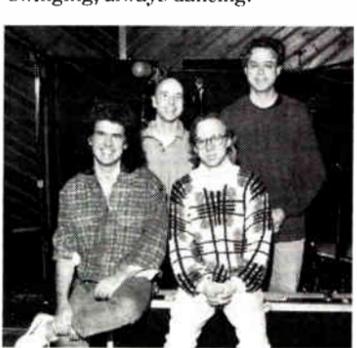
For the Verve album, due Feb. 24, Johnson came up with a cache of rootsy material specifically for Frisell and Metheny, who had never recorded together before. Frisell also contributed two characteristically bucolic tunes, and Metheny added another. The drummer for the sessions was Joey Baron, a longtime compatriot of both Frisell and Johnson.

"These guys can do so much in so many dimensions—from folksy 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 all-star 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 high-powered 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."

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**IN CASE YOU'RE WONDERING:** Hot 100 Singles Spotlight often gets E-mailed questions from chart watchers about various Billboard chart policies or changes. Since there are a couple anomalies that might wrinkle an eyebrow or two, I will try to anticipate a couple of your questions.

You are probably wondering why Janet Jackson's "Together Again" (Virgin) bows at No. 37 on Hot R&B Singles but is not on the Hot 100 this issue. In the past, if enough retail accounts broke street date to cause a single to appear on any Billboard sales chart, that title was also mandated to debut on the Hot 100 or Hot R&B Singles. In an effort to mitigate the sensitive issue of early scans forcing premature debuts, Billboard made a chart policy revision in March that allows a single to be held off the Hot 100 unless enough street-date violations occur to place the title on the Hot 100 Singles Sales list. In this case, "Together Again," which was scheduled to be in stores Dec. 2, scanned 1,900 pieces early to rank below the 75-position Hot 100 Singles Sales list. But it moved more than 700 pieces in the R&B core store panel to bow at No. 53 on the R&B Singles Sales list. If Jackson had debuted on the Hot 100 this issue, the single would have entered at No. 31. If she scans 50,000 units in her first full week of sales, "Together Again" will likely debut in the top 10. In 1995, her last single, "Runaway," moved 40,000 units in its first week.

If you have a keen eye, you'll notice that at No. 53, the Notorious B.I.G.'s single "Sky's The Limit," which debuted last issue, now reads "Going Back To Cali" (Bad Boy/Arista). Since the single is double-A-sided and both tracks appear below the top 75 of the Hot 100 Airplay list, Billboard policy states that the song with the most airplay will be considered the A-side. The second song will not be listed unless that song gets enough airplay to reach No. 75 on the Hot 100 Airplay chart. In this case, "Going Back To Cali" has 2.1 million listeners derived from airplay at 14 stations, while "Sky's The Limit" has only 415,000 listeners from airplay at seven stations. When the single debuted, "Sky's" had 265,000 audience impressions, and "Cali" had 118,000.

The imprint- and promotion-label listings of country singles now appear with "Nashville" in parentheses to indicate that Nashville-based sales staffs, rather than the same-named pop divisions, are working the product, as seen at Nos. 47, 58, 59, 77, 84, 86, and 95 (Billboard, Dec. 6). Also, as of last issue, singles from movies no longer are designated by movie title on the Hot 100 unless the film's name is part of the actual song title. At No. 27, Boyz II Men's "A Song For Mama" (Motown), and at No. 30, Dru Hill's "We're Not Making Love No More" (LaFace/Arista), are the latest Hot 100 entries from "Soul Food," bringing that soundtrack's tally up to four Hot 100 titles, the other two being Total's "What About Us" at No. 21 and Milestone's "I Care 'Bout You" at 37.

**IT IS THE SEASON:** With all the talk this year about the record industry suffering from a retail slump, it is encouraging to see that the holiday sales season kicked off with a bang. Of the 75 singles on the Hot 100 Singles Sales chart, 30 titles moved 15% more units during Thanksgiving week than in the prior week. Last issue, only the No. 1 title scanned more than 100,000 units; this issue, the top two singles reach that height. Singles at Nos. 5, 19, 29, 32, and 55 on the sales list each posted unit count gains in excess of 50%.

## ASIA TO SEE BLOSSOMING OF GERMANY'S BLÜMCHEN

(Continued from page 14)

same. That [German] cover of me was taken a year ago, and when you're doing the same thing day by day, things change."

Audiences in Asia got to know Wagner on her second promotional visit this year to the region in November, when she took in Hong Kong, Taiwan, Thailand, Singapore, and Indonesia.

The demands of the Asian media were different, notes Wagner. "In Asia they ask if they can ask a personal question," she says. "In Germany, they go ahead and ask it."

"Also, in Germany they are into the faster songs," notes Wagner. "On the Asian TV shows, they wanted more of the romantic songs. It meant I had a bit more breath left!"

Her rise in Germany over the last two years has been meteoric.

Blümchen was discovered at a party by producer Stani "Silence" Djukanovic, who, along with Arn "Paralyzer" Schluermann, worked on the debut single, "Herz An Herz" (Heart To Heart), in the Hamburg studios of peermusic. That peaked at No. 4 early in 1996 and sold 340,000 copies, according to edel. Follow-up singles "Kleiner Satellit (Piep, Piep)" and "Boomerang" went top 10, and her 1996 debut, "Herzfrequenz" (Heart-beat), has been certified gold, with more than 250,000 copies sold. (The album was released in Asia as "Heart-beat.")

In March, the artist received the nod for "top national artist of 1996" as well as music magazine Bravo's Golden Otto.

Her domestic success was followed by sales in Scandinavia and Eastern Europe. Sales of "Verliebt . . ." through licensees have reached 25,000 in Poland, 14,000 in Hungary, and 4,000 in the Czech Republic, according to edel.

"Verliebt . . ." was produced in Hamburg by Djukanovic and Schluermann, with co-writing from Frank Oberpichler and Ulf Krüger. The English-language "In Love . . ." was rerecorded by the same team as well as Axel Breitung at Hamburg's Bishop Audio; Breitung also produced Swiss Eurodance sensation DJ Bobo.

With these changes, her appeal to the youth market can go beyond the Eurodance market, says Michael Karnstedt, European president of peermusic, in whose Hamburg studios the Blümchen sound was created. He attributes the self-confident young woman's success to the fact that she has hit the right chord with the young generation. Says Karnstedt, "She is the little sister from next door who presents her songs with great credibility and appeal."

Adds edel owner Michael Haentjes, "Blümchen has such international artistic power that we're attempting to establish her as a top act not only in Asia but around the globe."

The Asian marketing of Blossom is just beginning, cautions SWAT's Watson, who reports sales of 10,000 units each in Japan and Taiwan to date; later release dates in territories where she did not tour means that sales are only beginning there.

### 'BETTER SUITED' NOW

Pee-wee Wenceslao, A&R manager for edel's licensee Alpha Records in the Philippines, says the current album is more suitable for the local market than her first album. "It has improved a lot, compared to [previous material]. The first impression is that there is no techno market here. She was originally packaged as a techno

artist, so there is a slight question mark on the success of the project."

Radio airplay and contests and press, rather than TV, will form the planks of Alpha's strategy when the label releases "In Love . . ." in mid-December.

The promotional tour has improved prospects in Singapore, says Form Records, edel's licensee there and in Malaysia. "After the promo tour, we feel we can do better," says Kenneth Ng, senior label executive at Form Singapore. "Some of the tracks are very beautiful, especially a ballad, 'Give Me More Time.' I think it's [also] an excellent video—I can see that in this video she has put a lot of effort to make this video very nice, and that will help."

Ng's colleague at Form Malaysia is finding the going more difficult. "We are trying to get the track on radio, but it's a pretty cold response," says Poh Cheng-piong, head of the international department at Form Malaysia. "It's a song with her repeating the same line over again, and it's so simple, people are not into that. They're into Euro stuff, but people would have liked this album five years ago. Now they want something different. It's very hard to get it playlisted; only unformatted stations will play it."

Because of the limited markets for singles in the region, labels can work one song through video on the local and regional TV channels and another on radio, says SWAT's Watson. The ballad "Give Me More Time" is being worked as a video, and "Key To Paradise" is being serviced to radio.

Notes Cheng-piong, "In Malaysia, for a video to get on air, you need some kind of success somewhere, the Malay chart or Billboard. It's frustrating—especially with new music, like for example dance music. It's so hard because they rely too much on the charts for programming."

In Taiwan, Blossom is off to a good start, says licensee What's Music, as her previous album sold more than 10,000 copies there, according to pro-

duction executive Woody Wu. "That's pretty good for a new artist in Taiwan," Wu says. What's Music is also the licensee in Hong Kong.

After seeing a spate of TV ads, retailers are reordering, adds Wu, who is looking to sell 20,000 units.

Among other licensees are Rock Records for Thailand, LG Soft in Korea, and Cipta Mitra Music in Indonesia.

### MUSIC VID BREAKTHROUGHS

While radio may prove hard to crack, the regions' music video channels are warming to the video.

Channel V manager of music programming Jeffrey Selamatu says the video for "Give Me More Time" is being introduced slowly to Asia through a themed show on the channel's Mandarin-language northern Asia beam, aimed at an influential bunch of tastemakers: Chinese teens.

"It makes a certain amount of sense for the northern [Chinese] beam," Selamatu says. "In India, they generally want something more uptempo."

Rather than enter general rotation immediately, the Blossom cut is being tested with a few spins on the more sporadic teen-show slot. "Blossom hasn't changed her look, but she's changed her sound, and she's done it in a way that's probably good for here," Selamatu says.

More video play will help expose the artist, says Alpha's Wenceslao. "MTV exposure will really help . . . It's like the bible for young people at the moment," he says.

Long-term, there are plans for a wider marketing for Blossom. Peermusic's Karnstedt claims Blümchen is only at the very beginning of a successful career. "The songs are all melodic and therefore appeal to a very broad target group of buyers," he says.

The artist couldn't agree more but notes, "I need a lot more time and practice before I try America or the U.K."

"Still," she adds, "I've got time."

## SHELF TALK

(Continued from page 71)

Mr. Freeze: Subzero," which arrives in stores March 17, priced at \$19.96. It carries a minimum advertised price of \$13.95.

The title was originally slated for a fourth-quarter release, but director of marketing Dan Capone says the animated program wasn't ready. "When you're dealing with animation, sometimes there are delays," he says.

Also, according to Capone, Warner didn't want to have the video compete with its other fourth-quarter titles, including "Batman & Robin," "Wild America," and "The Adventures of Pippi Longstocking." He says, "We didn't want to be soliciting two 'Batman' titles and wanted this title to have its own window. It's a lot better to position this as a pre-Easter title."

Regardless of the delay, Warner has lined up four promotion partners to warm up consumers and will include "Subzero" in the studio's yearlong 75th-anniversary promotion.

Consumer offers include a \$3 rebate with purchase of the video and Act II Microwave Popcorn. Act II will also include a free "Mr. Freeze" comic book in more than 1 million popcorn packages. An Act II free-standing insert in Sunday newspapers in March will advertise the rebate and offer.

"Subzero" purchasers can get the CD-ROM "Batman & Robin Cartoon

Maker" free with the additional purchase of a "Batman & Robin Activity Center" CD-ROM and \$4 off a "Batman" or "Superman" personalized storybook.

A savings book worth \$150 in savings off various Warner-related merchandise and a free box of Act II Microwave Popcorn are also included. Details and redemption forms for all the offers are included inside the video. The Warner TV network will run a watch-and-win promotion for the video at street date.

"Subzero" features the voices of Kevin Conroy and Efrem Zimbalist Jr. None of the stars from "Batman & Robin" the movie, which introduced Arnold Schwarzenegger as Mr. Freeze, appear in the video.

**LOVE CRUISE:** 20th Century Fox Home Entertainment is sailing with Norwegian Cruises to promote the latest installments of Fox's "Premiere Series" sell-through line.

Newly re-priced titles in the ongoing series include "One Fine Day," "Stealing Beauty," "The Brothers McMullen," and "She's The One." Each will be priced at \$14.98 starting Feb. 3. Consumers who purchase any of the videos will find an entry for a seven-day Caribbean cruise. All entries must be postmarked by May 3, and five winners will be chosen May 10.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	10	3	SOMETHING THAT WE DO	CLINT BLACK (RCA (NASHVILLE))	14	—	4	BARBIE GIRL	VELVA BLU (GROOVE/WAXWORKS)
2	1	5	DON'T STOP	NO AUTHORITY (MJJ/WORK)	15	11	3	THA HOP	KINSU (BLUNT/TVT)
3	—	1	DOIN' TIME	SUBLIME (GASOLINE ALLEY/MCA)	16	17	3	SAND AND WATER	BETH NIELSEN CHAPMAN (REPRISE)
4	—	1	SMACK MY BITCH UP	PRODIGY (XL MUTE/MAVERICK/WARNER BROS.)	17	25	3	LOVE OF MY LIFE	SAMMY KERSHAW (MERCURY (NASHVILLE))
5	2	8	RISE	VERONICA (H.O.L.A./ISLAND)	18	23	2	WHATEVER U WANT	LIGHTER SHADE OF BROWN (FEAT. DWYANE WIGGINS) (SPREEDSIDE/TMMP)
6	4	4	SHOWDOWN	E-SKI FEAT. MONTELL JORDAN (RELATIVITY)	19	20	23	EVEN FLOW	PEARL JAM (EPIC)
7	—	1	PLEASE	UZ (ISLAND)	20	—	1	WHAT IF I SAID	ANITA COOHAN (DUET WITH STEVE WARNER) (WARNER BROS. (NASHVILLE))
8	14	2	ONLY IF	ENYA (REPRISE)	21	22	4	MORE THAN EVERYTHING	RHETT AKINS (DECCA/MCA (NASHVILLE))
9	16	4	SAY YOU'LL STAY	KAI (HB/GEFFEN)	22	15	4	THE BREAKS	NAOANUN FEAT. KURTIS BLOW (REPRISE)
10	9	4	COME ON EILEEN	SAVE FERRIS (STARPOOL/EPIC)	23	—	1	AZ SIDE	NASTYBOY «CLICK» (NASTYBOY/GLASSNOTE/MERCURY)
11	8	7	WHAT IF I DO	MINDY MCCREARY (BNA/RCA (NASHVILLE))	24	—	1	WALKIN' ON THE SUN	SMACK (UNDER THE COVER)
12	12	8	YOU DON'T SEEM TO MISS ME	PATTY LOVELESS (EPIC)	25	13	9	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)
13	7	5	INFATUATION	LAURNEA (YAB YUM/EPIC)					

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

DECEMBER 13, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	10	*** No. 1 *** SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ <sup>10</sup> 10 weeks at No. 1	ELTON JOHN C.THOMAS,G.MARTIN (E.JOHN,B.TAUPIN)	1
2	3	3	26	HOW DO I LIVE ▲ <sup>2</sup>	LEANN RIMES C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	2
3	2	2	17	YOU MAKE ME WANNA... ▲	USHER J.DUPRI (J.DUPRI,M.SEAL,USHER)	2
4	4	5	7	MY BODY ●	LSG DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	4
5	8	10	7	FEEL SO GOOD ●	MASE D.ANGELETTE,S.COMBS (R.E.BELL,R.BELL,G.BROWN,R.MICKENS,C.SMITH,D.THOMAS,R.WESTFIELD,L.ORMER)	5
6	5	4	16	MY LOVE IS THE SHHH! ●	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J.BAKER,M.L.WILSON,J.YOUNG,T.POWELL,SAUCE,R.HOLIDAY)	4
7	7	7	5	SHOW ME LOVE	ROBYN D.POP,M.MARTIN (ROBYN,M.MARTIN)	7
8	6	6	14	TUBTHUMPING	CHUMBAWAMBA (D) (T) REPUBLIC 56146/JUNIVERSAL	6
9	10	15	3	I WILL COME TO YOU ●	HANSON S.LIRONI (I.HANSON,T.HANSON,Z.HANSON,B.MANN,C.WEIL)	9
10	25	—	2	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY D.ANGELETTE,S.COMBS (S.JACOBS,J.PHILLIPS,O.STYLES,C.WALLACE,K.JONES,S.COMBS,D.ANGELETTE)	10
11	9	9	16	ALL CRIED OUT ●	ALLURE FEATURING 112 M.CAREY,W.AFANASIEFF,M.ROONEY (FULL FORCE)	4
12	12	12	7	I DON'T WANT TO WAIT	PAULA COLE P.COLE (P.COLE)	12
13	14	13	11	THE ONE I GAVE MY HEART TO ●	AALIYAH G.ROCHE (D.WARREN)	9
14	13	11	55	FOOLISH GAMES/YOU WERE MEANT FOR ME ▲	JEWEL B.KEITH,P.COLLINS (JEWEL,S.POLTZ)	2
15	11	8	12	4 SEASONS OF LONELINESS ▲	BOYZ II MEN J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	1
16	16	17	15	BUTTA LOVE ●	NEXT KAY GEE,D.LIGHTY,L.ALEXANDER,PROF.T.(L.ALEXANDER,T.TOLBERT,R.L.HUGGAR,A.CLOWERS,D.LIGHTY)	16
17	26	—	2	TRULY MADLY DEEPLY	SAVAGE GARDEN C.FISHER (D.HAYES,D.JONES)	17
18	15	14	9	SOCK IT 2 ME ●	MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELL,S.HARRIS)	12
19	20	18	6	SPICE UP YOUR LIFE	SPICE GIRLS R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	18
20	17	16	25	QUIT PLAYING GAMES (WITH MY HEART) ▲	BACKSTREET BOYS M.MARTIN,K.LUNNIN (M.MARTIN,H.CRICHLOW)	2
21	19	20	16	WHAT ABOUT US ●	TOTAL TIMBALAND M.ELLIOTT (T.MOSLEY,M.ELLIOTT)	16
22	18	19	24	SEMI-CHARMED LIFE ●	THIRD EYE BLIND S.JENKINS (S.JENKINS)	4
*** Greatest Gainer/Airplay ***						
23	24	26	7	I DO	LISA LOEB J.PATINO,L.LOEB (L.LOEB)	23
24	21	21	11	CRIMINAL	FIONA APPLE A.SLATER (F.APPLE)	21
25	22	22	23	ALL FOR YOU	SISTER HAZEL P.EBERSOLD (K.BLOCK,SISTER HAZEL)	11
26	23	24	20	NO MONEY NO PROBLEMS ▲	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVE J.,S.COMBS (C.WALLACE,S.JORDAN,M.BETHA,B.EDWARDS,N.RODGERS)	1
*** Hot Shot Debut ***						
27	NEW	1	1	A SONG FOR MAMA	BOYZ II MEN BABYFACE (BABYFACE)	27
28	29	41	6	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM N.MORRIS (N.MORRIS)	28
29	27	23	15	BUILDING A MYSTERY	SARAH MCLACHLAN P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	13
30	NEW	1	1	WE'RE NOT MAKING LOVE NO MORE	DRU HILL BABYFACE,D.SIMMONS (BABYFACE)	30
31	36	—	2	HOW'S IT GOING TO BE	THIRD EYE BLIND S.JENKINS,E.VALENTINE,R.KLYCE (S.JENKINS,K.CADOGAN)	31
32	35	37	6	BREAKING ALL THE RULES	SHE MOVES THE BERMAN BROTHERS (C.BERMAN,F.BERMAN,J.COPLAN,M.DEXTER)	32
33	31	27	9	IF I COULD TEACH THE WORLD ●	BONE THUGS-N-HARMONY D.J.U-NEEK (BONE,D.J.U-NEEK)	27
34	30	25	14	HONEY ▲	MARIAH CAREY S.COMBS (THE UMMAS,STEWIE J. M. CAREY (M. CAREY'S COMBS,K.FARRED,S.JORDAN,S.HAGUE,B.ROBINSON,R.LARKINS,L.PRICE)	1
35	34	29	27	I'LL BE MISSING YOU ▲ <sup>3</sup>	PUFF DADDY & FAITH EVANS (FEATURING 112) S.COMBS,STEWIE J. (STING,T.GAITHER,F.EVANS)	1
36	39	39	10	HEAVEN	NU FLAVOR G.ST.CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS)	36
37	37	32	16	I CARE 'BOU YOU ●	MILESTONE BABYFACE (BABYFACE)	23
38	32	28	23	INVISIBLE MAN ●	98 DEGREES D.DEVILLER,S.HOISEIN (D.DEVILLER,S.HOISEIN,S.KIPNER)	12
39	33	30	18	2 BECOME 1 ●	SPICE GIRLS R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	4
40	38	36	23	SUNNY CAME HOME	SHAWN COLVIN J.LEVENTHAL (S.COLVIN,J.LEVENTHAL)	7
40	35	10	10	THEY LIKE IT SLOW	H-TOWN D.CONNER (D.CONNER,S.CONNER,D.JACKSON)	35
42	41	34	15	I MISS MY HOMIES	MASTER P FEATURING PIMP C AND THE SHOCKER M.O.B.,DICK.KLICK,ODELL (MASTER P,PIMP C,THE SHOCKER,J.JEFFERSON,C.SIMMONS)	25
43	47	47	16	NO TENGO DINERO	LOS UMBRELLOS K.BAGER,M.PFUNDHUELLER (M.HADJIDAKIS,A.AGAMI,R.BALMORIAN,J.BALMORIAN)	43
44	44	44	9	SO HELP ME GIRL	GARY BARLOW D.FOSTER (H.PERDEW,A.SPOONER)	44
44	28	31	3	THE MEMORY REMAINS	METALLICA B.ROCK,HETFIELD,U.LRICH (HETFIELD,U.LRICH)	28
46	43	33	12	EVERYTHING	MARY J. BLIGE J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,R.EI,H.NAKAMURA,T.BELL,L.CREED,J.BROWN,F.WESLEY)	24
47	42	38	10	LOVE GETS ME EVERY TIME ●	SHANIA TWAIN R.J.LANGE (S.TWAIN,R.J.LANGE)	25
48	NEW	1	1	LOLLIPOP (CANDYMAN)	AQUA J.JAM,DELGADO,S.RASTEO,C.NORREEN (S.RASTEO,C.NORREEN,L.NYSTROM,R.DIF,HARTMANN,LANGHOFF)	48
49	45	40	14	LEGEND OF A COWGIRL	IMANI COPPOLA M.MANGINI (I.COPPOLA,M.MANGINI,D.LEITCH)	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	46	42	55	BARELY BREATHING	DUNCAN SHEIK R.HINE (D.SHEIK)	16
51	52	57	6	AT THE BEGINNING	RICHARD MARX & DONNA LEWIS T.HORN (L.AHRENS,S.FLAHERTY)	51
52	55	64	3	NO, NO, NO	DESTINY'S CHILD W.JEAN,V.HERBERT,R.FUSARI (V.HERBERT,R.FUSARI,M.BROWN,C.GAINES)	52
*** Greatest Gainer/Sales ***						
53	60	—	2	GOING BACK TO CALI	THE NOTORIOUS B.I.G. EASY MO BEE (C.WALLACE,O.HARVEY,R.TROUTMAN)	53
54	49	52	16	BACKYARD BOOGIE	MACK 10 BOBCAT (D.ROLISON)	37
55	53	46	15	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE S.COMBS,P.LAWRENCE,STEWIE J.,S.COMBS,R.LAWRENCE,M.BETHA,K.PRICE,J.BROWN,S.JORDAN,G.MCKNIGHT	17
56	58	59	8	YOU'RE NOT ALONE	OLIVE R.TAYLOR-FIRTH,T.KELLETT (T.KELLETT,R.TAYLOR-FIRTH)	56
57	57	62	7	I'M NOT A PLAYER	BIG PUNISHER MINNESOTA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF)	57
58	54	54	11	VALENTINE	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D.SHEA (J.BRICKMAN,J.KUGELL)	50
59	66	—	2	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN R.J.LANGE (S.TWAIN,R.J.LANGE)	59
60	51	51	5	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE NAUGHTY BY NATURE (A.CRISS,K.GIST,V.BROWN)	51
61	59	56	20	COCO JAMBOO	MR. PRESIDENT K.MATTHIENEN (R.GAFFREY,K.MATTHIENEN,D.RENNALLS,R.MASTERS)	21
62	63	60	14	YOU LIGHT UP MY LIFE ●	LEANN RIMES W.C.RIMES,C.HOWARD,M.CURB (J.BROOKS)	34
63	NEW	1	1	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION WC,CRAZY TOONES (W.CALHOUN,K.GILLIAM)	63
64	56	55	11	LAST NIGHT'S LETTER	K-CI & JOJO L.STEWART (K.HAILEY,G.STEWART,L.STEWART)	46
65	65	69	6	ALL OF MY DAYS	CHANGING FACES (FEATURING JAY-Z) R.KELLY (R.KELLY)	65
66	67	71	6	KISS THE RAIN	BILLIE MYERS D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD)	66
67	71	—	2	32 FLAVORS	ALANA DAVIS E.TUTON (A.DIFRANCO)	67
68	61	61	7	SO GOOD	DAVINA DAVINA (DAVINA,LEWIS)	61
69	69	81	9	ONE MORE NIGHT	AMBER THE BERMAN BROTHERS (KAMA,A.CREMERS,F.BERMAN,CH.BERMAN)	69
70	62	53	10	TOO GONE, TOO LONG	EN VOGUE D.FOSTER (D.WARREN)	33
71	73	74	4	I'M AFRAID OF AMERICANS	DAVID BOWIE D.BOWIE (D.BOWIE,B.ENO)	71
72	72	77	4	L-L-LIES	DIANA KING A.MARVEL (D.KING,A.MARVEL,A.ROMAN)	72
73	NEW	1	1	I WONDER IF HEAVEN GOT A GHETTO	2PAC SOULSHOCK,KARLIN (T.SHAKUR,I.GOODMAN,M.MCDOWELL,R.TROUTMAN,L.TROUTMAN)	73
74	70	65	7	PHENOMENON	LL COOL J S.COMBS,R.LAWRENCE (J.T.SMITH,S.COMBS,R.LAWRENCE,S.MCKENNEY,W.WITHERS)	55
75	68	63	17	HAVE A LITTLE MERCY	4.O J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	46
76	NEW	1	1	TUCK ME IN	KIMBERLY SCOTT E.PHILLIPS (E.PHILLIPS)	76
77	77	76	9	THE REST OF MINE	TRACE ADKINS S.HENDRICKS (T.ADKINS,K.BEARD)	70
78	75	70	16	AROUND THE WORLD	DAFT PUNK T.BANGALTER,G. DE HOMEM-CHRISTO (T.BANGALTER,G. DE HOMEM-CHRISTO)	61
79	64	66	12	DON'T GO	LE CLICK FEATURING KAYO BRENNER,SARAF (G.A.SARAF,M.S.APPEGATE)	62
80	74	67	19	NEVER MAKE A PROMISE ●	DRU HILL D.SIMMONS (D.SIMMONS)	7
81	81	—	2	YOU KNOW MY STEEZ	GANG STARR DJ PREMIER (K.ELAM,C.MARTIN)	81
82	84	79	20	DO YOU LIKE THIS	ROME G.BAILLERGEAU,V.MERRITT (J.WOODS,V.MERRITT)	31
83	85	88	5	DON'T STOP THE MUSIC	PLAYA TIMBALAND (T.MOSLEY,B.BUSH,S.GARRETT,J.PEACOCK,S.STEWART)	82
84	93	—	2	I'M SO HAPPY I CAN'T STOP CRYING	TOBY KEITH WITH STING J.STROUD,T.KEITH (STING)	84
85	80	72	11	PLEASE	THE KINLEYS R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	67
86	NEW	1	1	WHAT IF	REBA MCENTIRE R.MCENTIRE,D.MALLOY (D.WARREN)	86
87	NEW	1	1	STILL WATERS (RUN DEEP)	BEE GEES H.PADGGHAM (B.GIBB,R.GIBB,M.GIBB)	87
88	78	75	13	AVENUES	REFUGEE CAMP ALL STARS FEATURING PRAS (WITH KY-MANI) PRAKAZREL (E.GRANT)	35
89	86	90	9	YOU'RE THE INSPIRATION	PETER CETERA FEATURING AZ YET D.HUFF,P.CETERA (P.CETERA,D.FOSTER)	77
90	76	78	6	BABY YOU KNOW	THE O'JAYS J.LITTLE III (J.LITTLE III,K.SWEAT,E.NICHOLAS)	76
91	NEW	1	1	DID I SHAVE MY LEGS FOR THIS?	DEANA CARTER C.FARREN (D.CARTER,R.HART)	91
92	NEW	1	1	MAN BEHIND THE MUSIC	QUEEN PEN FEATURING TEDDY RILEY T.RILEY (T.RILEY,L.WALTERS,T.GAITHER,M.SMITH,J.BROWN,C.BOBBITT,J.BROWN,B.BIRD)	92
93	NEW	1	1	UP & DOWN	BILLY LAWRENCE R.SMITH,TONE (K.GREENE,B.LAWRENCE,R.SMITH,S.BARNES)	93
94	83	87	4	IN HARM'S WAY	BEBE WINANS R.LAWRENCE (B.WINANS,R.LAWRENCE,M.BELL-BYARS)	83
95	96	93	4	YOU WALKED IN	LONESTAR D.COOK,W.WILSON (R.J.LANGE,B.ADAMS)	93
96	88	—	2	HOME	DEPECHE MODE T.SIMENON (M.L.GORE)	88
97	89	73	13	ON MY OWN	PEACH UNION PEACH UNION (P.GABRIEL,P.STATHAM,L.LAMB)	39
98	87	94	5	DJ KEEP PLAYIN' (GET YOUR MUSIC ON)	YVETTE MICHELE FULL FORCE (FULL FORCE,L.GEORGE III)	84
99	79	82	17	FREE	ULTRA NATE L.SPRINGSTEEN,J.CIAFONE (U.NATE,L.SPRINGSTEEN,J.CIAFONE)	75
100	92	92	4	BRIAN WILSON	BARENAKED LADIES G.MACKILLOP (S.PAGE)	92

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ●Videoclip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'TUBTHUMPING' and 'BREAKING ALL THE RULES'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for 20+ weeks.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title, including publisher and licensing information. Includes entries like '2 BECOME 1', '32 FLAVORS', and '4 SEASONS OF LONELINESS'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top-selling singles like 'MY LIGHT UP MY LIFE' and 'JUMPS DA BOOGIE'.

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 13, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1/Hot Shot Debut ***</b>		
1	NEW	1	1	GARTH BROOKS CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	1 week at No. 1 SEVENS	1
2	NEW	1	1	2PAC AMARU 41630/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2
3	2	—	2	CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	2
4	3	1	3	BARBRA STREISAND COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
5	1	—	2	METALLICA ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
6	6	6	12	LEANN RIMES <sup>2</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
7	5	2	4	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
8	8	7	10	CHUMBAWAMBA <sup>▲</sup> REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	6
9	11	8	4	SPICE GIRLS VIRGIN 45111 (11.98/17.98)	SPICEWORLD	8
10	7	—	2	HANSON MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN	7
11	4	—	2	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
12	13	9	11	MARIAH CAREY <sup>▲</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
13	9	5	5	MASE BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
				<b>*** Greatest Gainer ***</b>		
14	16	21	30	HANSON <sup>▲</sup> MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
15	NEW	1	1	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
16	14	10	39	MATCHBOX 20 <sup>▲</sup> LAVA/ATLANTIC 92721/AG (10.98/15.98) <sup>HS</sup>	YOURSELF OR SOMEONE LIKE YOU	5
17	15	11	12	AQUA <sup>▲</sup> MCA 11705 (10.98/16.98)	AQUARIUM	7
18	10	4	3	LSG EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
19	22	17	19	PUFF DADDY & THE FAMILY <sup>▲</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
20	25	—	2	KENNY G ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	20
21	17	12	15	FLEETWOOD MAC <sup>▲</sup> REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
22	21	16	94	JEWEL <sup>▲</sup> ATLANTIC 82700*/AG (10.98/15.98) <sup>HS</sup>	PIECES OF YOU	4
23	23	19	43	SPICE GIRLS <sup>▲</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
24	24	15	10	BOYZ II MEN <sup>▲</sup> MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
25	18	23	8	JANET <sup>▲</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
26	37	32	22	SOUNDTRACK <sup>▲</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
27	12	—	2	LED ZEPPELIN ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
28	NEW	1	1	SUBLIME GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
29	44	56	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE	29
30	29	27	16	BACKSTREET BOYS <sup>▲</sup> JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
31	NEW	1	1	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	31
32	27	26	14	TRISHA YEARWOOD <sup>▲</sup> MCA (NASHVILLE) 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
33	26	22	20	SMASH MOUTH <sup>●</sup> INTERSCOPE 90142 (8.98/12.98) <sup>HS</sup>	FUSH YU MANG	20
34	28	20	11	SOUNDTRACK <sup>▲</sup> LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
35	30	25	11	BROOKS & DUNN <sup>▲</sup> ARISTA (NASHVILLE) 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
36	34	29	11	USHER <sup>●</sup> LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
37	52	69	6	VARIOUS ARTISTS A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	37
38	38	33	23	SUGAR RAY <sup>▲</sup> LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
39	19	3	3	MYSTIKAL NO LIMIT 41620/JIVE (10.98/16.98) <sup>HS</sup>	UNPREDICTABLE	3
40	36	24	14	MASTER P <sup>▲</sup> NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
				<b>*** Pacesetter ***</b>		
41	76	156	4	SOUNDTRACK <sup>●</sup> ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
42	47	45	20	SARAH MCLACHLAN <sup>▲</sup> ARISTA 18970 (10.98/16.98)	SURFACING	2
43	33	—	2	JOHN MELLENCAMP MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO (1978-1997)	33
44	39	40	12	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
45	50	44	26	TIM MCGRAW <sup>▲</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	2
46	53	46	64	FIONA APPLE <sup>▲</sup> CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <sup>HS</sup>	TIDAL	15
47	40	38	4	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	38
48	66	75	7	JIM BRICKMAN WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	48
49	43	31	9	THE ROLLING STONES <sup>▲</sup> VIRGIN 44712* (11.98/17.98)	BRIDGES TO BABYLON	3
50	48	30	5	DAVE MATTHEWS BAND BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
51	41	42	3	ENYA REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	41
52	32	14	4	RAKIM UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	31	13	3	OZZY OSBOURNE EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
54	57	52	4	VARIOUS ARTISTS SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
55	35	18	4	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
56	54	51	74	THE WALLFLOWERS <sup>▲</sup> INTERSCOPE 90055 (10.98/16.98) <sup>HS</sup>	BRINGING DOWN THE HORSE	4
57	49	37	11	BUSTA RHYMES <sup>▲</sup> ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
58	20	—	2	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	20
59	51	41	7	LL COOL J <sup>●</sup> DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
60	55	49	5	VARIOUS ARTISTS ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
61	59	50	22	PRODIGY <sup>▲</sup> XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
62	63	57	73	LEANN RIMES <sup>▲</sup> CURB 77821 (10.98/15.98)	BLUE	3
63	45	28	6	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
64	95	143	3	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	64
65	42	—	2	PAUL SIMON WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
66	73	61	11	JARS OF CLAY <sup>●</sup> ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
67	67	55	70	SUBLIME <sup>▲</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
68	61	54	7	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
69	71	58	32	GEORGE STRAIT <sup>▲</sup> MCA (NASHVILLE) 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
70	75	72	33	SAVAGE GARDEN <sup>●</sup> COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
71	69	73	5	SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	69
72	74	63	34	THIRD EYE BLIND <sup>●</sup> ELEKTRA 62012/EEG (10.98/16.98) <sup>HS</sup>	THIRD EYE BLIND	38
73	56	36	3	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
74	46	39	4	MICHAEL BOLTON COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
75	65	66	90	CELINE DION <sup>▲</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
76	60	60	7	JOHN MICHAEL MONTGOMERY <sup>●</sup> ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
77	58	35	3	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
78	82	76	64	DEANA CARTER <sup>▲</sup> CAPITOL (NASHVILLE) 37514 (10.98/15.98) <sup>HS</sup>	DID I SHAVE MY LEGS FOR THIS?	10
79	64	59	14	DAYS OF THE NEW <sup>●</sup> OUTPOST 30004/GEFFEN (B.98/12.98) <sup>HS</sup>	DAYS OF THE NEW	54
80	91	102	37	THE NOTORIOUS B.I.G. <sup>▲</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
81	79	65	27	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION <sup>▲</sup> B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
82	87	81	55	SOUNDTRACK <sup>▲</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
83	80	71	12	AMY GRANT A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
84	89	74	10	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
85	104	88	6	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	85
86	78	62	14	OASIS <sup>▲</sup> EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
87	83	70	18	BONE THUGS-N-HARMONY <sup>▲</sup> RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
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	JAMIROQUAI <sup>▲</sup> 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 COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
94	88	83	9	THE VERVE VCH/UT 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-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	96
97	102	77	31	VARIOUS ARTISTS <sup>▲</sup> VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
98	108	95	38	THE MIGHTY MIGHTY BOSSTONES <sup>▲</sup> 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 <sup>▲</sup> ISLAND 524306 (10.98/16.98) <sup>HS</sup>	DRU HILL	23
101	93	87	32	MARY J. BLIGE <sup>▲</sup> MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
102	NEW	1	1	MARILYN MANSON NOTHING 95017/INTERSCOPE (6.98 CD)	REMIX & REPENT	102
103	117	109	28	SISTER HAZEL <sup>●</sup> UNIVERSAL 53030 (10.98/15.98) <sup>HS</sup>	SOMEWHERE MORE FAMILIAR	47
104	107	111	23	ROBYN RCA 67477 (10.98/16.98) <sup>HS</sup>	ROBYN IS HERE	104
105	70	47	8	SOUNDTRACK <sup>▲</sup> DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
106	NEW	1	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

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
108	101	104	9	CREED	WIND-UP 13049 (10.98/15.98) <b>HS</b>	MY OWN PRISON 93
109	160	185	3	VARIOUS ARTISTS	WINDHAM HILL 11233 (10.98/16.98)	CELTIC CHRISTMAS III 109
110	62	34	3	LUNIZ	NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK 34
111	85	86	6	WYONONNA	CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE 38
112	109	96	28	FOO FIGHTERS	ROSWELL 55832/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE 10
113	127	121	37	AEROSMITH	COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES 1
114	99	—	2	AUDIO ADRENALINE	FOREFRONT 25182 (10.98/15.98)	SOME KIND OF ZOMBIE 99
115	131	125	83	DAVE MATTHEWS BAND	RCA 66904 (10.98/16.98)	CRASH 2
116	122	120	32	BOB CARLISLE	DIADEM 41613/JIVE (10.98/16.98) <b>HS</b>	BUTTERFLY KISSES (SHADES OF GRACE) 1
117	110	91	4	SAMMY KERSHAW	MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE 91
118	105	80	9	BOB DYLAN	COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND 10
119	111	103	20	MISSY "MISDEMEANOR" ELLIOTT	EASTWEST 62062/EEG (10.98/16.98)	SUPA DUPA FLY 3
120	100	90	3	LISA LOEB	GEFFEN 25141 (10.98/16.98)	FIRECRACKER 90
121	124	117	9	LOREENA MCKENITT	WARNER BROS. 46719 (10.98/16.98)	THE BOOK OF SECRETS 60
122	118	106	35	TONIC	POLYDOR 531042/A&M (10.98/16.98) <b>HS</b>	LEMON PARADE 28
123	125	126	57	ALAN JACKSON	ARISTA (NASHVILLE) 18813 (10.98/16.98)	EVERYTHING I LOVE 12
124	116	94	23	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	RUFFHOUSE 67974/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 16
125	NEW ▶	1	1	STING & THE POLICE	A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE 125
126	120	129	14	COLLIN RAYE	EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS 33
127	NEW ▶	1	1	VARIOUS ARTISTS	TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98 127
128	112	98	9	LUTHER VANDROSS	LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 44
129	121	113	33	SOUNDTRACK	EMI LATIN 55535 (10.98/16.98)	SELENA 7
130	106	78	6	SALT-N-PEPA	RED ANT/LONDON 828959/ISLAND (10.98/17.98)	BRAND NEW 37
131	119	107	43	PAULA COLE	IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	THIS FIRE 33
132	96	68	5	THE CURE	FICTION/ELEKTRA 62117/EEG (10.98/16.98)	GALORE: THE SINGLES 1987-1997 32
133	130	142	30	MEREDITH BROOKS	CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES 22
134	128	128	18	CLINT BLACK	RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS 43
135	137	139	42	LEANN RIMES	CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS 1
136	114	84	6	SOUNDTRACK	CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS 84
137	132	123	9	PATTY LOVELESS	EPIC (NASHVILLE) 67997/SONY (NASHVILLE) (10.98 EQ/16.98)	LONG STRETCH OF LONESOME 68
138	159	149	17	311	CAPRICORN 536181/MERCURY (8.98 EQ/17.98)	TRANSISTOR 4
139	NEW ▶	1	1	VARIOUS ARTISTS	WINDHAM HILL 11220 (10.98/16.98)	A WINTER'S SOLSTICE VI 139
140	149	138	24	SOUNDTRACK	WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING 14
141	135	130	20	MICHAEL PETERSON	REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) <b>HS</b>	MICHAEL PETERSON 115
142	151	148	10	BRYAN WHITE	ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE 41
143	166	157	12	BLINK 182	CARGO 11624/MCA (8.98/12.98) <b>HS</b>	DUDE RANCH 135
144	115	141	78	METALLICA	ELEKTRA 61923/EEG (10.98/16.98)	LOAD 1
145	136	134	58	ELTON JOHN	MCA 11481 (10.98/16.98)	LOVE SONGS 24
146	86	—	2	CHICO DEBARGE	KEDAR 53088/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE 86
147	113	105	4	MINDY MCCREADY	BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT 83
148	126	144	11	JON B. YAB YUM	550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX 121
149	143	133	76	BECK	OGC 24823/GEFFEN (10.98/16.98)	ODELAY 16
150	168	180	3	BARNEY	BARNEY PUBLISHING 9517 (8.98/11.98)	HAPPY HOLIDAYS, LOVE BARNEY 150
151	NEW ▶	1	1	YES	YES:BEYOND MUSIC 3074/TOMMY BOY (10.98/15.98)	OPEN YOUR EYES 151
152	133	124	18	JOE	JIVE 41603 (11.98/16.98)	ALL THAT I AM 13
153	158	150	10	BRIAN MCKNIGHT	MERCURY 536215 (10.98 EQ/16.98)	ANYTIME 39

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IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
154	181	161	11	ADAM SANDLER	WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME? 18
155	NEW ▶	1	1	JOHN DENVER	RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS 155
156	182	—	2	MARCY PLAYGROUND	CAPITOL 53569 (6.98/9.98) <b>HS</b>	MARCY PLAYGROUND 156
157	155	146	24	K-CI & JOJO	MCA 11613 (10.98/16.98)	LOVE ALWAYS 24
158	183	48	3	MARK & BRIAN	OGGIO 86957/NAVARRE (15.98 CD)	YOU HAD TO BE THERE! 48
159	138	93	42	ERYKAH BADU	KEDAR 53027/UNIVERSAL (10.98/15.98)	BADUIZM 2
160	156	168	10	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY (9.98 EQ/14.98) <b>HS</b>	ME ESTOY ENAMORANDO 125
161	139	116	14	VARIOUS ARTISTS	ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998 46
162	170	162	15	ALLURE	TRACK MASTERS/CRAVE 67848/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE 108
163	147	122	5	H-TOWN	RELATIVITY 1596 (10.98/15.98)	LADIES EDITION 53
164	154	145	8	KENNY WAYNE SHEPHERD BAND	REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS... 74
165	148	140	4	RICHARD MARX	CAPITOL 21914 (10.98/16.98)	GREATEST HITS 140
166	152	127	10	THE SUNDAYS	OGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE 33
167	172	151	26	WU-TANG CLAN	LOUD 66905/RCA (19.98/24.98)	WU-TANG FOREVER 1
168	165	152	25	NEAL MCCOY	ATLANTIC (NASHVILLE) 83011/AG (10.98/16.98)	GREATEST HITS 55
169	129	99	4	SOUNDGARDEN	A&M 540833 (10.98/17.98)	A-SIDES 63
170	186	197	3	RAY BOLTZ	WORD 68512/EPIC (10.98 EQ/16.98) <b>HS</b>	A CHRISTMAS ALBUM 170
171	176	159	43	SQUIRREL NUT ZIPPERS	MAMMOTH 0137 (10.98/16.98) <b>HS</b>	HOT 27
172	144	—	2	SOUNDTRACK	WALT DISNEY 60948 (9.98/15.98)	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS 144
173	150	119	9	PORTISHEAD	GO! BEAT 539189/LONDON (10.98/16.98)	PORTISHEAD 21
174	140	115	11	MACK 10	PRIORITY 50675 (10.98/16.98)	BASED ON A TRUE STORY 14
175	167	154	61	TOOL	FREEWORLD 31087 (10.98/16.98)	AENIMA 2
176	178	163	5	NEAL MCCOY	ATLANTIC (NASHVILLE) 83057/AG (10.98/16.98)	BE GOOD AT IT 135
177	175	170	76	TONI BRAXTON	LAFACE 26020/ARISTA (10.98/16.98)	SECRETS 2
178	NEW ▶	1	1	SOUNDTRACK	MALPASO 46829/WARNER BROS. (10.98/17.98)	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL 178
179	171	166	22	RADIOHEAD	CAPITOL 55229 (10.98/15.98)	OK COMPUTER 21
180	162	108	5	PHISH	ELEKTRA 62121/EEG (10.98/16.98)	SLIP STITCH AND PASS 17
181	90	—	2	AC/DC	EASTWEST 62119/EEG (6.98 CD)	BONFIRE 90
182	NEW ▶	1	1	VARIOUS ARTISTS	FOREFRONT 25183 (10.98/15.98)	WWJD 182
183	153	131	4	MARC ANTHONY	RMM 82156 (9.98/14.98)	CONTRA LA CORRIENTE 74
184	179	153	18	SOUNDTRACK	IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM 7
185	146	147	7	JOHN DENVER	LEGACY 65183 (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE 52
186	200	—	2	ORIGINAL BROADWAY CAST	WALT DISNEY 60802 (11.98/17.98)	THE LION KING 186
187	177	167	5	BEBE WINANS	ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS 125
188	RE-ENTRY	9	9	DC TALK	FOREFRONT 25184 (10.98/15.98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW 109
189	RE-ENTRY	18	18	PAUL MCCARTNEY	MPL 56500/CAPITOL (10.98/16.98)	FLAMING PIE 2
190	199	200	14	YANNI	PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI 42
191	188	171	16	LUIS MIGUEL	WEA LATINA 19798 (9.98/15.98)	ROMANCES 14
192	157	118	5	DEFTONES	MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR 29
193	174	158	10	JACKSON BROWNE	ELEKTRA 62111/EEG (10.98/16.98)	THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE 47
194	189	174	41	LIVE	RADIOACTIVE 11590/MCA (10.98/16.98)	SECRET SAMADHI 1
195	161	136	4	VARIOUS ARTISTS	POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2 136
196	198	183	21	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA 86
197	134	165	8	THE JERKY BOYS	RATCHET 536357/MERCURY (10.98 EQ/16.98)	THE JERKY BOYS 4 63
198	145	135	10	EPMD	DEF JAM 536389/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS 16
199	184	155	3	SANDI PATTY	WORD 68583/EPIC (10.98 EQ/16.98) <b>HS</b>	ARTIST OF MY SOUL 155
200	185	172	9	THE KINLEYS	EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME 153

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 2 311 138	Brooks & Dunn 35 Garth Brooks 1 Meredith Brooks 133 Jackson Browne 193 Bush 73 Busta Rhymes 57	EPMD 19B NAS Escobar, Foxy Brown, AZ And Nature 63 Everclear 90 Alejandro Fernandez 160 Fleetwood Mac 21 Foo Fighters 112	Joe 152 Billy Joel 89 Elton John B4, 145 K-Ci & Jojo 157 Sammy Kershaw 117 B.B. King 99 The Kinleys 200	Lila McCann 196 Paul McCartney 189 Neal McCoy 16B, 176 Mindy McCready 147 Tim McGraw 45 Lorena McKennitt 121 Brian McKnight 153 Sarah McLachlan 42 John Mellencamp 43 Adam Sandler 154 Savage Garden 70 Kenny Wayne Shepherd Band 164 Paul Simon 65 Sister Hazel 103 Smash Mouth 33 Soundgarden 169 Mystikal 39 The Notorious B.I.G. 80	Puff Daddy & The Family 19 Radiohead 179 Rakim 52 Collin Rime 126 LeAnn Rimes 6, 62, 135 Robyn 104 The Rolling Stones 49 Salt-N-Pepa 130 Adam Sandler 154 Savage Garden 70 Kenny Wayne Shepherd Band 164 Paul Simon 65 Sister Hazel 103 Smash Mouth 33 Soundgarden 169 SOUNDTRACK Anastasia 41 Beauty And The Beast: The Enchanted Christmas 172 Boogie Nights 136 Gang Related — The Soundtrack 105 Men In Black — The Album 26 Midnight In The Garden Of Good And Evil 178	Mortal Kombat: Annihilation 71 My Best Friend's Wedding 140 Selena 129 Soul Food 34 Space Jam B2 Spawn — The Album 184 Spice Girls 9, 23 Squirrel Nut Zippers 171 Sting & The Police 125 George Strait 69 Barbra Streisand 4 Sublime 2B, 67 Sugar Ray 38 The Sundays 166 Third Eye Blind 72 Timbaland And Magoo 77 Tonic 122 Tool 175 Shania Twain 7 Usher 36 Luther Vandross 128 VARIOUS ARTISTS Celtic Christmas III 109 Club Mix '98 93 A Country Superstar Christmas 96	ESPN Presents: Jock Jams Volume 3 44 In The Beginning...There Was Rap 15 MTV Party To Go 9B 127 Pure Disco 2 195 Pure Moods 97 Superstar Christmas 64 Ultimate Dance Party 1998 60 Ultimate Hip Hop Party 1998 161 A Very Special Christmas 3 37 A Winter's Solstice VI 139 Wow-1998: The Year's 30 Top Christian Artists And Songs 54 WWJD 182 The Verve 94 The Wallflowers 56 Bryan White 142 Will Smith 31 BeBe Winans 187 Wu Tang Clan 167 Wynonna 111 Yanni 47, 190 Trisha Yearwood 32 Yes 151
Jon B. 14B Babyface 106 Backstreet Boys 30 Erykah Badu 11, 159 Barney 150 Beck 149 Clint Black 134 Mary J. Blige 101 Blink 182 143 Michael Bolton 74 Ray Boltz 170 Bone Thugs-N-Harmony 87 Boyz II Men 24 Toni Braxton 177 Jim Brickman 48	Days Of The New 79 dc Talk 188 Chico DeBarge 146 Deftones 192 John Denver 155, 185 Celine Dion 3, 75 Dru Hill 100 Bob Dylan 118 Missy "Misdemeanor" Elliott 119 Enya 51	Kenny G 20 God's Property From Kirk Franklin's Nu Nation 81 Amy Grant B3 Green Day 6B Hanson 10, 14 Luniz 110 Alan Jackson 123 Jamiroquai 17 Jane's Addiction 95 Janet 25 Jars Of Clay 66 Jay-Z 55 Wyclef Jean Featuring Refugee Allstars 124 The Jerky Boys 197 Jewel 22	Mack 10 174 Mannheim Steamroller 29 Marcy Playground 156 Marilyn Manson 102 Mark & Brian 158 Richard Marx 165 Mase 13 Master P 40 Malchob 20 16 Dave Matthews Band 50, 115 Martina McBride 92	Oasis 86 ORIGINAL BROADWAY CAST The Lion King 186 Ozzy Osbourne 53 Sandi Patty 199 Michael Peterson 141 Phish 180 Portishead 173 Prodigy 61			

## TEJANO MARKET HITS CREATIVE, COMMERCIAL LULL

(Continued from page 5)

an estimated \$20 million two years ago, when the Tejano genre peaked.

"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 Alejandro 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

PD J.D. "Bo Leo" Gonzalez calls a "mainstream Tejano" format, the station dropped in the last ratings to No. 5 in the 12-plus demo.

"One of the best things that ever 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 re-entrants, 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 Saldivar 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.

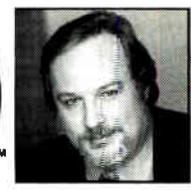
"The Tejano market sales situation," says Béhar, "is analogous to Michael Jackson selling 25 million copies of 'Thriller' and 14 million of 'Bad.' Who would not love to have those figures, but it is [similar to how] Jackson flattened out. So, too, has the Tejano market. It is still a viable market, but 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 KNDL-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."

## BETWEEN THE BULLETS



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 second-largest 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.

**RUNNER-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 single-disc 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.

**COMING 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.

**MEETING 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.

## M2 SIGNS CABLE DEAL

(Continued from page 10)

iously waiting for M2 to finally be on cable," says Reprise VP of video promotion (U.S.) Wendy Griffiths. "I've heard many people say M2 is what MTV should be—a network that shows nothing but music."

In addition to its music video programming, M2 will feature local programming through three affiliate breaks per hour, with concert updates and information on the local music scene. M2 also offers interactive capabilities via computers equipped with Intel's InterCast technology.

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 segments and the interactive element."

Offering cash incentives to cable companies has been a popular method for new networks to get on cable systems. 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.

M2 premiered on satellite systems Aug. 1, 1996, and remains a commercial-free network. MTV has been active in promoting M2 by showing blocks of M2 programming on MTV.

The news about M2's cable debut comes less than a week after MTV Networks 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 separate network in addition to being offered as part of the Suite.

## 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.

Among 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 elecontra

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 from bedroom setups turning out several hundred tapes to mini CD manufacturing plants spewing forth thousands monthly.



BROWN

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 Aval-

on 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."



DAJAE

Cajual recording artist Dajae disagrees. "It reduces the stature of the entire dance community, and it 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-you-can'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

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 cross-promotions 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 Phono-

graphic 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 yet 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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## 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.

## 1998 Edition Of 'Music To My Ears' Book Hits Stores

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.

The expanded new 1998 trade paper edition of "Music To My Ears," which hits 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 columns by White, 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."

Indeed, the book's collected sagas have drawn strong international praise:

• "Their succinct slice-of-life stories capture exact moments in the musicians' careers. 'Music's profiles live and breathe on their own—they feel like conversation between you and the musicians." — *Omoronke Idowu, VIBE*

• "There's something heartening in White's commitment to treating music as more than product, and something grand about his willingness to wax poetical when the spirit damn well takes him." — *Paul Du Noyer, MOJO*

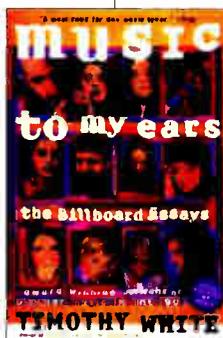
• "Clearly Billboard editor and Beach Boys/Marley biographer White writes beautifully. Enormously sensitive." — *Rob Kemp, TIME OUT New York*

• "Billboard columnist Timothy White's 'Music To My Ears' is a fascinating collection of interviews." — *Jae-Ha Kim, CHICAGO SUN-TIMES*

• "This rich and varied collection of essays is a riveting must for every music lover's bookshelf." — *Tina Pohlman, SWING*

Winner of the ASCAP-Deems Taylor Award for excellence in music journalism, "Music To My Ears: The Billboard Essays—Portraits of Popular Music In The '90s" is published by Henry Holt & Company in the U.S. and Fitzhenry & Whiteside Ltd. in Canada and is available in book stores everywhere for holiday gift-giving.

Or order a copy online at [www.billboard.com](http://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."

**LIVE 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.

**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 former features Kim Cooper, and the latter features Suzanne Palmer.

**IN 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.

**TIE TWO ON:** Jewel and Duncan Sheik go into a three-way 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 56-week 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.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 11/30/97

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	625,604,000	667,037,000 (UP 6.6%)
ALBUMS	516,199,000	544,211,000 (UP 5.4%)
SINGLES	109,405,000	122,826,000 (UP 12.3%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	371,280,000	416,629,000 (UP 12.2%)
CASSETTE	143,585,000	126,245,000 (DN 12.1%)
OTHER	1,334,000	1,274,000 (DN 4.5%)

### OVERALL UNIT SALES THIS WEEK

20,528,000

### LAST WEEK

16,142,000

### CHANGE

UP 27.2%

### THIS WEEK 1996

17,655,000

### CHANGE

UP 16.3%

### ALBUM SALES THIS WEEK

18,175,000

### LAST WEEK

14,026,000

### CHANGE

UP 29.6%

### THIS WEEK 1996

15,209,000

### CHANGE

UP 19.5%

### SINGLES SALES THIS WEEK

2,353,000

### LAST WEEK

2,116,000

### CHANGE

UP 11.2%

### THIS WEEK 1996

2,446,000

### CHANGE

DOWN 3.8%

### DISTRIBUTORS' MARKET SHARE (13/97-1/30/97)

	WEA	INDIES	SONY	PGD	BMG	EMD	UNIVERSAL
TOTAL ALBUMS	18.4%	16.7%	14.3%	13.2%	13.0%	12.9%	11.6%
CURRENT ALBUMS	17.7%	14.0%	13.9%	12.8%	14.9%	13.6%	13.1%
TOTAL SINGLES	26.6%	7.9%	8.8%	18.5%	26.1%	7.2%	4.8%

ROUNDED FIGURES

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



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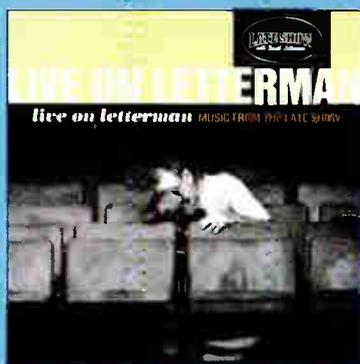
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