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AIRWAVES



Donny Osmond  
 Is In Spotlight  
 Again With  
 Holiday  
 Album, EP

PAGE 96

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 20, 1997

## Japanese Label Avex Undergoes Reorganization

BY STEVE McCLURE

TOKYO—Avex, the indie label that in its 10-year history has become one of Japan's top three record companies, has announced a major reorganization as it prepares for a series of big releases early next year and gears up for its fall 1998 stock market debut.

"We need to prevent 'big-company disease,'" says Avex chairman Tom Yoda, noting that the Avex group of companies now employs 500 people.

The biggest change at Avex will have the company's existing four-division structure slimmed to two: administration and business operations.

Avex's international division has been merged into the business operations division's international repertoire. (Continued on page 109)

## Western Music Thrives As Niche Genre

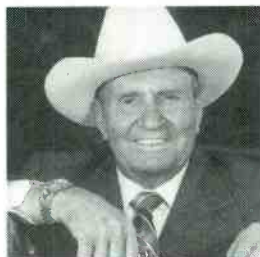
### Alternative Retail, Grass-Roots Marketing Spur Sales

BY DEBORAH EVANS PRICE

NASHVILLE—Mention the term "western music," and many people automatically link it with country, as in the antiquated phrase "country & western." Though the two genres do share rural roots, today's western music is a thriving niche market that is far removed from its country cousin.

Michael Martin Murphey, Riders In The Sky, Red Steagall, Trudy Fair, Don Edwards, Sons Of The San Joaquin, Ian Tyson, and other western acts are finding their music buoyed by alternative retail outlets, a strong live music scene, film exposure, and grass-roots marketing (see story, page 101). Even up-and-coming acts like R.W. Hampton, the Hays County Gals, Randy

Huston, Chuck Milner, and the Gillette Brothers are finding a bright future in the growing genre, primarily through



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## RMM's Anthony Builds Base For Int'l Career

BY JOHN LANNERT

As he prepares to expand his steadily rising thespian profile via his star-



ANTHONY

ring role in Paul Simon's upcoming Broadway musical "The Capeman," Marc Anthony also is laying the (Continued on page 108)

## RETAIL TRACK

Blockbuster Said To Be 'Shopping' Its Music Biz

PAGE 84

music.

Further adding to the interest, on March 24 MCA Nashville will release the soundtrack to "The Horse Whisperer," which hits theaters in May. Don Edwards plays the Robert Redford character's sidekick, Smokey, and will also perform in the movie. Scott O'Malley, co-owner of the Colorado Springs, Colo.-based Western Jubilee Recording Co., for which Edwards records, says it will be a boost for both Edwards and western music in general.

"As far as the big picture, there is no downside to it," he says. "You never know what doors it could open. It will be great visibility."

Vickie Mullen, owner of Hitching Post Supply, a Snohomish, Wash.- (Continued on page 101)

## New Alliance CEO To Refocus On Core Biz

BY ED CHRISTMAN

NEW YORK—With the completion of a business plan, Alliance Entertainment Corp. is aiming to re-emerge from the Chapter 11 process by the middle of next year.

That's the word from Eric Weisman, the company's newly named president/CEO. Weisman, who has been COO since July, and before that senior VP of business development, replaces Al Teller, who is stepping down from day-to-day operations as of Jan. 1 but will remain as chairman of the company's board of directors (Billboard Bulletin, Dec. 10).

(Continued on page 105)

## Sales Spikes Expected For Stars Of Billboard Awards

BY CRAIG ROSEN

LAS VEGAS—LeAnn Rimes, who nabbed the most honors at the 1997 Billboard Music Awards, is also likely to be the big winner at retail



RIMES

this week, thanks in part to the exposure she received on the show, broadcast live Dec. 8 on Fox from the MGM Grand Garden Arena here.

In addition, other multiple award-

winners—Toni Braxton, Spice Girls, Elton John, Dru Hill, and Puff Daddy—and the diverse lineup of performers are primed to experience a bump at the register, retailers say.

"LeAnn Rimes won multiple



BRAXTON

awards, and she performed," says Al Wilson, senior VP of merchandising for the 90-store, Milford, Mass.-based Strawberries chain, a division (Continued on page 14)



## Warner, Reprise N'ville Split Saporiti, Mayne To Head Labels

BY CHET FLIPPO

NASHVILLE—Citing the increasing independence of Warner and Reprise and the need to give each label its own focus, Warner/Reprise Nashville president Jim Ed Norman announced

the separation of the two labels Dec. 4. Norman appointed senior VP/GMs for the Warner Bros. Nashville and Reprise Records Nashville labels and says that each label will now have its own marketing department.

Separate promotion departments and artist rosters were established for each label two years ago. Reprise continues its radio promotion partnership with Giant Records, known as the Giant/Reprise Promotion Collective.

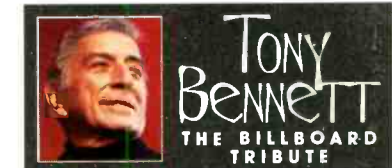
Bill Mayne, formerly senior VP of promotion for Warner/Reprise, was

named senior VP/GM of Reprise. Former Warner/Reprise senior VP of marketing Bob Saporiti is now senior VP/GM of Warner Bros. Both will report to Norman and to Warner/Reprise

## NEWS ANALYSIS

executive VP Eddie Reeves, who formerly held additional duties as Warner/Reprise Nashville GM. Norman says other executive appointments are forthcoming (Billboard Bulletin, Dec. 5).

(Continued on page 14)



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SOUND OF THE CITIES  
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 SEE PAGE 71

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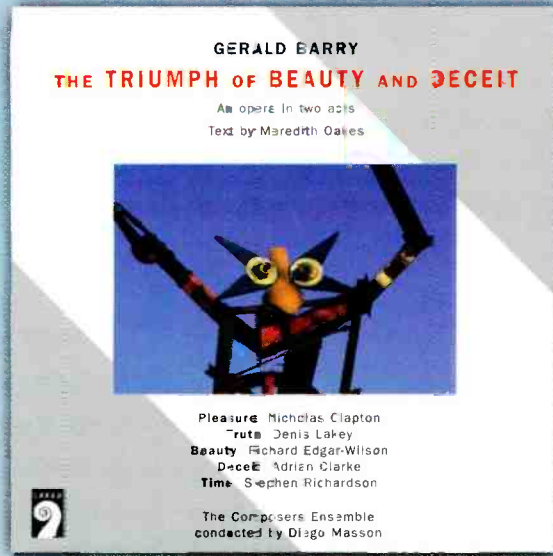
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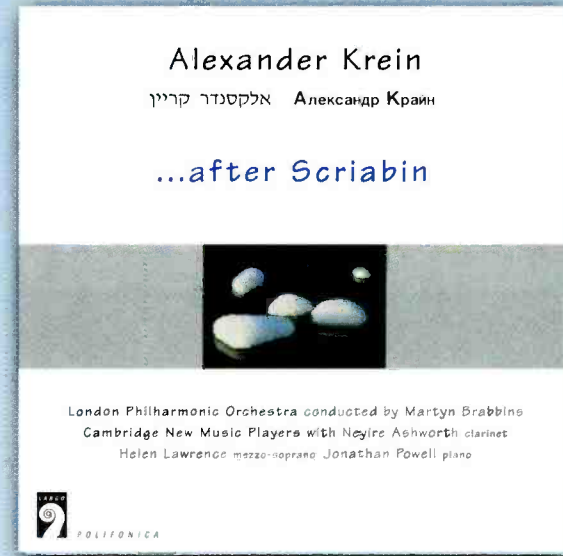


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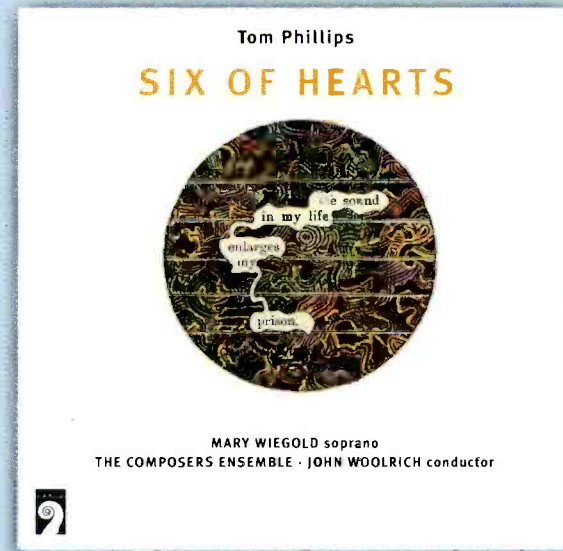


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Howard Skempton on **Tom Phillips**: "His prose is clear and stylish, his music vivid and inviting. The scores – works of art in their own right – coax from players a sound as richly-colored as his paintings."

Available mid-February 1998



Tom Phillips  
**SIX OF HEARTS**

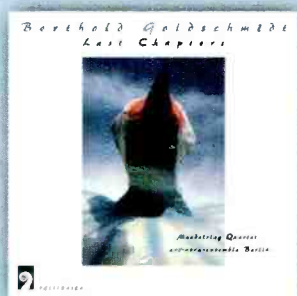
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# Consortium Investing In Platinum Ent. Deal Will Alleviate Debt, Raise Int'l Presence

BY ED CHRISTMAN

**NEW YORK**—An investment consortium that includes Bob Morgado's Maroley Media Group is paying \$20 million to acquire a significant equity stake in Platinum Entertainment.

According to a proxy statement issued by the Chicago-based label, Platinum will issue to the investment group 20,000 convertible preferred shares and warrants to purchase 3.6 million shares of common stock. The deal was set to close Dec. 12 (beyond press time). Currently, there are 5.3 million shares outstanding. The stock closed at 5½ Dec. 10.

As part of the deal, two Platinum executives—Steven Devick, chairman/CEO of the company, and Andrew Filipowski, a director of the company—have agreed to purchase 2,500 shares of the convertible preferred stock of the company and warrants to purchase 450,000 shares of common stock for \$2.5 million.

In addition to New York-based Maroley Media, the investment group consists of Alpine Equity, an investment firm started by former Time Warner financial executives whose members include Lisa Hook, who worked on the deal, and SK-Palladin Partners L.P., a partnership between Sid-

ney Kimmel, who heads up the Jones Apparel Group, and the Mark Schwartz-led Palladin.

Initially, when the investment group exercises its warrants, it will own 33.8% of the company's outstanding shares. The convertible preferred stocks mature in two segments, at the two-year and five-year anniversaries of the deal's closing date, and would result in the investment group owning another 12.1 million shares, which would bring its ownership stake to nearly 70% of the then-outstanding shares, according to Maroley executives.

As a result of the stock offering, Platinum's board of directors will be reconfigured, with current principals and management of Platinum controlling five seats, the investment group controlling four seats, and two seats occupied by outsiders independent of the company and the investment group.

For Maroley, the deal provides content, in the form of master recordings, that it hopes to exploit through its interests in Asia. Last year, in conjunction with Alpine Equity, Maroley formed China First Music Co., a record company with operations in China and other Southeast Asian markets.

For Platinum, a company that specializes in niche genres like gospel, blues,

country, and budget classical, the deal gives the company cash, which will be used to pay down debt. It also provides an avenue to strengthen its international presence, as well as providing additional industry and financial expertise.

Morgado, the former chairman of the Warner Music Group, says that when he considers making an investment, he considers three ingredients. "No. 1 is the people; No. 2 is the strategic interest; and No. 3, does the company operate in a niche that gives it an advantage in a marketplace otherwise dominated by big companies? For our purposes, we concluded a fairly strong affirmative on all three points," he says.

Morgado, chairman of Maroley, says that Platinum's niche strategy allows the label to be a strong player in the areas that it pursues. "They don't pretend that they will compete with strong national companies for contemporary hit music," he says. In addition, he says that Platinum has a strategic relationship with other things that Maroley is doing.

Devick, Platinum's chairman, says that in addition to synergies with Maroley, the deal will help alleviate debt, which the company used to grow its business. Rather than start from the developmental stage when it enters a niche, Platinum has made four acquisitions since it was formed in 1991, buying R.E.X. Music Inc., a Christian label; Double J, a publishing company; Intersound, which produces music in a variety of formats, including gospel, country, classical, and R&B/dance; and a 50% interest in House of Blues Music Co.

The most recent deal, which closed Jan. 1 of this year, was for Intersound. In that deal, Platinum paid \$24 million in cash and \$5 million in notes and assumed \$12 million in debt. To finance the deal, the company took out a \$25 million term loan, as well as drawing funds from its \$10 million revolving credit facility.

Currently, the company has lined up a \$30 million revolver with the Bank of Montreal, which is contingent upon the company raising \$10 million in equity. The Maroley/Alpine/SK-Palladin deal will fulfill that requirement.

In addition, Devick points out that after Platinum targets its niches, its last phase of development is to "grow internationally." When Morgado was with the Warner Music Group, he considerably strengthened that company's international presence, he says.

Last year, Platinum reported a net loss of \$9.3 million on net revenue of \$24.4 million for the 12-month period that ended May 31. If Intersound sales are included for the first five months of 1997, net revenue would have been \$37.4 million, according to the proxy statement.

Andrew B. Lipsher, executive VP and partner at Maroley, projects that Platinum will have gross revenue of \$80 million in its current fiscal year.

He says that the combination of Maroley/Alpine/SK-Palladin brings industry, financial, and entertainment expertise that will help Platinum grow to the next level.

Richard Esposito, executive VP at Maroley, notes that in addition to specializing in niche genres, Platinum is good at exploiting brands that others have developed. The rosters at Platinum's family of labels include such established acts as the Beach Boys, Peter Cetera, the Alan Parsons Project, Kansas, Crystal Gayle, the Ohio Players, Eddie Rabbitt, and the Gap Band.

He says those types of artists, as well as the contemporary Christian artists in the Platinum portfolio and Intersound's budget classical product, could provide content for Maroley's Asian operations.

## Capital's Bid To Buy Virgin Radio Lost To U.K. Morning Man Evans

This story was prepared by Mike McGeevrey, programming editor for Music & Media.

**LONDON**—Only a few years ago, he was a presenter on Greater London Radio, one of the British capital's least-listened-to radio stations.

Today, TV and radio presenter Chris Evans and his Ginger Productions company are major media players in the U.K. after buying Richard Branson's rock broadcaster Virgin Radio Dec. 9 for 85 million pounds (\$140.3 million) from under the nose of the U.K.'s biggest radio company, Capital Radio (Billboard Bulletin, Dec. 9).

Evans, Virgin's breakfast-show presenter, is regarded as the *enfant terrible* of British broadcasting. He will combine Ginger with Virgin Radio to form Ginger Media Group (GMG), a media concern with the clout to add the note of seriousness some say has been the missing element in his maverick career.

Earlier this year, Branson tentatively agreed to sell Virgin Radio, which has a national AM and a London FM license, to London market leader Capital Radio for 87.5 million pounds. But the completion of the deal was delayed by a government Monopolies and Mergers Commission (MMC) investigation. The delay gave Evans time to secure financial backing and mount a counter bid for the broadcaster for whom he works. During one of his shows last month, he announced that he had made an offer to Branson for Virgin. At the time, his comments were taken less than seriously by the radio industry.

Meanwhile, senior management at both stations were frustrated by the delay of the MMC report, which is expected to be published after Christmas. For Capital, the frustration grew into concern as it began to emerge that Evans was putting his money where his mouth was.

The news that Branson had accepted Evans' bid was met with "shock and disappointment" at Capital, according to a statement from its chief executive, David Mans-

field. Branson says, "Chris Evans appeals to the maverick in me. He would be a more sympathetic partner [than Capital]."

The agreement with Branson gives Evans a 55% stake in GMG. The remaining equity will be held by Apax Partners (20%), the venture-capital firm that bankrolled the deal with French merchant bank Paribas; Branson (20%); and senior management (5%).

Evans' acquisition of Virgin changed the landscape of U.K. radio overnight and bucked the current trend of consolidation in the U.K. market, where more and more stations are being acquired by a few larger groups.

"Any new player into the commercial radio market is good because it is bound to grow the share," says Steve Power, program controller at Capital-owned top 40 station Power FM in southern England. He adds, "Any audience that new player takes from [public broadcaster] the BBC has to be good news for the commercial radio sector. Also, it gives us a benchmark."

It is expected that GMG will create two distinct services. Currently, the AM and FM stations simulcast the bulk of their programming, except for a few hours a day of London-specific output.

Evans, who was fired in January from his breakfast slot on national top 40 network BBC Radio for refusing to work on Fridays because of TV commitments, says he is committed to providing services that will "promote new music and help break new acts" and discover new on-air talent.

This is encouraging news for the U.K. music industry, which in the past has criticized commercial radio programming, particularly in London, for being bland.

"Chris Evans is unconventional and creative. We hope that will be reflected in the programming. This is what radio needs to move into the next millennium," says Gary Farrow, Sony Entertainment U.K.'s VP of communications. "It is also great to have a new player in the game."



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<b>JAZZ</b> ★ TO SEE YOU • HARRY CONNICK, JR. • COLUMBIA	
<b>JAZZ / CONTEMPORARY</b> ★ KENNY G GREATEST HITS • KENNY G • ARISTA	
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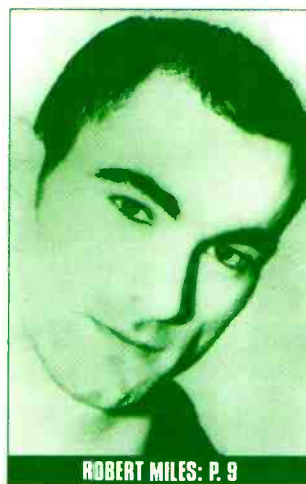
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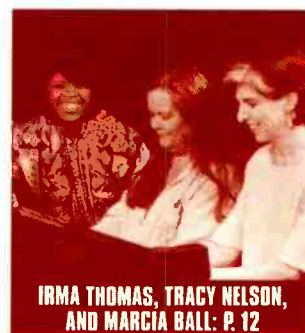
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**COMMENTARY**

**Labels Should Be Sensitive To CD Reissues**

BY ARIF MARDIN

In the past 10 years, the recording industry has managed to generate huge profits by reissuing and remarketing its vast musical legacy via the CD. It has been my great fortune to have a career that has allowed me to see many of the records with which I started my career become part of this legacy and ultimately be deemed viable by major record companies for reissue.

From the standpoints of both art and commerce, the importance of reissuing great music is undeniable. However, my level of satisfaction regarding the sonic quality of CD reissues of records originally released on vinyl that I produced has varied greatly. As I have come to find many of my colleagues sharing in my ambivalence, I felt it was more than my place to share some of my observations with our industry.

In doing this, it is not my intention to offend those invaluable professionals in our industry who know better, but rather to raise the consciousness of their endeavors to maintain the highest possible standards.

If the original mastering notes were

but not definitive. Why? Not to downplay the creative contribution of the mastering engineer of the '50s and '60s, but the mastering of pop music onto vinyl disc at that time was largely governed not by creative but by technical considerations unique to vinyl.

A mastering engineer living exclusively in the world of vinyl had a myriad of practical considerations to contend with before his/her considerable skill and finesse could be applied to the creative use of equalization and compression. These included getting the loudest level possible onto vinyl disc without the needle jumping the groove (skipping) by "cheating" with the overall level, widening the groove, or attenuating the bass during problem spots lasting for a split second or compensating for lengthy album sides in order to prevent the sonic

(Continued on page 34)



Arif Mardin, a senior VP at Atlantic Records, has been producing records for more than 30 years.

available for every record the major labels wanted to reissue on CD, such documentation would certainly be very useful,

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



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# TOP ONLINE MUSIC STORE

#1	"BEST ONLINE MUSIC STORE" ****	YAHOO! INTERNET LIFE	MAR. 1997
#1	"BEST MUSIC SITE"	MONEY MAGAZINE	SEPT. 1997
#1	"INTERNET SHOPPER BEST"	INTERNET SHOPPER	JULY 1997
#1	"BEST OF THE WORLD WIDE MALL"	SMART MONEY	NOV. 1997
#1	MUSIC TELEVISION PARTNER	MTV NETWORKS	MAR. 1997
#1	ONLINE SERVICE PARTNER	AMERICA ONLINE	OCT. 1997
#1	WEB BROWSER PARTNER	NETSCAPE	DEC. 1997
#1	ENTERTAINMENT CHANNEL PARTNER	EXCITE!	NOV. 1997
#1	INTERNET SERVICE PARTNER	AT&T WORLDNET	NOV. 1997
#1	INTERNET BROADCAST PARTNER	POINTCAST	SEPT. 1997
#1	ENHANCED TELEVISION PARTNER	WEB TV NETWORKS	SEPT. 1997
#1	HIGH SPEED INTERNET PARTNER	@HOME NETWORK	NOV. 1997
#1	JAPANESE TELECOM PARTNER	NTT JAPAN	JULY 1997
#1	LATIN AMERICAN ONLINE PARTNER	STARMEDIA	NOV. 1997
#1	FRENCH ONLINE SERVICE PARTNER	CLUB INTERNET	OCT. 1997

...It's  
 ...or malice whatsoever. I pray for her just as I  
 ...to file a response to the complaint. But, according  
 ...attorney for Edwards, the

## Music Boulevard Tops The Charts.

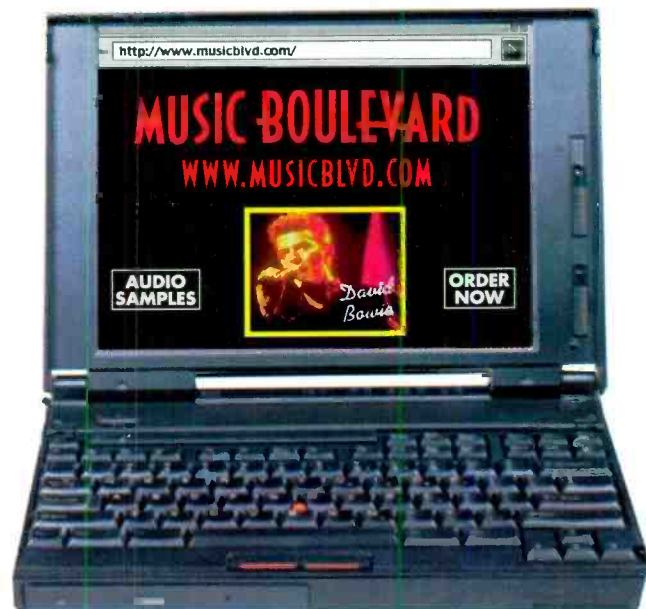
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## Immortal/Epic, New Line Team For 'Spawn' Promo

■ BY STEVE TRAIMAN

NEW YORK—Immortal/Epic Soundtrax and New Line Home Video are teaming up for a cross-promotional campaign designed to benefit both "Spawn—The Album" and the forthcoming VHS and DVD home video releases of "Spawn."

The partnership includes rerelease of the album with a new, collectible CD cover and a bonus track; the inclusion of music videos of two top album tracks on the VHS and DVD

releases, due Dec. 23 and Jan. 6, respectively; and a consumer sweepstakes.

The Immortal/Epic Soundtrax album initially shipped to stores just before the New Line Cinema big-screen opening of "Spawn" in August. "It hit The Billboard 200 chart at No. 7 and has stayed on ever since," says Al Masocco, the label's West Coast marketing VP. The set stands at No. 184 this issue on The Billboard 200. According to Sound-

(Continued on page 109)

## More Chains May Pull Prodigy Set If It's Not Stickered

■ BY DON JEFFREY

NEW YORK—The latest Prodigy album has been removed from about 4,500 retail stores in the U.S. due to "objectionable lyrics" and could be taken out of many more if the product is not stickered.

Discount chains Wal-Mart and Kmart jettisoned the album "The Fat Of The Land" because they found the opening track, "Smack My Bitch Up," offensive (Billboard Bulletin, Dec. 9). One industry executive estimates that Wal-Mart and Kmart sold 300,000-400,000 units of the recording before it was pulled from the stores.

At press time, Target, the other major discount department store chain that carries music, was in talks with the electronica band's American label, Maverick Records, about shipping "parental advisory" stickers to place on the albums. An executive at Target indicates that if the stickering is not logistically feasible, the recordings will be taken out of its approximately 800 stores.

A spokesman for Musicland, the largest specialty music chain in the U.S. with 963 stores that sell CDs and cassettes, says it is also in negotiations with the label about stickering the album. The product is still in the stores, and there has been no decision to remove it if the talks fail, the spokesman adds.

Maverick's GM, Russ Reiger, was not available for comment at press time.

Other specialty music retailers, such as Tower and Virgin, are not demanding stickers on the product.

(Continued on page 102)

## Ritz, Grapevine Deal Links Top Irish Names

■ BY NIGEL WILLIAMSON

LONDON—The merger of Ritz Music Group and Grapevine Records brings together as corporate siblings some of the biggest names in Irish music.

The 3 million pound (\$4.8 million) deal, which has been under negotiation since February, was signed at the beginning of December and creates a company with combined annual revenue in excess of 12 million pounds (\$19 million).

Grapevine artists include the Irish performers Mary Black, Christy Moore, and Sharon Shannon, while the

Ritz stable is headed by the platinum-selling Daniel O'Donnell. Other Ritz acts include Foster & Allen and Charlie Landsborough, while Grapevine's non-Irish artists include Joan Baez and Emmylou Harris.

Under the deal, Mick Clerkin will remain chairman of the Ritz Group, which he established in 1970, but Paddy Prendergast, one of the founders of Grapevine, will take over day-to-day running as CEO.

Steve Fernie, with whom he co-founded Grapevine in 1991, has been bought out. The group has purchased additional office space next door to

## Web Event Features Amos Vids 1st Pay-Per-View Venture To Benefit Charity

■ BY DOUG REECE

LOS ANGELES—In a charitable effort aimed at raising funds for the Washington, D.C.-based Rape, Abuse and Incest National Network (RAINN), Atlantic Records artist Tori Amos will open up her music video catalog to consumers for the first-ever online pay-per-view charity event.

Beginning Thursday (18), users making a one-time minimum \$5 donation to RAINN will have unlimited access to view via video-streaming technology 14 Amos music videos, including a clip for "Cornflake Girl" never before shown in the U.S., during a four-week period.

Amos, who serves as a chairperson on RAINN's board, says, "Ever since RAINN was started I have seen the incredible help it has given people. When I was approached to tie the Internet in with RAINN, I was thrilled, because I know how valuable the Internet is to people who may not be able to get information otherwise, and it also provides them with an avenue to reach out for the help that they need."

The charity drive, dubbed Onstage With RealAid, will be hosted by Atlantic at [www.atlantic-records.com](http://www.atlantic-records.com) and Seattle-based RealNetworks at [www.real.com](http://www.real.com).

The latter company, which specializes in online video and audio streaming, initiated the project in part to help showcase its new RealSystem 5.0 Commerce Solution, which is tailored to make on-demand and live online events secure and functional.

According to RealNetworks executive producer of music services Chris Otto, the pairing with Amos was a natural extension from previous collaborations with the artist.

Before the commercial release of her single "Caught A Lite Sneeze," for example, Amos allowed RealNetworks to debut the song on the Internet via the company's earlier RealAudio 2.0 technology.

Earlier this year, RealNetworks also promoted RAINN on WebActive, its site dedicated to political activism.

Meanwhile, Atlantic head of multimedia (U.S.) Nikke Slight says that the project seemed an ideal way of promoting art and activism.

"Tori is immensely popular on the [World Wide] Web, and we wanted very much to work with RealNetworks to bring this great opportunity to RAINN, which is a cause close to Atlantic's heart and Tori's," says Slight.

(Continued on page 102)



**Standing The Test Of Time.** Singer Judy Collins and producer Arif Mardin celebrated the recent Recording Industry Assn. of America platinum certification of their 1978 collaboration, "Judith," at the Hard Rock Cafe in New York. The event also celebrated the release of her upcoming Christmas album and a boxed set, "Forever: A Judy Collins Anthology." Pictured at the Hard Rock, from left, are Phil Ramone, general music supervisor for "Judith" and founder of N2K Encoded Music; Collins; and Mardin.

## Braxton Sues Arista, LaFace Over Contract Cites 'Seven-Year' Law In Saying Deal Is Invalid

■ BY CHRIS MORRIS

LOS ANGELES—Invoking a 60-year-old California law limiting the duration of personal-services contracts, R&B/pop vocalist Toni Braxton has filed suit against Arista Records and LaFace Records, asking a state court to void her agreements with the labels.

In her action for declaratory relief, filed Dec. 5 in California Superior Court here, Braxton maintains that under Section 2855 of the California Labor Code—the so-called "seven-year statute," which restricts the length of

personal-services pacts to seven years—her recording agreements with LaFace and its parent and distributor, Arista, executed in August 1989, were invalid as of August of last year (Billboard Bulletin, Dec. 8).

The suit also claims that, at the outside, the documents will be invalid as of Nov. 1, 1998, seven years after Braxton commenced her services under the terms of the contracts.

No monetary damages are sought in Braxton's action.

Braxton is only the latest major artist to employ the seven-year statute in

a contract dispute with a label: It has been used in the past by artists including Don Henley and Metallica as a lever in the renegotiation of existing agreements. Most of these high-profile disputes have been settled out of court.

Braxton is among the most successful crossover divas of recent years: According to SoundScan, her self-titled 1993 LaFace/Arista debut has sold 4.8 million units, while its 1996 follow-up, "Secrets," has sold 4.7 million. The latter release, which climbed to No. 2 on The Billboard 200, stands at No. 163 on the chart this issue, in its 77th week.

Her suit goes to great lengths to establish a California jurisdiction. Although Arista is headquartered in New York and LaFace is based in Atlanta, the action notes that Arista maintains offices in Beverly Hills, Calif., while LaFace partner Kenneth "Babyface" Edmonds, Braxton's principal producer, "furnished recording facilities for [Braxton's] recordings at his home in Beverly Hills."

To facilitate Braxton's work in California, the suit alleges, Arista and LaFace "paid for Braxton's moving, auto, and lodging expenses to relocate her to California in order to render services in California for the convenience of Edmonds."

Braxton's suit apparently represents a last resort on the part of the singer:

(Continued on page 14)

## Labels To Fight Change To EU C'right Directive

■ BY JEFF CLARK-MEADS

LONDON—An 11th-hour amendment to Europe's new Copyright Directive has produced a major disappointment for the record industry.

The document, adopted by the European Commission Dec. 10, has a loophole that would allow digital home-copying from CDs or via electronic media. Now labels say they will fight for changes as the directive passes through the European Union's political process.

The document is officially titled the Copyright and Related Rights in the Information Society Directive (Billboard, Oct. 18, Oct. 25, Nov. 22) and was formally adopted by the Commission—the EU's executive arm—prior to being passed to the legislative bodies of the European Parliament and the

(Continued on page 102)

## Supreme Court Hears Case On Parallel Imports

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Supreme Court heard oral arguments Dec. 8 on a major copyright-related case that involves the legality of parallel imports and gray-market goods.

The court's ruling early next year will decide which of two sections of the copyright law takes precedence—one that prevents unauthorized imports and another that may allow them (Billboard Bulletin, Dec. 9).

Although the copyrighted material at question in the case, Quality King Distributors Inc. vs. L'Anza Research International, are the labels on hair products, the case has wide-ranging implications both here and abroad for all copyrighted products produced domestically but sold abroad at a discount, including sound recordings.

(Continued on page 93)

## ASCAP Alters Internet Online License System

■ BY CARLA HAY

LOS ANGELES—Performing right organization ASCAP has updated its Internet online license agreement for those who want to use ASCAP music on the World Wide Web.

The modified license includes three rate schedules that allows licensees, such as Web site operators, to determine which schedule best fits their needs.

ASCAP had previously offered a more generic online licensing agreement without customized features. Part of the new online ASCAP license also includes a reduction of its minimum license fee from \$500 to \$250.

Although all three U.S. performing right organizations (ASCAP, BMI, and SESAC) have their own Web sites that

(Continued on page 109)





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and changed the way  
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# Artists & Music

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## Miles Breaks New Ground With '23AM' Set On Arista

BY LARRY FLICK

NEW YORK—On his second collection, "23AM," Italian DJ-turned-composer Robert Miles reveals an ambitious new sound that reaches far beyond the much-copied dance style of his 1996 worldwide smash "Children." Given positive initial reaction to the set, due in U.S. stores via Arista on Tuesday (16), Miles has begun a new career path that transcends temporary club trends.

The project was officially launched stateside Dec. 8, when the label began soliciting radio airplay for the first single, "Freedom," featuring guest vocals by disco icon Kathy Sledge. Club DJs were shipped a



ROBERT MILES

two-record set of U.K. remixes of the track Nov. 24.

Although the soothing, quasi-classical piano sound that distinguished "Children" remains prominent, "Freedom" has a notably more ambient pop texture and a languid shuffle groove that renders the track as accessible to adult radio formats as it is to youth-driven airwaves and dancefloors. It's a musical shift that some programmers feel was necessary.

"Completely duplicating 'Children' would have been a grave mistake," says Dave Lalla, GM at WMSC Montclair, N.J. He says "Freedom" has gotten "excellent phones" during its first week on the air. "This new song has a good sense of familiarity, but it also has other elements that makes it fresh and attractive. It's a great song."

Erik Bradley, music director at WBBM (B-96) Chicago, agrees. "I was pleasantly surprised by the single," he says. "If it gets the right amount of promotional energy from the label, it could be extremely successful. There's certainly a hole at radio for a record that sounds like this."

According to Jay Krugman, senior VP of marketing (U.S.) at Arista, filling that gap is pivotal in the label's strategy. "There's nothing out there right now that sounds like this, and that's our strongest weapon," he says. "'Children' was a special record that defined a specific moment in time. None of the sound-alike records have been able to capture that magic. With 'Freedom' and '23AM,' Robert has created something equally unique that we believe will reach an audience beyond that which embraced the first record."

In order to reach that wider audience, Miles will visit the U.S. for an extensive promotional trek toward the end of January. In addition to the requisite radio and retail stops, he will likely do turntable gigs at several clubs. "Nothing is etched in stone, but people are clamoring to have him spin in their clubs," Krugman says.

Miles is currently on a promotional jaunt in the U.K. and Europe, where "23AM" was released Dec. 1 on deConstruction Records. Arista's decision to release the album here before the start of the new year has proved to be a savvy sales move.

"Otherwise, [the label] would've been killed by imports," says Steve Bond, manager of DJ Tools, an indie retail outlet in San Bernardino, Calif. "We've already sold a lot of the import single. There's a lot of interest in the album. People seem to like the fact that it's the kind of dance record you can listen to at home."

That was precisely Miles' intention when he began composing the material for "23AM" eight months ago. "You can do the really busy, uptempo dance mixes later," he says of the set, which ranges from breakbeat-induced electronica and trance-disco to traditional pop balladry. "I wanted this to be a chill-out record that makes you feel positive."

He also wanted the album to reflect the lessons learned from a year of life on the road. "It had to be more personal and more spiritual," he says. "I love the idea of making music that truly touches people. If it makes you move, that's great. But if it makes you think or feel something deep and emotional, then I've reached my ultimate goal."

Miles began assembling "23AM" during the worldwide tour supporting his first album, "Dreamland." He picked up sound bites and samples from nearly every city he visited. "I listen to this album, and it's like taking a trip for me," he says. "The memories are so precious and inspir-

(Continued on page 108)



## At 15, Reggae Report Looks To The Future Magazine Seeks New Ventures To Grow And Stay Vital

BY ELENA OUMANO

NEW YORK—Madison Avenue, Hollywood, and other American cultural venues use reggae's feel-good beats to put the crucial subliminal spin on sales-clinching pitches. Yet throughout the music's more than three-decade history, the mainstream music industry has viewed reggae as a niche market genre.

That this music thrives and continues to mutate and develop its various styles is due not only to the inventive talent of its creators, but to the "roots" journalism network that gives solidarity to the reggae community by passing on hard information and offering behind-the-scenes glimpses into the often colorful "runnings" surrounding



PEGGY QUATTRO

reggae heroes.

Reggae Report, a Miami-based, full-color glossy, is among the most venerable of those reggae journals. This year, the monthly magazine and its founder/publisher, Peggy Quattro, celebrate their 15th anniversary together. Given the challenges of this particular paper game, it's a formidable landmark. And like the music it covers, Reggae Report is poised at a turning point: It must progress to the next level in order to ensure its future.

In the mid-'70s, Quattro was living in Nuremberg, Germany, when friends introduced her to the music of Jimmy Cliff, she recalls. "[Bob] Marley was touring at the time, so I was introduced to that music," she says. "I liked the unusual rhythm and the powerful message for the underdogs and the oppressed—the message to help people feel better about themselves and have faith."

When Quattro returned to the States in 1980, she landed a job in Miami with manager Don Taylor, who had handled Marley. "I started the day that Bob died," Quattro says. "From that moment on, I was involved. We also managed Jimmy Cliff. He came to Miami the next day to do a concert and

TV taping, and we became close friends. We still are to this day."

Quattro left Taylor's employ in 1981, then worked for famed producer Joe Gibbs for six months, where she met reigning reggae stars of the day Dennis Brown, Yellowman, J.C. Lodge, and others. Armed with those contacts, she decided to tackle concert promotion, directing a music festival and promoting a concert by singer Marcia Griffiths.

"But by 1983, I noticed that there wasn't really any good press on reggae," Quattro says. "People didn't know what was going on in the Miami/South Florida market. There was no way to get information on the artists. That's where the magazine idea came from—to fill this void. I had already become acquainted with the stars—[Brown], Gregory Isaacs, Third World—so it was easy to ask, 'Let me take a picture and do an interview.' They were always very enthusiastic, cooperative, and supportive."

After the first few newsletters disappeared quickly into eager fans' hands, Quattro took the next step and, with then-partner Michael Williams (bass player and leader of Jamaica's Zap Pow band), upgraded Reggae Report to a magazine. At Cliff's suggestion, Quattro put a price on it. "I used to give it away," she says, laughing.

"I wanted it to be the best magazine for reggae because I felt such a connection to the artists," Quattro continues. "I knew where they were coming from. I could relate to it; we were friends. I would be able to provide the latest, best, most personalized reporting on the reggae stars. That's why the interviews were always my thing. We added show and record reviews and the international reggae column because a lot of people in those days were not convinced that reggae had a market outside Jamaica."

"It's become a very popular section," she adds. "I credit Bob Marley's [international] '70s tours with that. They were mind-boggling."

Today, Reggae Report can boast of introducing countless fans to reggae and functioning as an important source of information.

"I credit Sara Gorgen, executive editor, for the quality of our editorial," says Quattro. "And I thank the readers, some of whom have been there from the beginning. Our slogans are, 'We plan the magazine with our readers in mind' and 'From the stage to the page.'"

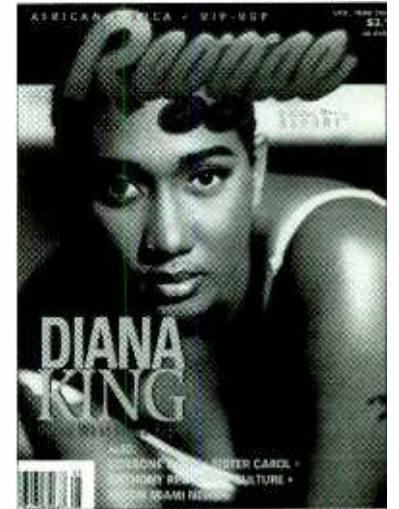
Highlights of the magazine also include top 10 charts from around the world. "We get E-mail from everywhere—Italy, Spain, South America," says Quattro. "Radio and sound system DJs from everywhere submit their top 10 lists. It's a great way to track the music, because we see that a

song that's popular in Richmond, Va., is also on the chart in Rome, Italy. The music is getting out there, even if it has a long way to go as far as distribution."

People from 45 countries subscribe to Reggae Report. "It's not [a] huge [market], but they're there," Quattro says. "They're very supportive. Those fans have kept me going, because it certainly hasn't been the money!"

Among the obstacles faced by Reggae Report and other reggae magazines is lack of advertising dollars from record companies and sellers of reggae-related products from Jamaica, the U.S., and everywhere else.

"We made it our job to let people know that those records are there," says Quattro. "We made it our job to review them, and they show up in our



charts. But the record companies should do their part now and promote and market the records to this audience that we've established. They should support us so we can keep doing that.

"After 15 years," she adds, "they should just accept that we're not a passing fad and that we need to be financially supported."

The other looming obstacle blocking Reggae Report's continued growth is unscrupulous distributors. "Many aren't honest about their sell-through numbers, and they take months and months to pay us," says Quattro. "Five years ago, we lost about \$60,000 with one Midwestern distributor, and we had to downsize. That's just one example. Now I'm very selective about distribution offers. I would even consider giving [the magazine] away for free if I had the funds to do it and there were a way to control distribution. We are nationwide, and shipping costs are very high; we spend thousands per issue in shipping alone, so the money has to come from somewhere."

And money is what's currently uppermost in Quattro's mind. "Reggae Report is seeking investors," she says.

(Continued on page 109)



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# Netherlands' Anouk Off To Soaring Start With Dino Debut

BY ROBERT TILLI

THE HAGUE, Netherlands—With the blazing arrival of female alternative rocker Anouk, this city looks set to reclaim its title of Beat City No. 1, a moniker the locals once used to distinguish it from the nation's capital, Amsterdam.

With help from the city's musical old guard, 22-year-old newcomer Anouk Teeuwe has put the Hague back on the map. Unusually in these times and in this market, the artist has emerged from the live scene.

In only two weeks, her debut album, "Together Alone" (Dino Music), reached the top slot in the Mega Top 100 Albums chart and went gold with sales of 50,000 units. With a pan-European (excluding the U.K.) and Asian Pacific release through the BMG imprint under her belt, her international reputation is growing daily.

Her second, raw single, "Nobody's Wife," was adopted by public top 40/alternative-formatted Radio 3FM in September, giving her a flying start.

In the week beginning Nov. 29, "Nobody's Wife" was still holding at No. 2 in the Mega Top 100 after 11 weeks. The album, released Oct. 27, dropped back to No. 4 in its fifth week.

Jean Broeks, buyer at the country's largest retail chain, Free Record Shop, with 140 outlets, reports 9,000 units sold so far. "Weekly, we sell on average 1,500 copies, which is unbelievable for a debut artist," Broeks notes.

Anouk's strong debut has been guided by fellow Hague citizens Barry Hay and George Kooymans, lead vocalist and guitarist, respectively, with veteran rock act Golden Earring.

Frits van Swoll, A&R manager at repertoire owner Dino Music, still cherishes the moment that Hay and Kooymans walked in with a demo tape of Anouk. "I was totally knocked off my feet. OK, it wasn't exactly Dino's type of material, as we're best known for our releases in the populist genre, but there's no way around

good music."

Dino subsequently offered Anouk a long-term recording deal on the spot, while Hay and Kooymans committed themselves to supplying song material and to production along with John Sonneveld, Golden Earring's longtime staff producer.

Anouk was introduced to the Dutch public by her Hay/Kooymans-penned debut single, "Mood Indigo," in



ANOUK

November of last year, but there was little response. Hay and Kooymans were preoccupied with writing for their own album, and Anouk started writing songs with her artistic partner, Bart van Veen. Among those songs was "Nobody's Wife," the song that broke her instantly nationwide.

"That song was already a crowd-pleaser at my live gigs," says Anouk, who still has a part-time job as a nursery school teacher. American song-

writer Frank Carillo (with whom Kooymans had collaborated before) provided two more songs—funky stomper "Pictures On Your Skin" and bluesy ballad "Time Is A Jailer"—for the 11-track album. In addition to "Mood Indigo," the album contains one more Hay/Kooymans track, "Fluid Conduction." All the rest are Anouk/van Veen originals, which was fine with Hay and Kooymans. "We didn't want it to become an Earring project," says Hay.

### 'LIKE RINGING A BELL'

"So anything that came from her, we could only encourage," he adds. "This is Anouk. She's a natural hard-core, unpolished gem you don't meet every day. We didn't have to rewrite anything."

Hay's introduction to Anouk nearly didn't happen. "A contractor working in my house kept on raving about this girl who could sing 'like ringing a bell,'" he recalls. "I don't want to come across blasé, but that's something we hear every day." The contractor took Anouk to a Golden Earring gig, and Hay recalls on seeing her, "My first impression in such cases is always, 'Please don't tell me she can sing!'" After a few duets locally, Hay was convinced and talked Kooymans into backing her.

That contractor was her ex-husband, Edwin Jansen, who later took on managerial duties under the banner of AT Productions. "I've supported her from day one, when she was only a backup singer in a soul band. Initially it was nothing more than a hobby which grew out to be proper artist management," recalls Jansen. "Everything was very low-key and low budget until the moment Hay and Kooymans stepped in."

The typical music-business hassle he and Anouk encountered before everything came good is reflected in the lyrics to "The Other Side Of Me." Says the artist, "Nobody believed in me before. This song is meant to say, 'Screw all of you losers, here I am. And this is where I've got to.'" Seventy-five gigs are lined up for her in the Netherlands until the summer,

after which international tours are planned.

With Anouk having been discovered onstage, Dino's van Swoll notes that "it has been a mighty long time [since] an artist came out of the live circuit instead of the marketing department. Anouk is not a 'blond project' which has been put together by clever marketers. She's a genuine live artist."

Tune in to any modern Dutch station, and you'll hear "Nobody's Wife." Even after 30 plays a week, Radio 3FM music programmer Ben Houdijk can't get enough of it. "It might be loud on the surface, but skin-deep there's a beautiful song," he says. "Every other spin reveals a little

*'Anouk is not a "blond project" put together by clever marketers'*

more of its inner strength. A rock song with balls is a gift to radio in these ballad-flooded times."

Her video is in high rotation on MTV Europe's Northern region. A special show featuring Anouk presenting her favorite videos has already been filmed for broadcast on MTV Europe at a later date.

At Dutch local music TV station TMF, her video has been top of the bill for weeks.

Van Swoll attributes her success to her talent, delivery, and looks, plus the all-important factor of timing.

"It's the first time a 'girl in rock' is a local," van Swoll says. "Up to now such female rockers were all American. What's more, she's a whole deal younger than the likes of Alanis [Morissette] and Meredith [Brooks], which makes her even more appealing to the kids."

Yet, says Anouk, "I'm definitely not the next Alanis, as I'm coming from a blues background. I used to listen to

my mum's record collection, which was mainly comprised of legendary blues and soul singers like Irma Thomas, Laura Lee, and Etta James. That's the real thing to me."

The raw sound, reminiscent of Nirvana with its quiet verse and wild chorus progressions, was intentional, says Hay. "Our purpose was that it shouldn't sound too produced," he says. "Simplicity works best with this kind of music, which is sort of in-your-face stuff. We recorded it at George's [Kooymans] Lagune Studios in Belgium with sessioners and more or less banged it out on tape in one go. No multilayered overdubs."

Pure is the way the album will be released internationally—the set is due in most European and Asian Pacific territories in the new year, with the exception of Scandinavia, where it launched Dec. 4. "I don't like to be repackaged, remixed, and restyled," Anouk says.

"As everything happened in no time in Holland, it could do the same abroad, we feel. So we leave it pure as it is," says Maarten Steinkamp, newly appointed managing director at BMG Benelux, Dino's joint-venture partner and owner of the international exploitation rights.

Anouk's international career will kick off in Sweden with a live appearance at the Lucia gala this month in Stockholm.

Although Arista U.S. is reportedly interested in releasing her album, Anouk doesn't see herself stepping into the footprints of Golden Earring, which enjoyed a top three single with "Radar Love" on the Billboard Hot 100 chart in 1973. "No way," she says. "The States have too many great singers of their own. Who's waiting for me?"

In the wake of Anouk's success, she is dragging Billy The Kid, another band from the Hague, with her as a support act and a potential signing to Dino. "We feel like one big family in our town's rock scene, and we want to help each other as much as we can," she says. A one-off triple bill with Golden Earring in their hometown is currently under discussion.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Island Black Music in New York names **Beverly Paige** VP of media relations. She was head of black music publicity at Interscope Records.

TVT Records in New York promotes **Patricia Joseph** to VP of soundtracks and A&R. She was director of A&R.

**Susan Genco** is promoted to VP of business and legal affairs at Arista Records in New York. She was senior director of business and legal affairs.

RCA Records in New York names **Valerie Marcus** VP of business and legal affairs. She was senior director of business affairs at Zomba Recording Corp.

**Janet Striemer** is appointed VP of human resources at Capitol Records in Los Angeles. She was VP of human resources at Castle Rock Entertainment.

Epic Records in New York promotes **Karen Gruning** to director of



PAIGE



JOSEPH



GENCO



MARCUS



STRIEMER



GRUNING



MOREIRA



KARPEL

international marketing. She was manager of international press.

Geffen Records in San Francisco promotes **Adrian Moreira** to regional sales manager. He was Northwest marketing manager.

Provident Music Group in Nashville names **Doris Bratcher** sales coordinator of national accounts and distributors, **Maria Hoyos** coordinator of international marketing, **Vickie Willis** human resources director, **Elise Keenan** senior accountant, and **Marie Ratzman** accounts payable supervisor. They were, respectively,

marketing assistant at Benson Label Group, international coordinator at Provident, human resources assistant at Provident, staff accountant at Provident, and accounting manager/office manager at World Class Talent.

Brentwood Records in Nashville names **Joseph Cassell** A&R director. He was A&R director at the Benson Label Group.

The Benson Label Group in Nashville names **Leslie Tayman** public relations manager. She was choral marketing coordinator at Brentwood-Benson Music Publishing.

Sublime Records in Nashville appoints **Robert Pozansk** marketing director. He was VP of operations at Straight Up Management.

**RELATED FIELDS.** The Karpel Group in New York names **Craig Karpel** president. He was VP of the music division at Boneau/Bryan-Brown.

Jeff McClusky & Associates in Chicago appoints **Neela Marnell** director of artist development/product management. She was manager of college marketing at Atlantic Records.

Spitz, Friedman, Libien & Gottfried in New York names **Lynn Levy** director of arts and entertainment client services group. He was an independent consultant.

The MAGNUM Cos. Ltd. in Atlanta names **William C. Segal** GM. He was PD for the victory ceremonies at the Atlanta Committee for the 1996 Olympic Games.

Metropolitan Entertainment Group in Montclair, N.J., promotes **Lil Amatore** to talent buyer of the concert division. She was assistant talent buyer.



# Rounder Women Join On 'Sing It!'

## Thomas, Nelson, Ball Hope To Widen Fan Base

BY CHRIS MORRIS

LOS ANGELES—On Jan. 13, Rounder Records will release "Sing It!," a vibrant summit meeting featuring a triumvirate of female blues/R&B stars—Irma Thomas, Tracy Nelson, and Marcia Ball—that the label plans to cross-market to the singers' diverse fan bases.

Rounder GM Duncan Browne says, "One of the approaches we're taking to selling the record is looking at the markets, the audiences, the stores, etc., that each of their respective records has gone to in the past and making sure, as part of our marketing and sales strategy coming out of the box, that we're hitting all of those things."

The project had its genesis during the New Orleans Jazz & Heritage Festival in May 1996, when Thomas, Nelson, and Ball—all of whom have recorded solo releases for the Cambridge, Mass.-based Rounder—appeared together at a benefit show for public radio WWOZ New Orleans at the local club the Maple Leaf and at an in-store set at Tower Records.

"It was an amazing experience," Nelson says of the benefit. "There was a point when Irma and I were singing together, and the audience response was so intense that it was almost scary. And, of course, the place was just jammed—we had to get onstage through a window at the back end of the stage."

"After the show [Rounder VP of



TRACY NELSON, MARCIA BALL, AND IRMA THOMAS

national promotion] Brad [Paul] was just glowing," she adds. "He was so jazzed, and he said, 'We've got to do more of this.' That was really the inception of it."

"It clicked so well," adds Thomas. "I told [producer] Scott Billington, 'You know, since we all basically are on Rounder, why don't we do a three-some album? I think it would be a fun thing to do.' And, of course, Brad Paul, evidently a light came on in his head as well. After Scott told them that I'd expressed the desire, that it was a good idea, it clicked, and the rest is history."

While the three singers hail from different parts of the country—Thomas from New Orleans, Nelson from Nashville, and Ball from Austin, Texas—and they all work different parts of the blues/R&B spectrum, they shared a common bond.

"Marcia and I both have done so

many of Irma's tunes and just have listened to her for so long," Nelson says.

Thomas says, "Tracy and Marcia both expressed that they have literally listened to me for quite a long time, and they say they do a lot of the licks that I do. I don't know exactly what it is that they do that I do, but it's cool with me, and I'm flattered by it . . . When we went in the studio, Tracy said, 'Now how am I gonna sing when you're here, and I'm doin' all of your licks?' I said, 'Just sing it the way you've been singin' it.'"

"Sing It!" was produced by Billington, who has helmed Thomas' six other Rounder albums. He brought in noted New Orleans arrangers  
(Continued on next page)



Highway To Platinum. The members of AC/DC receive plaques certifying "Ball Breaker" for sales of more than 1 million units and "AC/DC Live" for sales of more than 2 million units. Shown standing, from left, are Gary Casson, Elektra executive VP; Greg Thompson, Elektra senior VP of promotion; Alvin Handwerker, band manager; Steve Kleinberg, Elektra senior VP of marketing; Alan Voss, Elektra executive VP/GM; Sylvia Rhone, Elektra chairman; Steve Heldt, Elektra senior VP of sales; and band member Brian Johnson. Kneeling is band member Angus Young.

# Mark Eitzel Springing A 'Trap' On Matador Records

BY BRADLEY BAMBARGER

NEW YORK—Seldom does a title so perfectly encapsulate an album's contents as does the moniker for edgy singer/songwriter Mark Eitzel's upcoming Matador disc, "Caught In A Trap And I Can't Back Out 'Cause I Love You Too Much, Baby."



EITZEL

The album brims with songs of broken hearts and suspicious minds, all relayed with the desperate romanticism and sardonic wit that have made Eitzel one of the great barroom bards of the past decade. In stores Jan. 20 worldwide, "Caught In A Trap" also reflects Eitzel's productivity, as it is his second album in less than a year. His usual outlet, Warner Bros., countenanced the moonlighting to accommodate Eitzel's prodigious output and help cultivate his grass-roots following for the next disc.

As stark and truthful as a mug shot, "Caught In A Trap" is more aligned with Eitzel's work as the leader of the late, lamented cult favorite American Music Club than his more polished solo efforts on

Warner Bros.: last spring's "West," a low-key collaboration with R.E.M.'s Peter Buck, and last year's ambitious, cabaret-toned "60 Watt Silver Lining."

Much of the Matador disc sees Eitzel exploding singer/songwriter clichés armed with just his guitar and aching voice, although he's abetted on several key cuts by Sonic Youth drummer Steve Shelley, Yo La Tengo bassist James McNew, and former Bad Seed guitarist Kid Congo Powers. Eitzel sticks to his own material throughout despite "the back-handed homage to the King" of the album title; characteristically, the pained kiss-off "Go Away" is a standout track.

"I hope people don't say this is a 'down' record," Eitzel says. "It's a bitter record, but it's not a down record."

Regardless, grainy evocations of the more volatile emotions aren't exactly fodder for the mainstream, as Eitzel realizes. "We live in a disposable pop culture, and I'm not interested in the disposable," he says.

"Most people don't like to hear the truth, and they don't want to hear about anything that they might have to learn to like. Now, I'm all about pop music, but I hope I write songs that hit you a different way each time you listen to them."  
(Continued on page 15)

# Backstage At The Billboard Music Awards: LeAnn, Garth, Toni & More

LEAD VOCALIST Stephan Jenkins of Elektra act Third Eye Blind, which won the modern rock track award at this year's Billboard Music Awards, said that he was amazed by the success of the group's huge hit, "Semi-Charmed Life." "I think we four [band members] are the only people who understand it. It's about snorting speed and defiling women, but it's good fun," he said. "It's morally ambiguous. You can't tell if the narrator is lamenting or reveling in the song. It's also very much a song about things you've lost and can never get back, and there's an eroticism to that."

TONY BENNETT, who won the top jazz album award, said that his next project will be a children's album, set to drop late in '98. The vocalist explained, "For years, I sang for mothers and fathers and grandparents. Then I sang for the yuppies on MTV. Now I want to sing for the children."

SONGWRITER OF THE YEAR winner Diane Warren, whose latest chart-topper is LeAnn Rimes' current top five hit "How Do I Live," said her latest work will be heard on TLC's next album. Warren said, "It's not something anybody would expect from me—in fact, one of them's pretty naughty!" Warren said she likes working with rising stars like Monica, Brandy, and the Backstreet Boys: "I'm always looking for the next great person. I like taking someone to the next level . . . where you write the signature song."

PERFORMERS Aerosmith had to videotape its awards appearance because of a conflicting Dec. 8 concert date; the band, a premier concert attraction for 25 years, has been on the road since May. Lead singer Steven Tyler said the group keeps touring fresh by mixing up the recipe: "We switch songs around all the time . . . We always fuck it up. You can't care; if you care, it turns into [whispering] Las Vegas." Aerosmith will return to Vegas for a show on Sunday (14) at the MGM Grand Garden Arena.

FEMALE R&B ARTIST OF THE YEAR and AC artist of the year Toni Braxton, who has just filed suit against LaFace and Arista to be released from her 1989 recording contract (see story, page 6), seems confident that she will prevail against the company but didn't have much to say beyond that about the legal action. As for acting, she said, "I am currently considering the Eartha Kitt story."

ARTIST OF THE YEAR WINNER LeAnn Rimes is sticking her toe into acting waters. In addition to her Christmas TV movie, "Holiday In Your Heart," which is slated to air Dec. 14 on ABC, Rimes is in discussion with Warner Bros. about a three-picture deal. "There's nothing new on

that front; I'm not going to rush into it," the 15-year-old said. However, that doesn't mean she hasn't been thinking about roles she'd like to play. "I want to do something that has nothing to do with music. I'd love to do a dramatic role, I loved 'Beaches,' or I'd love to be in a horror movie." "Scream 3" perhaps?

MULTIPLE AWARD WINNERS Spice Girls said they've had to get used to how American radio works, vs. in the rest of the world. "It's surprising how long it takes for a song to work at radio," said Geri Halliwell (better known as Ginger Spice). "The longevity is surprising, because in England things move so fast." However, Melanie Chisholm (Sporty Spice) thinks the slowness "is healthier for the industry. We don't want a song to just be in and out." The quartet will start a world tour in February, with dates in the U.S., including a stop at New York's Madison Square Garden, beginning in June.

NO ONE WAS MORE surprised than the members of Metallica to win an award—rock artist of the year—that included radio play. "Radio ignored us for so long," said drummer Lars Ulrich. "I think radio finally woke up. Radio has obviously changed in the last 10 years. We have a little to do with that, as do Guns N' Roses, Kurt Cobain, and some others. Things started shifting left. People started calling stations and demanding certain songs. Radio reflects what people want to hear; or they are out of business." Ulrich attributes Garth Brooks' knocking the band out of the top slot on The Billboard Top 200 not once, but twice (in '91 with "Ropin' The Wind" and two weeks ago with "Sevens") to "bad timing," he said with a laugh. "Garth's in a league by himself. I have a lot of respect for him."

SPEAKING OF, artist achievement recipient Garth Brooks said he has no idea what his greatest artistic achievement has been. "Are the record sales my achievement, or is that the achievement of the country audience showing their size? I guess the letters you get on how the music has affected somebody, that's the greatest achievement." In the big picture, Brooks said his greatest achievement is undoubtedly his three daughters. He added that his film production company, Red Strokes Entertainment, is talking with Babyface and wife Tracy about producing "The Lamb," a movie Brooks is developing. And the home video of Brooks' Aug. 7 free concert in Central Park will come out Jan. 20 and will include a bounce-back coupon for "Sevens."

Assistance in preparing this column was provided by Chris Morris, Craig Rosen, and Janine Coveney, managing editor of R&B Airplay Monitor.



by Melinda Newman



**ROUNDER'S 'SING IT!'**

*(Continued from preceding page)*

Wardell Quezergue and Victor Goines to write charts for the session. Most of the material is fresh originals by such writers as Dan Penn, Steve Cropper, Homer Banks, Gary Nicholson, Donnie Fritts, David Egan, and Mike Reid.

Thomas says that the kind of ego-driven infighting that sometimes mars such all-star get-togethers was absent from the session: "We really didn't have a problem, where you get the normal cattiness and bitchiness among women on shows. I was like the mother hen, and everybody else was the little chicklets."

Like Rounder's Browne, Thomas sees "Sing It!" as an opportunity to draw new listeners for herself and her two co-stars.

She says, "We honestly do not get a lot of airplay, and to have three talented women who have to struggle the way we struggle to keep gigs, to keep an audience, to try to get new audiences to discover us and realize that we are a talent to be reckoned with, it's difficult. This [album] should, if nothing else, get us introduced to people who would normally not know of us or have even ever heard of us before."

The trio, which so far has performed live dates at the New Orleans House of Blues and at La Zona Rosa in Austin, has taped an episode of the PBS show "Austin City Limits" for an early '98 airing.

"That's the linchpin [of the marketing plan], and the timing of it's great, because it's about a month after the release," Browne says. "All of the stations that are going to play it have to pull it down within the week of Valentine's Day. So between the 14th and the 21st [of February] is the window on the first run of 'Austin City Limits' . . . We're working with PBS to offer underwriting and premium-type stuff with this record."

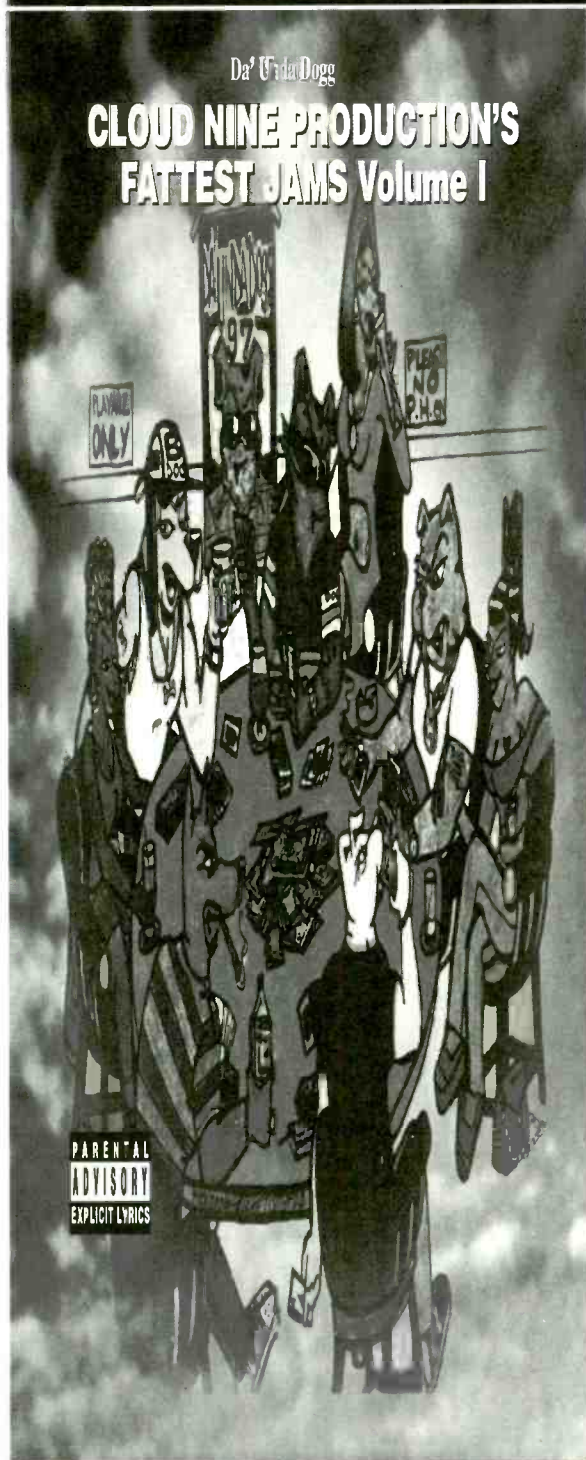
Rounder is also looking at the possibility of national TV advertising on such cable networks as VH1 and Lifetime.

"On the promotional front, we're working the record to the triple-A format primarily, also to our blues and soul [stations]," Browne says. "Publicity is working it hard and getting good response so far. The record has a nice hook to it—there's something for a writer or press to get their teeth into, the three [singers] together. We feel good about getting a significant amount of national press. We're going to do some catalog promotions with retail and one-stops."

Since Ball, who was raised in Louisiana, and Thomas have both been frequent attractions at Jazz Fest, Browne says, "We're going to try to build some special events around Mardi Gras and the Jazz & Heritage Festival. We'll probably have a promotion around Mardi Gras time, and we will send the winners to the Jazz & Heritage Festival. It will serve as an incentive to retail to promote the thing—give the retailer a trip to Jazz Fest and the consumer a trip to Jazz Fest and maybe some radio people."

Currently, tour plans are uncertain. Says Thomas, "We hope to, if all of our schedules work . . . Nothing as of yet has been finalized, but it sure would be a fun thing to do."

**\* PUTTIN' EVERYWHERE ON DA' MAP, THEY WITH ME!!!! \***

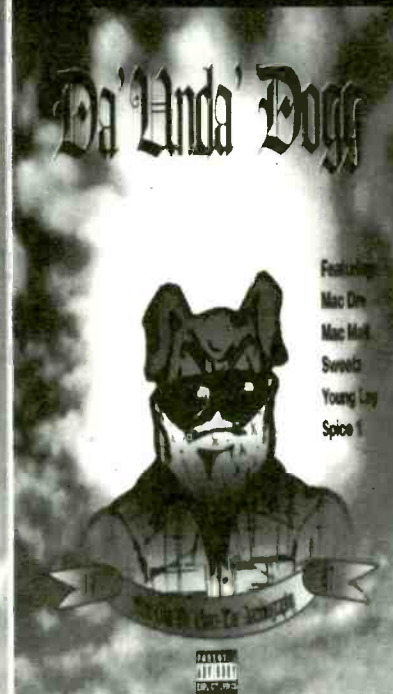


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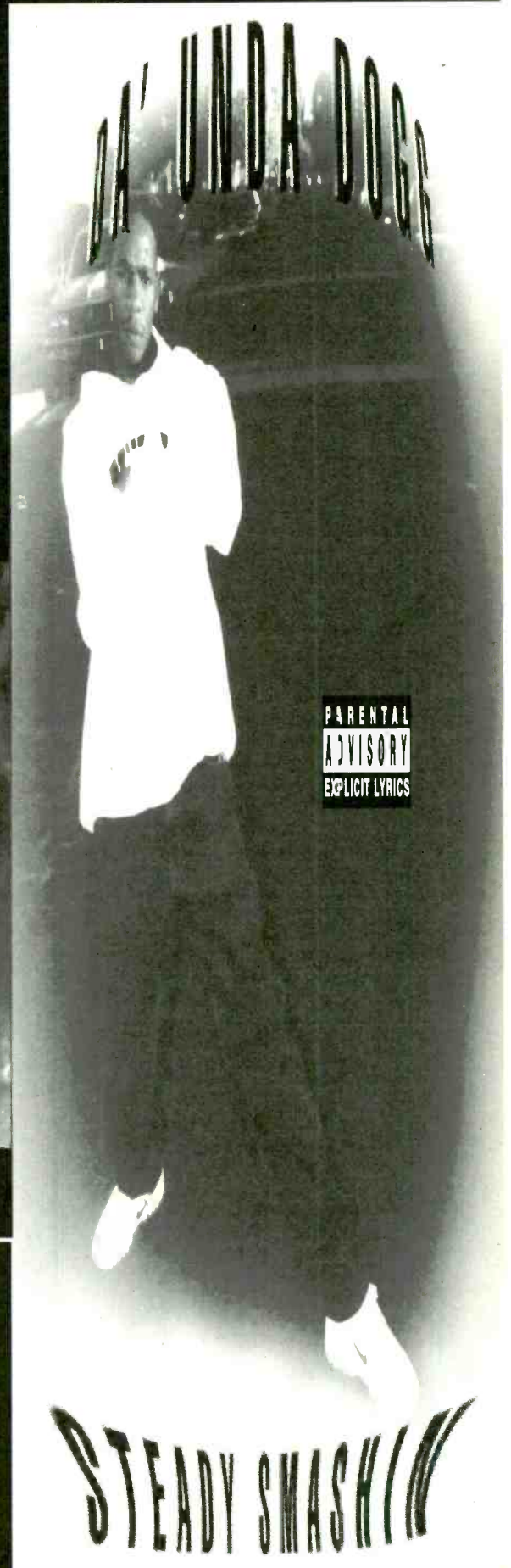
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## SALES SPIKES EXPECTED FOR STARS OF BILLBOARD MUSIC AWARDS

(Continued from page 1)

of Trans World Entertainment. "Under that scenario, it should ignite [her album 'You Light Up My Life—Inspirational Songs'] and the rest of her catalog."

The young country chanteuse was named artist of the year and album artist of the year, as well as top country artist, top country album artist, and top country singles sales artist. In addition, her five-times platinum debut, "Blue," earned top country album honors.

In an interview, Rimes summed up her appeal. "I try to give people a little bit of everything," she said. "I've got pop, country, and gospel. I think that's

why I'm reaching people from 2 to 82."

Rimes, who performed her Top Country Singles Sales chart-topper "How Do I Live," was one of nine acts that performed during the two-hour-plus show; others included Spice Girls, God's Property Featuring Kirk Franklin, Aerosmith, Garth Brooks, Third Eye Blind, Usher, and David Cassidy.

Performers and multiple award-winners who had sufficient "face time" at the podium were likely to benefit the most at retail from the broadcast, Wilson says.

The show opened with a rousing version of "Spice Up Your Life" by

Spice Girls, who were feted with album of the year for the five-times platinum "Spice," as well as awards for new artist of the year, album group of the year, and Hot 100 Singles group of the year.

In an interview, Spice Girls applauded the fact that the Billboard Music Awards are determined by point-of-sale and radio airplay data supplied by SoundScan and Broadcast Data Systems (BDS), respectively. "These awards are [the fans'] choice," said Emma Bunton, aka Baby Spice. "That means so much to us."

Added Geri Halliwell, aka Ginger Spice, "We really appreciate this award so much, because it is based on sales and airplay, not just judges' decisions."

In spite of the celebratory feel of the program, there were several bittersweet moments.

Toni Braxton was named female R&B artist of the year and later picked up trophies for AC artist of the year, AC single of the year for "Un-Break My Heart," and non-televised awards for dance music club play artist of the year and dance music club play single (for the remix of "Un-Break My Heart"). She dedicated her trophies to her grandmother, who was recently diagnosed with breast cancer.

Country legend Chet Atkins, the recipient of the Century Award, Billboard's highest honor for distinguished creative achievement, was unable to attend the show, presenter Deana Carter revealed, because he is recovering from surgery.

"I'd like to thank my family for sticking with me through thick and thin," he said in a videotaped message. "And, I'd like to thank Billboard magazine for this great honor. It's mighty nice. I'll treasure it always, and I appreciate it very much."

Atkins joins previous Century Award honorees George Harrison, Buddy Guy, Billy Joel, Joni Mitchell, and Carlos Santana.

Lyricist Bernie Taupin and Elton John, the latter of whom appeared via a taped message, acknowledged the tragedy-inspired success of "Candle In The Wind 1997" (see story, this page), which was given a special award as the all-time best-selling single and was named single of the year. John was also named singles artist of the year and singles sales artist of the year.

In another affecting moment, the surviving members of Sublime—Bud Gaugh and Eric Wilson—picked up the group's award for modern rock artist of the year with the widow of the group's front man, Brad Nowell, who died of a heroin overdose in May 1996.

Puff Daddy, who was named R&B singles sales artist of the year and received the honor for rap track of the year (with Faith Evans for "I'll Be Missing You"), dedicated his trophy for rap artist of the year to his late cohort the Notorious B.I.G. The artist went on to present the R&B album of the year, for the Notorious B.I.G.'s "Life After Death," to the slain rapper's mother and daughter.

Breaking up the somber mood was the presentation of the artist achievement award to Garth Brooks. Later Brooks acknowledged the award's previous recipients—Madonna, Eric Clapton, Rod Stewart, and Janet

## WARNER AND REPRISE NASHVILLE SPLIT

(Continued from page 1)

Warner/Reprise Nashville will continue to operate as the corporate parent of the two labels. Sales, publicity, creative services, artist development, and administrative staff will remain under the Warner/Reprise umbrella.

"In Bill Mayne and Bob Saporiti we have two people who have worked together shoulder to shoulder for years and have made incredible contributions to this company as a team," says Norman. "While they will still have access to each other, what an exciting and thrilling opportunity this is for us as a company to now let both of them begin to articulate their separate visions and ideas about how one promotes and markets art. They're both consummate professionals."

Mayne says he finds the timing interesting. "It's my 10th anniversary with the company," he says. "It's a real challenge that excites me greatly. I've been overseeing promotion for three labels [Warner, Reprise, and the Giant Collective], and you can only get so deep doing that. I welcome the opportunity

to take Reprise and develop it into the premier label in Nashville. We can take what is already here and develop it into a small but aggressive record company with all the assets of a major company. And still maintain the autonomy of a small company."

Mayne says he plans no immediate artist roster changes. Jack Purcell will continue as national promotion director of Reprise, assuming Mayne's duties there.

"The great thing now," says Mayne, "is that you'll see a different personality emerge with each label. Two years ago, we split the promotion staffs. Now the labels will be completely separate."

As for Reprise, he says he will tightly focus on current acts. "We've got Dwight Yoakam," he says. "We've got the Lynns, Michael Peterson, Paul Brandt. The focus will be on total artist support."

Saporiti, in addition to serving as senior VP of marketing for Warner/Reprise, originated and developed the label's international department (Billboard, Nov. 29).

Saporiti says he plans no immediate changes in either artist roster or staff.

"My philosophy has always been to create an environment in which an artist can flourish," he says. "I'm a believer that you have to break tradition to make tradition, so we'll do that. I hope to have some fun here—it is the record business, after all. It's not brain surgery, or I wouldn't have gotten the job. With the staff, I allow people to be productive and to go as far as they can go. But, no, I don't have a master plan. It's all about the artist, and that won't change."

Saporiti says Warner Bros. regional promotion manager Brad Howell will be his head of promotion, and product manager of new media services Rick Henegar will be head of marketing.

Warner Bros. artists include Faith Hill, Travis Tritt, David Ball, Chris Cummings, Jeff Foxworthy, Bill Engvall, Anita Cochran, Brady Seals, and Crawford/West.



SAPORITI



MAYNE



## TONI BRAXTON

(Continued from page 6)

A source confirms that before the action was filed, she had held discussions with her labels about adjusting the terms of her contract.

The vocalist would not discuss the suit with reporters backstage at the Billboard Music Awards Dec. 8 in Las Vegas. However, she pointedly did not thank Arista, LaFace, or Edmonds during two onstage appearances to collect awards in the R&B and adult contemporary categories during the nationally telecast awards ceremony (see story, page 1).

LaFace COO Mark Shimmel, who was in Vegas for the awards show, said he is "optimistic" that the dispute can be settled but declined further comment.

An Arista spokesman did not respond to a call from Billboard seeking comment.

## Taupin, Elton Recall Diana In Acceptance Speeches

The following are Bernie Taupin's and Elton John's acceptance speeches at the Billboard Music Awards Dec. 8 after receiving multiple honors for "Candle In The Wind 1997."

### Bernie Taupin:

"The only description for this is very bittersweet. As you can imagine, I'd sooner not be standing here today receiving something that relates to a tragic moment in time, a moment that will be embedded in our hearts for a lifetime.

"On the other hand, I'm proud of what the song has achieved. I only wish that the ugly head of cynicism that speaks for the shallow and ignorant to take a moment out from its selfish quest for the negative, to see that in her tragic death, Diana will help literally thousands to survive all manner of physical and mental obstacles.

"So before we let the thin ice of compassion melt, let's remember that out of one terrible tragedy any amount of miracles can be performed, courtesy of people who care—people from every corner of the world, people who want to make a difference, people like yourselves. Speaking of people who make a difference, courtesy of technology, my old buddy Elton."

### Elton John:

"I'm sorry I couldn't be there with you tonight, but I'm here in New York at the Fashion Institute tribute

to Gianni Versace.

"I'm very honored to receive all these Billboard Music Awards and this special award.

"As you all know, this award was born out of tragic circumstance, but I wouldn't be receiving this award; Bernie, we wouldn't have rerecorded the song; and people wouldn't have responded to it, if not for the fact that

Diana was not only our friend, but a great friend to the world. And that is the saving grace of this moment.

"The only positive thing that has come out of Diana leaving us is that, thanks to people

who bought the single, Diana's work will continue. In England during the past 15 years, there was no better friend to charity. If your cause was just, Diana was there. She came through for me and so many others every time we needed her.

"So, Bernie, as I accept this honor in Diana's name, everybody watching should know the sales of this record have already raised millions of dollars for the Diana, Princess of Wales Memorial Fund—money that will go directly to help the people and causes that Princess Diana so deeply cared about.

"I would be remiss if I didn't thank both my manager John Reid and Sir George Martin, who produced the single. And I'm sure they join Bernie and me in thanking Billboard magazine for helping us remember our beloved friend."



TAUPIN



JOHN

Jackson. "We're not in the same class," he said, "but maybe with your name in the same class, people will think you are." Brooks also performed his new hit, "Do What You Gotta Do."

A performance of "Stomp" by the 29-member God's Property Featuring Kirk Franklin was so inspired that upon its completion, host David Spade quipped, "Right now, somewhere in the world, Marilyn Manson just turned to dust."

Aerosmith turned in an amusing take of its chart-topping mainstream rock track "Pink" from the Hard Rock Hotel & Casino, flanked by a pool full of synchronized swimmers. Front man Steven Tyler capped the performance by diving into the pool and smiling for the underwater camera.

The evening's other multiple award winner was Dru Hill, which scored the award for R&B single of the year (for "In My Bed"), as well as R&B artist of the year, R&B airplay artist, and R&B singles artist of the year. Dru Hill's Jaz said that when he received his awards at the podium, he "felt like he was in church."

Other winners who also performed included Third Eye Blind, whose "Semi-Charmed Life" was named modern rock track of the year, and Metallica, which earned rock act of the

year honors.

In addition, Tony Bennett was presented the award for jazz artist of the year by Garth Brooks in a special presentation Dec. 7 at the Motown Cafe. Bennett also won the jazz album award.

With attendance estimated at 10,000, this year's Billboard Music Awards drew the biggest crowd in the show's eight-year history. The broadcast on Fox scored a 9.8 overnight rating and a 15 share, winning the 8 p.m.-8:30 p.m. time slot. The final rating was 8.6, with a 13 share, up from 8.2 with a 13 share in the previous year.

The complete list of year-end charts, upon which the Billboard Music Awards are based, will appear in the Dec. 27 issue of Billboard.

Assistance in preparing this story was provided by Melinda Newman and Janine Coveney, managing editor of R&B Airplay Monitor.

## TO OUR READERS

For a behind-the-scenes look at the Billboard Awards, see the Beat, page 12.



## SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**COSTELLO'S 'BIG' ADVENTURE:** Here are two more reasons to look forward to 1998. **Ethan and Joel Coen** have a new movie, "The Big Lebowski," due out in February. And the Feb. 10 Mercury Records soundtrack to the film is a happily genre-jarring compilation of tracks featuring a grab bag of artists ranging from **Bob Dylan** ("The Man In Me") to **Kenny Rogers with the First Edition** ("Just Dropped In") to **Gipsy Kings** ("Hotel California") to **Elvis Costello**, who penned a new song for the film.

Costello's involvement with the project, and the creation of the quirky "My Mood Swings," reads like a piece of Coen brothers fiction in itself. The artist was in New York in mid-October and had breakfast with pal **T Bone Burnett**, who is serving as musical supervisor on "Lebowski" and was in town to produce an unrelated project. Burnett mentioned his work with the Coens and invited Costello to join him at a meeting with the filmmakers that afternoon at the Brill Building, the legendary music industry spot.

"They invited me in, and within a couple of minutes we were talking about song choices—I was even so bold as to suggest a few pieces," Costello says. The conversation quickly wandered to the topic of Costello coming up with an original song for the film to accompany a critical bowling scene. "I went from meeting them to working for them in 20 minutes," he says.

With the stage set, Costello and his wife moved quickly, whipping off "My Mood Swings" in just two days before it was time to meet Burnett to record the track at the designated time of 11 p.m. Despite the wee-hours prearranged time, Costello says when he arrived at the studio he and his wife had to drive around the block a few additional times so they could finish the lyric. "When you hear it, you'll never guess it took two people to write," he says. "It's a nonsense song about things like people peeling off their clothes like a tangerine and writing horoscopes and all sorts of cheap tricks." Costello was still scribbling down notes on scraps of paper when he wandered through the door.

"We sat down, and I played them the song once. The first time we played it seriously it was recorded," he says. "The reason we didn't go home before midnight was that we played it another seven times to make sure that first cut was the right cut."

At just a little more than two minutes, "My Mood Swings" is one of the shortest songs Costello has penned in a long time. "It's just a rock'n'roll song, not any more or less than that," he says. "The tall order was the fact that there was already so much great music in the film that we didn't want any new thing written to stick out like a brand-new pin. So it was good that we went about it without it getting too precious." Regardless of its length, Mercury and Costello plan to get the song heard by as many fans as possible. Costello already is booked to play it on "Late Night With David Letterman" near the time of release date, and other publicity runs are being scheduled.

Costello, for one, is tickled to play a part in a Coen brothers production. "They don't make the kind of movies where they cut a lot of scenes together so they can have a song. Their use of music is pretty soft and subtle; it might be coming out of a transistor radio or something," he says. FYI, for the trivia-minded: Costello's favorite Coen brothers flick is dark horse "The Hudsucker Proxy."

**PRODUCTION NOTE:** **Jimmy Jam** and **Terry Lewis** have signed on to supervise music for Fox's upcoming "How Stella Got Her Groove Back" and to produce the accompanying MCA Records soundtrack. The film, an adaptation of the latest novel by "Waiting To Exhale" author **Terry McMillan**, stars "Waiting" leading lady **Angela Bassett** and will be in theaters some time in 1998; a firm date has not yet been set. If sales of Artista Records' star-studded "Exhale" soundtrack—produced by **Kenneth "Babyface" Edmonds** and featuring **Whitney Houston**—are any indication, MCA can expect a very happy new year for its next R&B-infused soundtrack. "Exhale" has surpassed sales of 5 million units and finished at No. 4 on the Billboard Top 200 Albums chart for 1996.

**MATADOR'S MOVE:** Matador Records is winding down 1997 by jumping on one of the most popular record-company marketing bandwagons of the year: the creation of a separate film soundtracks imprint. The label's early-December release "Welcome To Sarajevo" (The Reel Thing, Billboard, Dec. 6) marked the first album to be hawked under the Matador Soundtracks umbrella. Although the label has not yet lined up any soundtracks for next year, **Lyle Hysen**, president of Matador's in-house Door Mat Publishing division, says it will be looking to glean selected soundtracks from Capitol Records' relationship with Miramax as well as other film projects that fit the label's image.

"Capitol just handed us 'Welcome To Sarajevo' at the last minute. We'd like to be involved with projects a little earlier and perhaps find ways to get some of our bands involved," Hysen says. In addition to "Sarajevo," Matador has released three additional soundtracks—for independent film "Half Cocked," "Amateur," and "Brain Candy."

**FOR THE RECORD:** To clarify an item in the Dec. 6 column, the soundtrack to "Good Will Hunting" and "Boogie Nights 2" are being released by Capitol.

## MARK EITZEL SPRINGING A 'TRAP' ON MATADOR RECORDS

(Continued from page 12)

The powers-that-be at Matador have been "friends and fans" of Eitzel's for a long time, according to co-president Gerard Cosloy, with the label having issued a 7-inch single of Eitzel's "Take Courage" in 1992 as well as "Son," an album by the Toiling Midgets featuring Eitzel. "We always wanted to work with American Music Club," Cosloy says, "although we were never really in a position to do so."

"I think the new record is closer in spirit to some of his earlier work than the Warner solo stuff," Cosloy adds. "I think he really made this record for himself, but I know a lot of people loved those AMC albums."

Formed in 1986 in San Francisco, American Music Club released a string of poetic albums haunted by ghosts of country rock. The quintet's discography includes the early gems "California," on Frontier, and "United Kingdom," on Demon; the unsung "Everclear" on Alias, along with an EP spotlighting the rocking single "Rise" and haunting B-side "Chanel #5"; the grand Reprise bow "Mercury," featuring a classic songwriter's lament in "Johnny Mathis' Feet"; and the swan song "San Francisco," which included a masterful, minor-key makeover of "California Dreamin'" as a secret track. Reprise also issued an EP in '94 stressing the wry final single "Hello, Amsterdam" and several rare tracks.

Chris Vanderloo, co-owner of Other Music, an alternative specialist shop in New York's Greenwich Village, confirms Cosloy's view that Eitzel's following from the American Music Club days persists. The group's catalog is a steady seller at Other Music, as is his solo "Songs Of

Love Live" (Demon, 1991). Last summer, sales were spurred when Eitzel played a packed in-store with Buck. But the recent Congo Norvell record on Jet Set has been selling, too, "with a lot of people buying it just because Mark is on a few tracks," Vanderloo says.

Indie rock is down in general at Other Music, with such electronica acts as Roni Size in ascendance. Still, Vanderloo says, "the main indie rock labels like Matador and Touch and Go do a good job with their bands. With the new Eitzel, it won't be a major seller, but I think Matador might be able to tap into his AMC audience better than Warner Bros."

For "Caught In A Trap," Matador is following its usual marketing tactics, emphasizing retail promotion, trying to maximize Eitzel's profile as a critics' favorite, and leaning on its friends at college radio. Before Christmas, the full album will be serviced pervasively to college outlets and selectively to community, triple-A, and modern rock stations.

Cosloy acknowledges that getting much commercial radio play for "Caught In A Trap" is unlikely, something that hurt both Guided By Voices' "Mag Earwhig!" and Bettie Serveert's "Dust Bunnies"—two promising Matador releases from this year that failed to break beyond the bands' faithful.

But, Cosloy says, "I believe that a record of quality can find an audi-

ence even without the support of commercial radio. Radio would make things easier, of course, but we won't ever leave it at that."

Touring will help the cause, as Eitzel is a compelling live performer. He completed a 20-date solo acoustic tour of the U.S. in November and plans to play shows in Europe in February/March and more in the U.S. in April. Before going on tour, the ever-prolific Eitzel will be in Los Angeles working on a batch of songs for a film based on the novel "Left-Handed Woman" by Peter Handke.

"I write so many songs that would never see light with just an album a year," Eitzel says. "So I feel very fortunate that Warner Bros. allowed me to do a record with Matador. There aren't a lot of people who sell as few records as I do that still get this sort of treatment."

Eitzel plans to have his next Warner album out by early '99, having written a dozen more songs with Buck and a huge batch on his own. He'll probably work with his former American Music Club mate Bruce Kaphan on the record, which Eitzel promises will be "full of hit songs. Every one. Just wait."

Eitzel is managed by the New York-based Manage This! His U.S. tours are arranged by New York's Twin Towers; in Europe, he's booked by the Agency in London. His songs are published by I Failed in Life (BMI).

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on the internet @  
<http://www.billboard.com>

We note with sorrow the passing  
of Michael Hutchence and convey to his family,  
his fellow band members and to his  
long standing friends and colleagues,  
our deepest condolences.

Robbins Spielman Koenigsberg & Parker, LLP  
and  
Judd Goldgeier



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	26	9	ANDREA BOCELLI PHILIPS 539207 (10.98/16.98)	ROMANZA
2	2	21	MICHAEL PETERSON REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
3	3	25	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
4	4	6	MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98)	MARCY PLAYGROUND
5	6	31	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
6	5	11	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
7	7	6	RAY BOLTZ WORD 68512/EPIC (10.98 EQ/16.98)	A CHRISTMAS ALBUM
8	9	11	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
9	11	28	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
10	8	7	SANDI PATTY WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
11	10	11	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
12	22	3	DAVE KOZ CAPITOL 57097 (10.98/16.98)	DECEMBER MAKES ME FEEL THIS WAY
13	16	4	REBECCA ST. JAMES FOREFRONT 25176 (10.98/16.98)	CHRISTMAS
14	13	49	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
15	18	30	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
16	19	10	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
17	21	5	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM
18	49	2	BOB RIVERS ATLANTIC 83043/AG (10.98/16.98)	MORE TWISTED CHRISTMAS
19	43	11	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
20	29	3	GARY CHAPMAN REUNION 10274/JIVE (10.98/15.98)	THIS GIFT
21	14	70	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
22	25	13	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
23	20	26	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
24	15	5	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
25	23	7	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3

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	28	14	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
27	NEW	▶	RUPAUL RHINO 72936 (10.98/16.98)	HO HO HO
28	27	41	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
29	17	6	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
30	NEW	▶	ANDRE RIEU PHILIPS 536104 (10.98/16.98)	THE CHRISTMAS I LOVE
31	12	6	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
32	33	19	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
33	40	15	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
34	NEW	▶	BUJU BANTON GERMAIN 2068*/VP (9.98/14.98)	INNA HEIGHTS
35	45	5	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO
36	38	29	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
37	37	13	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
38	42	6	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (16.98 CD)	BUENA VISTA SOCIAL CLUB
39	RE-ENTRY	▶	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
40	32	6	G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
41	41	16	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
42	44	2	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
43	34	10	CRISTIAN ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
44	47	23	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
45	24	16	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
46	NEW	▶	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2
47	39	35	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
48	36	7	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
49	46	5	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98)	VENDETTA
50	RE-ENTRY	▶	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA MPL 56511/EMI (16.98 CD)	TIME TO SAY GOODBYE

## POPULAR UPRIISINGS

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

**C**ARNE'S COMING: Veteran R&B vocalist **Jean Carne**, who has contributed to an amazing array of albums and songs, including the first two titles by **Earth, Wind & Fire**, **Grover Washington Jr.**'s album "Strawberry



**Wood Work.** Singer **Lauren Wood**, best known for her 1979 single "Please Don't Leave" and for "Fallen," from the "Pretty Woman" soundtrack, launched her new indie **Bad Art Records** in early November with the release of her latest self-titled album. Wood, whose unique résumé includes B-movie roles and founding greeting-card company **Cat Tricks**, kicks off a tour Jan. 10 at the **Women's Expo** in Minneapolis.

**Moon,** and the **Temptation's** hit "If You Don't Know Me By Now," is back with "Love

Lessons," her new album on **Place One/East Pointe Records**, due the first week of January.

Carne, who also recorded two albums for **Omni/Atlantic** in the '80s, will make a new push, appearing at February listening parties in Philadelphia, New York, and Washington, D.C.

According to director of marketing **Marianne Stormer**, the labels hope to ship 100,000 units of the album in the first quarter based on positive feedback from radio and retail.

Though the artist stands to garner a fair share of attention in the R&B community based on her history, Stormer expects the album to blend into other formats as well.

"We haven't selected a single yet, but I would say that this is a real cross-over album," says Stormer. "I'd expect the CD101s, jazz stations, and old- and new-school R&B to react, because its style is so diverse."

**SPACE AGE:** Pianist/entrepreneur **Jeannie Novak** is finally getting around to releasing her debut album, "Reign Of Fire," nearly



**Hit Man.** Though **Jim Lauderdale's** BNA debut, "Whisper," won't bow until Feb. 10, the singer has been all over the country charts, penning such hits as **Mark Chesnutt's** "Gonna Get A Life" and, more recently, **Patty Loveless'** "You Don't Seem To Miss Me," which is No. 14 this issue on the **Hot Country Singles & Tracks** chart. "Goodbye Song," the first cut from Lauderdale's new album, ships to radio in February.

three years after she recorded it.

Still, it's not as though she hasn't been busy in the meantime. In fact, as the founder of online independent-artist music site **Kalespace** (aka **Kspace**), the artist coincidentally established a means of marketing her new album.

**Kspace**, located at [www.kspace.com](http://www.kspace.com), acts as a forum for indie acts trying to get a foot up by selling and promoting their music on the Internet.

According to **Novak**, some members have also developed radio contacts through the site.

**Novak** also took pre-orders for the album after distributing free cassette samplers through the site this summer.

"I had everything except for the mastering and the packaging done by early '94, but I was getting so bombarded getting everyone else's music online that I just put it on the back burner," says **Novak**.

"It actually took a client offering to do the mastering as a barter to get on **Kspace** that reminded me about my music and how important it was to me," she adds.

Though **Novak** began selling the album strictly over the Internet in October, it will

be released on newly founded **Kspace Recordings** in early '98, targeting gift and book-store chains.

Making up for lost time, **Novak** also plans to release her sophomore album next year and is working on a compilation of **Kspace** artists due out early next year.

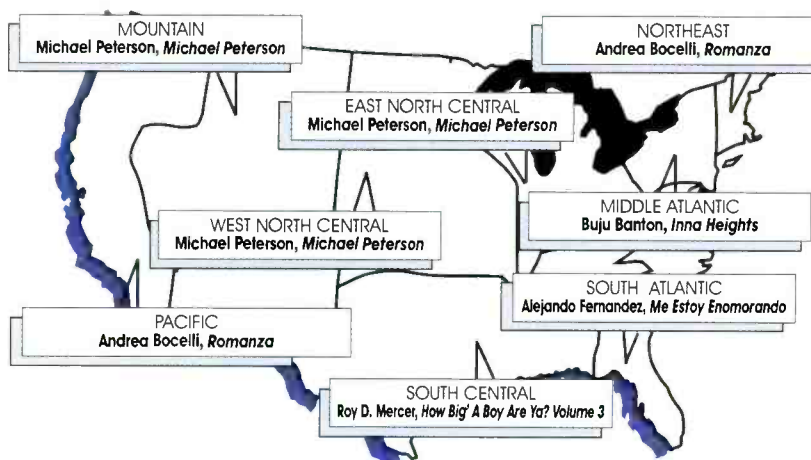
**ROADWORK:** **MQ3**, whose **Noo Trybe/Virgin** album "Mozaic" is due in March,



**Northern Highlights.** Fairbanks, Alaska-based **Wild Frontier** has accumulated airplay on nearly 200 radio stations for its "Spirit Of Adventure" album strictly through DIY promotion. In addition to play on such stations as **KDHX St. Louis**, the band has picked up play for its roots/country stylings in several international markets. The album is distributed by **Big Easy** and **Miles of Music**.

opens for **Immature** though mid-January. The band kicks off the tour Saturday (20) at the **Attic** in **Myrtle Beach, S.C.**

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3. Marcy Playground Marcy Playground	3. Blink 182 Dude Ranch
4. Allure Allure	4. Allure Allure
5. Lee Ann Womack Lee Ann Womack	5. Mic Geronimo Vendetta
6. Blink 182 Dude Ranch	6. Our Lady Peace Clumsy
7. Our Lady Peace Clumsy	7. RuPaul Ho Ho Ho
8. Andrea Bocelli Romanza	8. Andre Rieu The Christmas I Love
9. Dave Koz December Makes Me Feel This Way	9. Marcy Playground Marcy Playground
10. Roy D. Mercer How Big'A Boy Are Ya? Volume 3	10. Michael Peterson Michael Peterson



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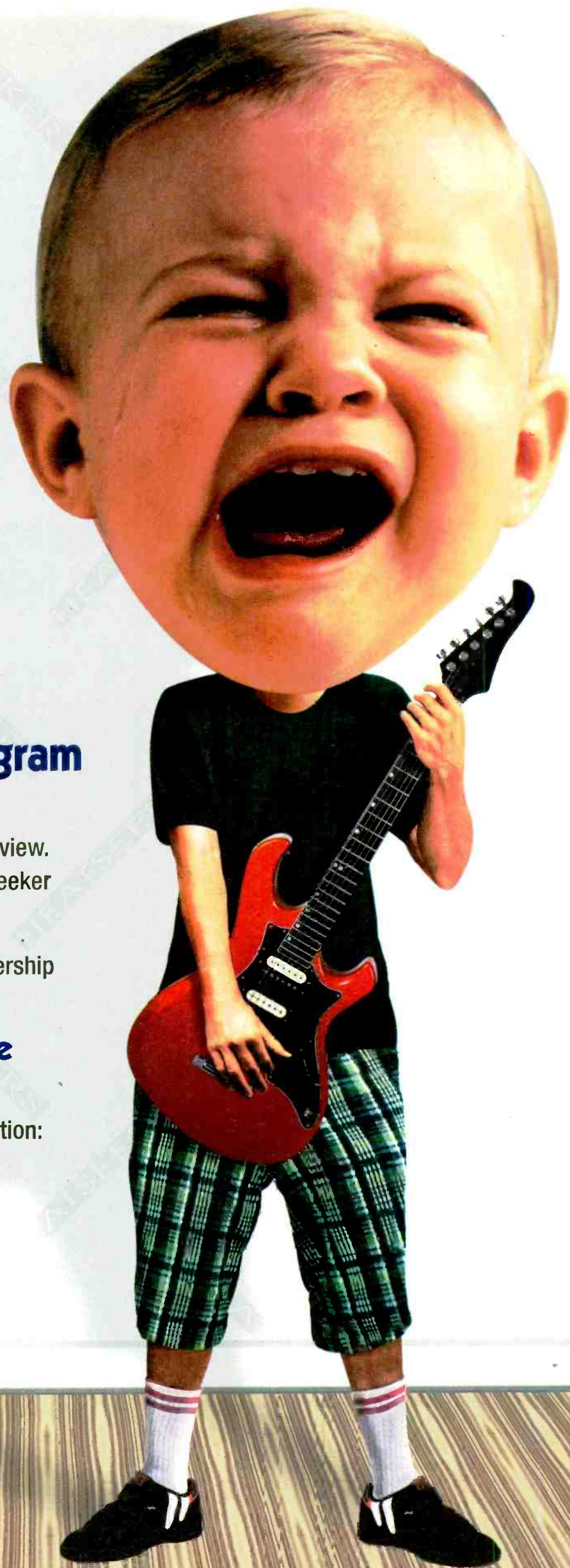
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Billboard



## Peter Andre's Got The 'Time' Mushroom Set Moves Him From Pop Base To R&B

This article was prepared by Mike McGeever, programming editor of Music & Media, and Paul Sexton.

LONDON—International star Peter Andre is reducing his peccs appeal to become a soul man.

British-born Andre, who grew up in Australia, enjoyed great success in Europe and Asia with his first Mushroom album, "Natural," in 1996, building a large teenage fan base with catchy pop singles and his open-shirted, pinup image. That album was never released in the U.S., and Andre and his label and management team have taken a bold approach to breaking him there in '98.

His second album, "Time," released across Europe in November, sees Andre moving from his pop base into R&B territory with the help of some influential new friends: The album includes playing, writing, and production assists by such R&B champs as the Refugee Camp All Stars, Montell Jordan, Coolio, and Brian McKnight.

Andre is signed worldwide to the independent Mushroom, which has offices in its native Australia and the U.K., and is published by Mushroom Music. His Australian deal is in affiliation with Melodian, which first signed Andre on the back of a local talent contest. The label operates a licensing deal with BMG throughout the rest of the world, with the exception of North America, in which markets it is considering various bids for Andre's signature.

Mushroom A&R and project manager Dean Stratten says of the album, "It's a case of moving on, trying to get a more mature audience while maintaining the pop side of things. We've just gone up a step productionwise and songwise."

The artist made his name on the international stage with poppy singles like "Mysterious Girl" and ballads like "I Feel You," as sales of the "Natural" album climbed to 1.2 million worldwide, according to his London-based management and promotions company,

Blitz. But Andre did give a taste of the grooves to come on another of his 1996 best sellers, "Flava." He says he pursued the R&B muse for artistic rather than commercial reasons.

"I would never have attempted to go with this type of music, with an R&B feel as opposed to pop, unless I worked with artists who live and breathe that kind of music," he says. "If I tried doing the album myself, [without having] lived in the place where that music originates, people might not take it seriously."



ANDRE

"Also, there's a certain positivity that I have, knowing that the people who worked on the album wouldn't put their names to it unless it would work. This album is an indication of my direction; it's a step closer to where I want to go. It's not the ultimate R&B album for me, but I want it to be seen as a great pop-R&B album."

Andre has become a familiar face in Britain, where he was the celebrity chosen for the high-level media opportunity of switching on the Christmas lights Nov. 7 on London's Oxford Street. Following the summer hit "All About Us," the ballad "Lonely"—the second single from "Time" in Europe and Asia—was released in late October. It became an instant top 10 single in the U.K., his sixth to achieve such status in just 17 months, but did not have the longevity of previous releases.

Mushroom will release the single "All Night, All Right" internationally Jan. 12; while the album version featured Coolio, rapping on the single is provided by Warren G. The song's strong disco-era feel is helped by its quotations from A Taste Of Honey's 1978 smash "Boogie Oogie Oogie."

Andre's co-manager, Sue Harris of Blitz, hopes that will be the song to kick-start the "Time" album, espe-

cially in the U.K., where early sales have been slower than expected. BBC Radio One added the track to its B-list five weeks before release; another U.K. programmer backing Andre is Paul Chantler, group PD of the Essex Radio Group. The artist recently performed at the launch of that group's top 40/rhythm-crossover outlet Vibe FM, covering the east of England.

"Peter still has that teen appeal, but he now has a certain cool credibility," says Chantler. "The new album puts him in a different sphere altogether."

(Continued on page 22)



**Ready, Set . . . Tour.** Virgin Records ingénue Bridgette McWilliams takes a break from rehearsal before embarking on a European tour as the opening act for Luther Vandross. Pictured, from left, are Phil Fox, director of product management at Virgin Records America; Ray Cooper, co-president of Virgin Records America; McWilliams; Ashley Newton, co-president of Virgin Records America; Brenda Walker, director of A&R, Virgin Records America; and Peter Holden, VP of international and commercial marketing, Virgin Records America.

## Multitalented Dara Defies Categorization On 1st Solo Set; Braxton Battles LaFace, Arista

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

**ROOTS MUSIC:** "Everything I do is so different from the thing I just did before," says **Olu Dara**, who has distinguished himself in the last 30 years or so as a jazz cornetist, guitarist, bandleader, composer, singer, dancer, and actor. "It's like I'm going to a different world every time I perform. One day I may go out with the trumpet, next day I might go out dancing, next day I may do a show with a band, next day I may do a show with **Rita Dove**, the poet laureate. I also get a chance to teach performers. That's what keeps me going—the newness of what I do."

The newness of what Dara does is also in the combination of old sounds he brings to bear on his first solo recording, "From Natchez To New York," on Atlantic Records. Jazz purists and black theater aficionados may already know his name: Dara has played with jazz greats like **Art Blakey**, **Henry Threadgill**, and **Julius Hemphill**; he's recorded with **Taj Mahal**, **Nona Hendryx**, and **Brian Eno**; he's composed scores for several acclaimed theatrical works, including "The Piano" and "Ma Rainey's Black Bottom"; and he led two early '80s bands, the **Okra Orchestra** and the **Natchezssippi Band**.

Producer **Yves Beauvais** had long been a follower of Dara's work and spent seven years trying to bring Dara to a record label. Commercial R&B music can sometimes become repetitive and predictable, the efforts of alternative R&B stylists aside. By comparison, Dara's blend of Caribbean, African, blues, jazz, R&B, ragtime, and funk sounds fresh—equal parts simple roots music and slick contemporary groove. Dara, who is the father of popular New York rapper **Nas** ("If I Ruled The World"), embraces all kinds of music, even the hip-hop sounds utilized by his son.

"Contemporary rap is really the ebb of all the music we've produced in this country. It incorporates all the rhythms of the world," says Dara, who says he has never had any formal arts training. "It's in their music, and their poetry is something different . . . rappers say everything that people say in private. There's a truth in it. I like artists who express who they really are; no matter who likes it, whether it's good or bad, they have street language."

Do father and son influence each other? "Nas does his own thing, his concept is his own," he says. "I'm an old-school rapper—I talk."

Dara's musical brilliance may evolve from his use of traditional sounds and styles. The album's opener, "Okra," is the simple shout of a market vendor set against lilting,

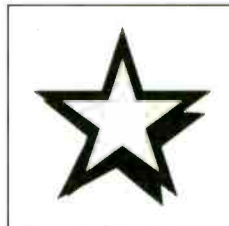
South African-style guitars. "Harlem Country Girl" is a three-quarter-time story of urban love. "Zora" is down-home country blues, marked by Dara's wailing guitar work. "Bubber (If Only)" is a seductive love poem read by author **Mayanna Bernard** over shuffling cornet-led blues that recall 1930s-era speak-easy sounds. And "Jungle" is a big-city lament featuring rapped lyrics by **Nas**. Some of the album's pieces have been heard in other contexts. "It's semi-autobiographical. It has songs in it that came from various theater pieces, songs I'd forgotten I've even written. Each song fits a different part of my personality," he says.

Dara has no plans to tour in the new year but is preparing to mount a stage play of poetic vignettes at George Mason University in Virginia.

**BEATS N' PIECES:** **Toni Braxton's** lawsuit against **LaFace** and **Arista** stating that her contracts with the labels are no longer valid is a bold move (see story, page 9). The much-lauded singer allegedly initially signed agreements that have not provided her with industry-standard remuneration for sales of her albums. Insiders fear that unless

**LaFace** settles the matter quickly, a court battle could prove both costly and embarrassing to the label, the biggest cost being that the popular Braxton could wind up wooed and won by another label . . . Industry veteran **Miller London**, president of **Urban Network** magazine, was honored with a lifetime achievement award Wednesday (17) by Los Angeles-based **Kannike Entertainment**. The gala, co-hosted by comedians **Michael Colyar** ("Martin," "Showtime At The Apollo") and **Ajai Sanders** ("Def Comedy Jam," "Fresh Prince Of Bel Air"), recognized his more than 25 years in the recording industry, much of it spent with **Motown Records**, where he was senior VP of sales before moving on to senior VP/GM of black music at **A&M Records**, and then VP of product development, sales and marketing, for **RCA** in New York. Congratulations to London.

African-American musicians and artists from the San Francisco Bay Area will get separate honors Jan. 10, when **One Way Entertainment** stages its first **Bay Area Music Awards**. The event will be held at the **Henry J. Kaiser Convention Center**, and proceeds will benefit the **Oakland Boys & Girls Club** and the **On-Trac Program** for exceptional children. Expected at the event are actors **Dorian Gregory**, **Kenny Blank**, **Natalie Desselle**, and **Alison Dean** and recording artists **Too \$hort**, **Tony Toni Toné**, the **Dramatics**, **J. Spencer**, and **Imprompt2**. **One Way** is a collective of music industry professionals committed to promoting and developing talent from the Bay Area. For more info, call 213-878-2399.



**In Good Spirits.** MCA act **Immature** filmed the video for its latest single, "Give Up The Ghost," Nov. 10 at various locations in Los Angeles. The video was co-directed by Immature manager **Chris Stokes** and **Bizzy Bone** of **Bone Thugs-N-Harmony**, who wrote the track. Pictured on the set, from left, are **Madeline Randolph**, senior director of A&R, R&B music, at MCA Records; **Stokes**; **Romeo of Immature**; **Bizzy Bone**; **LDB of Immature**; **Marilyn Bachelor**, national director of R&B marketing at MCA; **Batman of Immature**; and **Cirri Nottage**, director of music video production at MCA.



# Billboard TOP R&B ALBUMS

DECEMBER 20, 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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★★★ No. 1 ★★★</b>						
1	1	49	3	<b>2PAC</b> AMARU 41630*/JIVE (19.98/24.98) 2 weeks at No. 1	R U STILL DOWN? (REMEMBER ME)	1
2	2	1	4	<b>ERYKAH BADU</b> KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
3	3	2	4	<b>LSG</b> EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
4	6	5	7	<b>MASE</b> ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
5	5	3	5	<b>MYSTIKAL</b> ▲ NO LIMIT 41620*/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	1
6	4	99	3	<b>VARIOUS ARTISTS</b> PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
7	7	8	12	<b>SOUNDTRACK</b> ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
<b>★★★ GREATEST GAINER ★★★</b>						
8	12	13	12	<b>USHER</b> ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
9	10	7	6	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
10	11	9	9	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
11	9	6	6	<b>RAKIM</b> ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
12	15	18	21	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>2</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
13	14	11	13	<b>BUSTA RHYMES</b> ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
14	8	4	3	<b>MJG</b> SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
15	19	19	12	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
16	17	12	15	<b>MASTER P</b> ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
17	16	17	11	<b>BOYZ II MEN</b> ● MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
18	13	10	8	<b>NAS ESCOBAR, FOXY BROWN, AZ AND NATURE</b> AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
19	21	23	3	<b>KENNY G</b> ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
20	18	—	2	<b>WILL SMITH</b> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	18
21	20	16	4	<b>TIMBALAND AND MAGOO</b> BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
22	24	21	8	<b>LL COOL J</b> ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
23	25	22	34	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
24	23	15	4	<b>LUNIZ</b> NOO TRYBE 44939*/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
25	34	24	10	<b>SOUNDTRACK</b> ▲ <sup>2</sup> DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
26	28	29	55	<b>DRU HILL</b> ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	5
27	30	32	11	<b>BRIAN MCKNIGHT</b> MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	10
28	32	30	19	<b>JOE</b> ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
29	29	27	29	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
30	26	25	12	<b>JON B.</b> YAM YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
31	22	14	3	<b>CHICO DEBARGE</b> KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
32	31	28	6	<b>H-TOWN</b> RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
33	27	—	2	<b>THE WHISPERS</b> INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
34	37	33	25	<b>K-CI &amp; JOJO</b> ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
35	33	—	2	<b>BABYFACE</b> EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
36	47	73	23	<b>SOUNDTRACK</b> ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
37	36	35	10	<b>LUTHER VANDROSS</b> LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
38	38	36	16	<b>SOUNDTRACK</b> ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
39	45	48	5	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98) <b>HS</b>	FINALLY KAREN	28
40	40	60	19	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98) <b>HS</b>	TIME FOR HEALING	24
41	42	34	22	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
42	35	20	4	<b>MC EHT</b> EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
43	48	50	38	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>6</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
44	51	45	19	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>3</sup> RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
45	39	41	24	<b>PATTI LABELLE</b> MCA 11642 (10.98/16.98)	FLAME	10
46	41	31	12	<b>EPMD</b> ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
47	50	63	10	<b>NEXT</b> ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	29
48	44	42	24	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
49	43	26	3	<b>5TH WARD BOYZ</b> RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26

<b>★★★ PACESETTER ★★★</b>						
50	74	—	2	<b>VARIOUS ARTISTS</b> TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50
51	57	66	8	<b>UNCLE SAM</b> STONECREEK 67731/EPIC (10.98 EQ/16.98) <b>HS</b>	UNCLE SAM	51
52	54	43	7	<b>BIG BUB</b> KEDAR 53074*/UNIVERSAL (10.98/16.98) <b>HS</b>	TIMELESS	15
53	61	52	29	<b>SOUNDTRACK</b> NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
54	49	38	43	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
<b>★★★ HOT SHOT DEBUT ★★★</b>						
55	<b>NEW</b>	—	1	<b>VARIOUS ARTISTS</b> EPIC 68679 (10.98 EQ/16.98)	THE SOUL TRAIN CHRISTMAS STARFEST ALBUM	55
56	46	37	6	<b>WILL DOWNING</b> MERCURY 536350 (10.98 EQ/16.98) <b>HS</b>	INVITATION ONLY	30
57	55	51	5	<b>THREE 6 MAFIA</b> RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
58	58	57	11	<b>SOMETHIN' FOR THE PEOPLE</b> WARNER BROS. 46753 (9.98/15.98) <b>HS</b>	THIS TIME IT'S PERSONAL	33
59	63	44	5	<b>CHRISTION</b> ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) <b>HS</b>	GHETTO CYRANO	23
60	59	53	7	<b>SALT-N-PEPA</b> ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
61	62	56	6	<b>BEBE WINANS</b> ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
62	52	39	5	<b>MIC GERONIMO</b> BLUNT 4930*/TVT (10.98/16.98) <b>HS</b>	VENDETTA	20
63	53	40	8	<b>GRAVEDIGGAM</b> GEE STREET 32501*/W2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
64	69	62	80	<b>MASTER P</b> ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
65	65	54	17	<b>SWV</b> RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
66	77	70	58	<b>MAKAVELI</b> ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
67	56	55	12	<b>MACK 10</b> ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
68	67	59	5	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	59
69	66	—	2	<b>THE WHORIDAS</b> HOBOS/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) <b>HS</b>	WHORIDIN'	66
70	64	47	6	<b>SPICE 1</b> JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5
71	70	46	5	<b>BOBBY BROWN</b> MCA 11691 (10.98/16.98)	FOREVER	15
72	60	71	11	<b>IMMATURE</b> MCA 11668 (10.98/16.98)	THE JOURNEY	20
73	71	64	42	<b>TRU</b> ▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
74	76	68	34	<b>ROME</b> ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
75	68	65	88	<b>MAXWELL</b> ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	8
76	72	72	27	<b>WU-TANG CLAN</b> ▲ <sup>4</sup> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
77	86	85	77	<b>TONI BRAXTON</b> ▲ <sup>2</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
78	81	67	96	<b>2PAC</b> ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
79	78	77	61	<b>GINUWINE</b> ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	14
80	91	84	24	<b>TWISTA</b> CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	13
81	83	74	4	<b>LUKE</b> LUKE 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	65
82	99	100	53	<b>SOUNDTRACK</b> ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
83	87	69	7	<b>TOP AUTHORITY</b> TOP FLIGHT/WRAP 8160/ICHIBAN (11.98/16.98)	TOP AUTHORITY UN CUT — THE NEW YEA	21
84	85	80	31	<b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	23
85	73	61	10	<b>COMMON</b> RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
86	84	87	24	<b>VARIOUS ARTISTS</b> SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
87	75	78	21	<b>MAXWELL</b> COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
88	<b>NEW</b>	—	1	<b>VARIOUS ARTISTS</b> PRIORITY 50681* (10.98/16.98)	LUKE'S PEEP SHOW	88
89	92	91	10	<b>SAM SALTER</b> LAFACE 26040/ARISTA (10.98/15.98) <b>HS</b>	IT'S ON TONIGHT	41
90	95	96	15	<b>VARIOUS ARTISTS</b> ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
91	96	94	67	<b>AALIYAH</b> ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
92	94	92	57	<b>LIL' KIM</b> ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
93	88	81	78	<b>KENNY LATTIMORE</b> ● COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	19
94	79	58	4	<b>DIAMOND</b> MERCURY 534900* (10.98 EQ/16.98) <b>HS</b>	HATRED, PASSION AND INFIDELITY	40
95	89	—	19	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	49
96	<b>RE-ENTRY</b>	—	5	<b>TRICK DADDY DOLLARS</b> SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	82
97	82	75	5	<b>TONY TONI TONE</b> MERCURY 536368 (10.98 EQ/17.98)	HITS	54
98	<b>RE-ENTRY</b>	—	64	<b>BLACKSTREET</b> ▲ <sup>4</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
<b>★★★ HEATSEEKER IMPACT ★★★</b>						
99	<b>RE-ENTRY</b>	—	6	<b>ROBYN</b> RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	79
100	100	90	25	<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.



## RAPPIN' 4-TAY 4 THA HARD WAY

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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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like Tyronne, You Make Me Wanna..., A Song For Mama, My Body, We're Not Making Love No More, What About Us, Put Your Hands Where My Eyes Could See, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like Otherside of the Game, Good Girls, It's All About the Benjamins, Phenomenon, I Can Love You, I Get Lonely, In My Bed, Father, In Harm's Way, Roxanne '97 - Puff Daddy Remix, etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like Next Lifetime, Lovin' You Tonight, The Sweetest Thing, G.H.E.T.T.O.U.T., Can We Survive, Only You, I Belong to You, Hypnotize, Don't Leave Me, I'll Do Anything I'm Sorry, Hopeless, Crush on You, Ascension, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like No Diggity, Cupid, Return of the Mack, Pony, Big Daddy, Get Me Home, Thinking of You, What Kind of Man Would I Be, Don't Let Go (Love), Touch Me Tease Me, Can't Nobody Hold Me Down, Someone, etc.

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

R&B SINGLES A-Z

- 19 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
63 AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/EZ, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
73 AIN'T NO LIMIT (Zomba, ASCAP/Chin Checkin', ASCAP/Big P, BMI)
90 AIN'T NUTHIN' BUT A JAM 'YALL (Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)
25 ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
46 ALL OF MY DAYS (Zomba, BMI/R. Kelly, BMI) WBM
80 AS WE LAY (Saja, BMI/Lastrada, BMI)
79 AVENUES (Intersong, ASCAP/Warner Chappell, ASCAP) HL
94 BABY, BABY (Olik, BMI/Santron, BMI)
93 BABY YOU KNOW (Lil' Mob, BMI/Rama, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM
48 BACKYARD BOOGIE (WB, ASCAP/Real An Ruff, ASCAP) WBM
11 BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/RZ, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppe, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
57 BIG BAD MAMMA (Siam 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's Jams L.L.C., ASCAP) HL
79 BOUNCE BABY BOUNCE (Lindseyanne, BMI/Big Fat, BMI)
82 THE BREAKS (Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
5 BUTTA LOVE (Honey Jars And Diapers, ASCAP/Alh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
87 CAN'T STOP NO PLAYER (Prophets Of Rage, BMI)
76 CLOSER (Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
42 DEJA VU (UPTOWN BABY) (MCA, BMI) HL
41 DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM
67 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/Bizilicious, ASCAP/Herbilicious, ASCAP/Cavilicious, ASCAP)
16 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
40 FOR YOU (Colour'd, ASCAP/PSO, ASCAP) WBM
86 GET IT WET (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)
75 HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
71 HEAVEN (O.C.D., BMI)
36 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
56 HOW YA DO DAT (Burrin Ave., ASCAP/O/B/O Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
33 I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undies, BMI/Warner-Tamerlane, BMI/NASH-MACK, ASCAP/National League, ASCAP) HL/WBM
17 I CARE 'BOUT YOU (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
12 I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
44 IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
49 I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janic Combs, BMI/EMI Blackwood, BMI) HL
45 I MISS MY HOMIES (Burrin Avenue, BMI/Big P, BMI/Warner-Tamerlane, BMI) WBM
93 IMMA ROLLA (Kerason, BMI)
85 I'M NOT A FOOL (Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Go Speed Go, BMI) WBM
24 I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
82 I'M THINKING (Boethrus II, ASCAP/Boethrus II, SOCAN) ASCAP/DiCholelife, ASCAP)
20 IN HARM'S WAY (EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM
31 IN MY BED (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacogoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
85 IT'S ALRIGHT (Chyna Baby, BMI/Janic Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MCA, BMI/Kenjon, BMI) HL
98 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) HL
81 JUST BECAUSE (Might Is Right)
27 JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
22 LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
70 L-L-LIES (DeKopa, BMI/World Of Andy, ASCAP/Romansque, ASCAP/Annotacion, ASCAP/WB, ASCAP)
99 MADAME BUTTAFLY (Young Man Moving, ASCAP)
54 MAN BEHIND THE MUSIC (Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMI/Unichappell, BMI) HL/WBM
93 ME AND MY CRAZY WORLD (LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL
35 MO MONEY MO PROBLEMS (Big Poppe, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jmi, BMI) HL
53 MOURN YOU TIL I JOIN YOU (Naughty, ASCAP/WB, ASCAP/Irving, BMI) WBM
1 MY BODY (Tommy Boy, ASCAP/2000 Watts, ASCAP)
6 MY LOVE IS THE SHHH! (Lynchhappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
84 NEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young Begga, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
88 NEVER HAD A CHANCE (Large Jar, ASCAP/Cermortin, ASCAP/Kaja, ASCAP)
28 NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
16 NEVER WANNA LET YOU GO (HGL, ASCAP)
60 NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Mikman) WBM
39 NOT TONIGHT (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
68 OFF THE BOOKS (Inkyju, ASCAP/Let Me Show You, BMI)
92 OOH AHH OOH (Musically Mind, BMI/Hookman, BMI/Zomba, BMI)
13 THE ONE I GAVE MY HEART TO (Realsongs, ASCAP) WBM
30 PHENOMENON (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Anterior, BMI) HL/WBM

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like My Body, A Song For Mama, Together Again, We're Not Making Love No More, Been Around the World/It's All About the Benjamins, Butta Love, My Love is the Shhh!, Feel So Good, I Don't Ever Want to See You Again, The One I Gave My Heart To, No, No, No, You Make Me Wanna..., They Like It Slow, What About Us, I Care 'Bout You, I'm Not a Player, Sky's the Limit, Just Clownin', Don't Stop the Music, Tuck Me In, 4 Seasons of Loneliness, In Harm's Way, You Should Be Mine, Last Night's Letter, Show Me Love, Rise, Mourn You Til I Join You, All Cried Out, You Know My Steez, If I Could Teach the World, Up Jumps Da Boogie, I Miss My Homies, Infatuation, Baby You Know, etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like Showdown, Honey, Man Behind the Music, All of My Days, Not Tonight, Heaven, DJ Keep Playin', Backyard Boogie, After 12, Before 6, Never Wanna Let You Go, L-L-Lies, Too Gone, Too Long, Closer, Never Make a Promise, I'll Be Missing You, Don't Say, Avenues, Gotham City, Someone, I Wonder if Heaven Got a Ghetto, The Breaks, What Because, Do You Like This, I'm Thinking, Imma Rolla, Tha Hop, Off the Books, Swing My Way, Get It Wet, So Fly, How Ya Do Dat, Bounce Baby Bounce, What I Need, Invisible Man, Have a Little Mercy, Need Your Love, The Way That You Talk, etc.



## Cardwell Proves To Be A Diva To Die For On 'Joi'

**JOI CARDWELL** has it all sorted out. That's never been more apparent than the split second when the primal tribal disco heat of "Soul To Bare" gives way to the seductive jazz/funk romance of "Crying Eyes" on her eponymous new album on EightBall Records. The woman has found a way to simultaneously pay the rent and nourish her creative spirit—and neither act compromises the other.

On 1995's "The World Is Full Of Trouble," Cardwell effectively emancipated herself from a slew of svengali-like figures who threatened to render her just another clubland puppet with a big voice and fierce hair. However, unless you consumed the album, you might never have gotten that point. Each single—though masterfully assembled to suit underground trends—rarely resembled Cardwell's original compositions. And there were a few occasions in which the irony of her lyrics and the nuances of her voice were lost in the mix.

During that time, the concert stage became Cardwell's best friend, allowing her to merge the booming beats that DJs required with the substance that she refused to relinquish. Even in that context, she battled to not get lost in the sauce, winning the right to dump her DAT tapes and perform with a band four nights out of five. Nearly three years later, the idea of Cardwell taking the stage with only a tape and a mike seems utterly beneath her.

Her next challenge was to duplicate that unique energy in the studio. Not easy. But she nails it on "Joi Cardwell." On the surface, the swishy, hands-in-the-air anthems "Power," "Found Love," and "Turn Back Time" have a mild if-ya-can't-beat-'em vibe. Go beyond the percussive frenzy of each track, and you'll risk drowning in lyrical twists and subtext.

While she's devised a method of serving house music that is both timely and intelligent, Cardwell clearly refuses to toe the company line of clubland—as evident during the R&B revisions of "Power" and the current single "Run To You," as well as on the smoldering, Madonna-esque "Wet." In fact, it is during these numbers that Cardwell pays off on the soul diva potential she's long promised in her live gigs. Placed within arrangements that combine elements of classic soul, lean funk, and traditional jazz, her graceful confidence is palpable. Without falling into a trap of derivation or cliché, Cardwell makes a convincing case to be snagged by a major and molded into the female equivalent to D'Angelo and Maxwell that everyone seems to be in search of.

And that's what brings her to the enviable point of virtually having it all. In a world where too many dance albums comprise three singles and seven filler cuts, "Joi Cardwell" is a triumph. We can only imagine where this gifted woman will take us next.

**GET LIFTED:** With *Faithless* all the rage throughout much of the world, it's no surprise that folks are clamoring for more material from Cheeky Records, the musical camp over which studio *wunderkind* Rollo presides.



by Larry Flick

To that end, his sister Dido (a mighty fine singer/tunesmith in her own right) has just signed on with Arista to release her first album during the first quarter of '98. "No Angel," which will be issued in the U.K. and much of Europe on Cheeky/Champion Records, was produced by Rollo, and it has a distinctive alternance dance vibe that may trigger initial comparisons to Olive and Annie Lennox.

For a sneak preview of Dido's striking charisma and creamy alto range, look for her in the touring lineup of Faithless. She's been on the road with the band for nearly a year now and has blossomed into a formidable stage presence. It was clearly good training for what we predict will be a vigorous, prosperous new year under the center-stage spotlight.

While we have the folks at Cheeky and Champion on our mind, we want to alert you to the fact that Rollo's impossible-to-find "Love, Love, Love," issued several years ago under the moniker Rollo Goes Mystic, will be rereleased in January. The 12-inch single will include his original trance-disco versions, as well as spankin' new mixes by the Experts and Mr. Pink.

Also on the label's January agenda is "Temptation," a new single by dormant house-NRG act Staxx. Melissa Bell has taken over lead vocals, and she shows signs of being quite the better.

Although Kristine W. is immersed in writing songs for her next Champion/RCA collection (which we hear will be thrilling her legion of loyalists by the start of the summer season), her now-classic debut disc, "Land Of The Living," will spawn yet one more single in the U.K. The electronic-leaning "Sweet Mercy Me" has been drastically reinvented by a handful of producers, including Junior Vasquez, Paul Andrews, and Eddie Baez. Also, Rob D. is in the process of assembling a 20-piece orchestra for a version that will have a symphonic pop feel. However, the label has yet to confirm which mixes will make the final cut, though we're optimistic that Champion's penchant for doing double- and triple-record sets will allow almost every version to eventually see the light of day.

Astralwerks continues to be the stateside home of choice for U.K. electronica celebutants. The Caroline-distributed indie has just secured a deal with drum'n'bass upstart Adam F., who has made many a heart flutter in the past with underground goodies like "Metropolis" and "Circles" (which is still getting active play all over the world two years after its European single release). Both have been remixed for inclusion on his full-length debut, "Colours," which will be issued here March 10. The super-hot Roni Size has reconstructed "Circles," while Doc Scott did the honors on

"Metropolis."

"Colours" will benefit from several high-profile guest appearances, most notably Everything But The Girl chanteuse Tracey Thorn, who lends her torchy pipes to the single "The Tree Knows Everything." Plans are already under way for a spring U.S. tour with Adam F. supported by a full band. The idea of hearing his music fleshed out in a live setting makes us all tingly with anticipation.

After nearly a decade mostly performing other writers' material, Sybil has finally grabbed the chance to fully express herself as an artist. She's penned every cut on "Still A Thrill," her first album for Coalition Records U.K., and the results are just smashing. With the input of producers Gary Miller and Craig & Nobby, she deftly dabbles in credible funk, old-school R&B, and plush house music—bringing solid pop sensibility to every track.

Clubheads are already familiar with the title track and "Why," both of which have been enjoying successful turntable stints. They're a fitting prelude to a set that includes the rousing disco-spiced twirler "If We Love Each Other" (which demands single release)



**The Time Of Their Lives.** The Emotions have reunited after a 15-year hiatus to perform in "Bigger Than Bubble Gum," a theatrical production that chronicles their rise to fame and includes hits like the pop/disco evergreen "Best Of My Love." With the members of the sibling act playing themselves, the show runs through January at Alice Tully Hall at New York's Lincoln Center. "Bigger Than Bubble Gum" was recently nominated for several 1997 National Assn. for the Advancement of Colored People Theatre Awards and will begin a road tour in February. Pictured, from left, are group members Sheila, Wanda, and Jeanette Hutchinson.

and the sleek, jeep-friendly cruiser "Ready For Love." All along, Sybil performs with deceptive ease, never

seeming to break a sweat whether she's scaling to the upper regions of her range or getting down'n'gritty.

## Wash Puts It Together On 'Collection'

BY SHAWNEE SMITH

**NEW YORK**—The opportunity to increase her profile as a band-oriented live performer is fueling club legend Martha Wash's enthusiasm for "The Collection," a greatest-hits package due Jan. 27 on Logic/BMG Records.

"I'm trying to get out of performing in clubs," says Wash. "In clubs, you're just performing to tracks. But with live shows, you do what you want. The staging is different. I can perform any type of music I want."

Wash's forthcoming shows are certain to include classics like her Weather Girls-era hit "It's Raining Men," her Black Box smash "Strike

It Up," and her solo anthem "Give It To You," but the vocalist hints that audiences may also witness a few gospel and R&B ballad selections—genres she personally enjoys.

"I'll probably do a little gospel," she says of the music she listens to the most. "For the die-hard fans though, there will be a lot of the old [dance] material, as well as some of the new stuff. But I'm not going to tell you everything. You'll just have to come see."

According to Thom Storr, national director of sales and marketing at Logic, Wash will be accompanied by a six-piece band and three background singers while on tour. She is scheduled to hit the road in early February. The opening gig will be in New York, and the event will double as a release celebration for "The Collection."

"Martha's music is strongest in New York; Washington, D.C.; Philadelphia; Baltimore; Miami; Chicago; Detroit; Los Angeles; and San Francisco, so we're really targeting the urban and gay populations in those cities to make sure she gets off to a good start," he says, noting that the label is looking to book Wash in mid-sized venues across the U.S.

Like Wash's shows, "The Collection" is a mixture of past and present material. There are three brand-new songs on the set. "Catch The Light" is a signature Wash house anthem, while "Come" is an African-influenced dance track written by drag superstar RuPaul with veteran pop tunesmiths Denise Rich and Sammy McKinney. Finally, "God Bless The Road" is an inspirational R&B/gospel ballad that will be tested at radio in early January.

"This CD is not necessarily my greatest hits, but a look back on my



MARTHA WASH

recordings with Sylvester, Two Tons Of Fun, and what I've done the last couple of years," the singer says. "A lot of it was not on any one album, so there was talk about putting all the songs on one CD, since a lot of the older material was very hard to find—particularly the Two Tons Of Fun stuff."

The first single release from "The Collection" is "It's Raining Men... The Sequel," featuring RuPaul.

"[The idea to update the song] was suggested by the label, and it was just crazy enough to do," says Wash. "RuPaul gave it a slight twist and made it fun."

The track was released Nov. 4 to club DJs on 12-inch vinyl and to retail on CD maxi-single. It debuted at No. 1 on Billboard's Hot Dance Music/Maxi-Singles Sales chart the week of Nov. 22. It holds the No. 6 spot on the chart this issue.

(Continued on next page)

**Billboard.** *Dance*  
**HOT Breakouts**

DECEMBER 20, 1997  
**CLUB PLAY**

1. TOGETHER AGAIN JANET VIRGIN
2. IT'S OVER (IT'S UNDER) DOLLSHEAD REFUGE
3. I KNOW BRUTAL BILL EMPIRE STATE
4. EVERYTIME LUSTRAL HOJOI CHOONS
5. CHOOSE LIFE PF PROJECT FEAT. EWAN MCGREGOR PLAYLAND

**MAXI-SINGLES SALES**

1. ROXANNE '97 STING & THE POLICE A&M
2. HOW DO I LIVE DEBRA MICHAELS ROBBINS
3. THE HILLBILLY SONG MAW MAW
4. MIND FUNK TOXIK TWINS AUREUS
5. REASONS FOR LIVING DUNCAN SHEIK ATLANTIC

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



CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	2	3	8	CHELSEA PRESS 2 JELLYBEAN 2529 1 week at No. 1	DAT OVEN
2	5	7	7	MUCH BETTER TWISTED 55333/MCA CLUB 69 FEATURING SUZANNE PALMER	
3	7	15	6	NEVER GONNA FALL ARISTA PROMO LISA STANSFIELD	
4	6	5	9	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR VICTOR CALDERONE	
5	4	4	9	TO BE IN LOVE MAW 021/STRICTLY RHYTHM MAW	
6	9	12	7	CATCH PULSE-8 PROMO/POPULAR SUNSCREAM	
7	8	11	7	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE BT	
8	10	18	5	GOT 'TIL IT'S GONE VIRGIN PROMO ◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)	
9	3	1	8	DRAMA TWISTED 55403/MCA CLUB 69 FEATURING KIM COOPER	
10	11	14	8	GET READY TO BOUNCE EDEL AMERICA 3722 ◆ BROOKLYN BOUNCE	
11	1	2	11	ECUADOR ULTRA/FFRR 006/ISLAND ◆ SASH!	
12	16	23	5	ONE GOOD REASON MAXI 2060 SOUL STATION	
13	21	32	4	PERFECT LOVE TWISTED 55404/MCA HOUSE OF PRINCE FEATURING OZLEM	
14	18	24	6	DAY BY DAY LOGIC 52033 ◆ REGINA	
15	12	9	10	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521 PRAXIS FEAT. KATHY BROWN	
16	23	33	4	KISS YOU ALL OVER ARISTA 13438 NO MERCY	
17	19	21	6	THE RIGHT WAY HEVI FLOE IMPORT ERIC GADD	
18	13	6	11	DEEP DAY MAXI 2061 KATRINA VAUGHN	
19	22	26	5	SING A SONG NERVOUS 20283 ◆ BYRON STINGILY	
20	28	39	3	CIRCLES KING STREET 1070 ◆ KIMARA LOVELACE	
21	17	10	11	CLOSER THAN CLOSE BIGBANG IMPORT ROSIE GAINES	
<b>★★★ Power Pick ★★★</b>					
22	30	42	3	SPICE UP YOUR LIFE VIRGIN 38620 ◆ SPICE GIRLS	
23	34	45	3	SHOE WAS ON THE OTHER FOOT MCA PROMO PATTI LABELLE	
24	24	16	10	WORDS THAT YOU SAY STRICTLY RHYTHM 12517 WHITEBIRD FEATURING VERONICA BROWN	
25	37	47	3	SOMETHING TO BELIEVE IN ATLANTIC 84055 ◆ LINDA EDER	
26	14	8	10	AIN'T NO NEED TO HIDE CHAMPION 331 SANDY B	
27	20	19	8	SUNSTROKE EDEL AMERICA 9139 ◆ CHICANE	
28	32	35	5	WHAT WOULD WE DO '97 AFRO WAX 003 D.S.K.	
29	25	25	8	CLAP YOUR HANDS FFRR/LONDON 570037/ISLAND LIL LOUIS & THE PARTY	
30	35	37	4	WANNA B LIKE A MAN VU 38615/VIRGIN ◆ SIMONE JAY	
31	26	17	9	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952 K.D. LANG	
32	27	29	8	I BELIEVE VELOCITY 61007 PRO TOOLZ FEATURING ALTHEA MCQUEEN	
33	36	38	4	RISE H.O.L.A. 341031 ◆ VERONICA	
<b>★★★ Hot Shot Debut ★★★</b>					
34	NEW ▶	1		REASONS FOR LIVING ATLANTIC 84054 DUNCAN SHEIK	
35	41	46	3	IT'S MY LIFE SPORE IMPORT GIGABYTE	
36	31	22	10	DON'T GO LOGIC 64974/RCA LE CLICK FEATURING KAYO	
37	45	—	2	LAND OF ECSTASY SQUEAKY CLEAN 539 PILGRIMAGE	
38	46	—	2	SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR MACK VIBE FEATURING JACQUELINE	
39	15	13	13	JAMES BOND THEME ELEKTRA 63904/EEG ◆ MOBY	
40	43	48	3	DANCE (DO THAT THING) STRICTLY RHYTHM 12523 BLACK MAGIC	
41	40	41	4	THA WILDSTYLE INTERHIT 54015/PRIORITY ◆ DJ SUPREME	
42	47	—	2	ROCK THE FUNKY BEAT WARNER BROS. 43957 ◆ NATURAL BORN CHILLERS	
43	NEW ▶	1		BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM BRAINBUG	
44	NEW ▶	1		IT'S RAINING MEN...THE SEQUEL LOGIC 52864 ◆ MARTHA WASH FEATURING RUPAUL	
45	42	36	6	BALLAD OF CLEO & JOE EPIC 78694 CYNDI LAUPER	
46	38	31	8	YOU CAN DO IT DELICIOUS VINYL 1232 THE BRAND NEW HEAVIES	
47	NEW ▶	1		GUNMAN KINETIC 43956/REPRISE 187 LOCKDOWN	
48	48	—	2	YOU ARE MY FRIEND JELLYBEAN 2535 INSTINCT	
49	NEW ▶	1		GET MOVIN' MAW 017/STRICTLY RHYTHM BLUE TRAIN	
50	39	27	12	BE MY BABY INTERHIT 54012/PRIORITY ◆ CAPPELLA	

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1/Hot Shot Debut ★★★</b>					
1	NEW ▶	1		TOGETHER AGAIN (T) (X) VIRGIN 38623 1 week at No. 1	◆ JANET
2	1	—	2	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (T) (X) BAD BOY 79126/ARISTA ◆ PUFF DADDY & THE FAMILY	
3	NEW ▶	1		SKY'S THE LIMIT/GOING BACK TO CALI (T) (X) BAD BOY 79120/ARISTA ◆ THE NOTORIOUS B.I.G. (FEAT. 112)	
4	5	1	28	FREE (T) (X) STRICTLY RHYTHM 12528 ◆ ULTRA NATE	
5	4	4	10	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) (M) (T) EASTWEST 63911/EEG ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT	
6	6	2	5	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864 ◆ MARTHA WASH FEATURING RUPAUL	
7	3	3	5	WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA ◆ TOTAL	
8	2	5	3	YOU KNOW MY STEEZ (T) NOO TRYBE 38624/VIRGIN ◆ GANG STARR	
9	10	—	2	I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500/JIVE ◆ 2PAC	
10	12	10	7	EVERYTHING (T) (X) MCA 55354 ◆ MARY J. BLIGE	
11	7	18	5	BREAKING ALL THE RULES (T) (X) GEFEN 22304 ◆ SHE MOVES	
12	13	7	13	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK	
13	14	20	4	NO, NO, NO (T) (X) COLUMBIA 78687 ◆ DESTINY'S CHILD	
14	22	17	25	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381 ◆ DEBORAH COX	
15	30	6	8	MUCH BETTER (T) (X) TWISTED 55333/MCA CLUB 69 FEATURING SUZANNE PALMER	
16	16	16	8	I'M NOT A PLAYER (T) LOUD 64909/RCA ◆ BIG PUNISHER	
<b>★★★ Greatest Gainer ★★★</b>					
17	47	36	3	BENEDICTUS (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM BRAINBUG	
18	28	—	2	SAMBA DE JANEIRO (T) (X) TOMMY BOY 417 FELIZIA	
19	11	8	6	ALL CRIED OUT (T) (X) TRACK MASTERS/CRAVE 78736/EPIC ◆ ALLURE FEATURING 112	
20	8	13	11	ONE MORE NIGHT (T) (X) TOMMY BOY 786 AMBER	
21	19	—	2	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS. ◆ PRODIGY	
22	20	12	15	HONEY (M) (T) (X) COLUMBIA 78665 ◆ MARIAH CAREY	
23	24	—	2	LOLLIPOP (CANDYMAN) (T) MCA 55411 ◆ AQUA	
24	17	24	21	YOU'RE NOT ALONE (T) (X) RCA 64904 ◆ OLIVE	
25	9	—	2	PLEASE (X) ISLAND 572195 ◆ U2	
26	36	26	5	SPICE UP YOUR LIFE (T) VIRGIN 38620 ◆ SPICE GIRLS	
27	18	19	26	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN ◆ SNEAKER PIMPS	
28	25	—	4	MAGIC ORGASM (T) (X) TWISTED 55370/MCA HOUSE HEROES	
29	32	33	11	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919 ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA	
30	37	21	8	PHENOMENON (T) DEF JAM 568081/MERCURY ◆ LL COOL J	
31	NEW ▶	1		LAND OF ECSTASY (T) SQUEAKY CLEAN 539 PILGRIMAGE	
32	21	35	8	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618 ◆ DAVID BOWIE	
33	40	38	12	BUTTA LOVE (T) (X) ARISTA 13413 ◆ NEXT	
34	NEW ▶	1		ROCK THE FUNKY BEAT (T) (X) WARNER BROS. 43957 ◆ NATURAL BORN CHILLERS	
35	29	46	5	RUN TO YOU (T) (X) EIGHTBALL 54217/LIGHTYEAR JOI CARDWELL	
36	NEW ▶	1		TUBTHUMPING (T) REPUBLIC 56157/UNIVERSAL ◆ CHUMBAWAMBA	
37	RE-ENTRY	2		LOVE, PEACE AND GREASE (T) (X) KINETIC/REPRISE 43956/WARNER BROS. BT	
38	NEW ▶	1		SOMETHING TO BELIEVE IN (T) (X) ATLANTIC 84055/AG ◆ LINDA EDER	
39	RE-ENTRY	6		AIN'T NO NEED TO HIDE (T) (X) CHAMPION 331 SANDY B	
40	45	23	13	DON'T GO (T) (X) LOGIC 64974/RCA LE CLICK FEATURING KAYO	
41	34	—	10	SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923/MERCURY ◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN	
42	RE-ENTRY	4		SHOW ME LOVE (T) (X) RCA 64969 ◆ ROBYN	
43	46	—	2	BELO HORIZONTI (T) (X) VIRGIN UNDERGROUND 38622/VIRGIN ◆ THE HEARTISTS	
44	NEW ▶	1		CIRCLES (T) (X) KING STREET 1070 ◆ KIMARA LOVELACE	
45	15	14	12	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA ◆ USHER	
46	NEW ▶	1		GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722 ◆ BROOKLYN BOUNCE	
47	RE-ENTRY	2		L-L-LIES (T) (X) WORK 78750/EPIC ◆ DIANA KING	
48	RE-ENTRY	9		CHOOZE ONE (T) AV8 30 CROOKLYN CLAN	
49	48	29	8	THEME FROM THE VALLEY OF THE DOLLS (T) (X) WARNER BROS. 43952 K.D. LANG	
50	23	22	6	SOMEWHERE/A RED LETTER DAY (T) (X) ATLANTIC 84033/AG ◆ PET SHOP BOYS	

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

## WASH PUTS IT TOGETHER ON 'COLLECTION'

(Continued from preceding page)

Logic will not begin soliciting airplay for "It's Raining Men... The Sequel" until January.

"With the holidays coming up, most of the stations go to special programming, and we don't want to get lost in the shuffle," says Storr. "We're going to attack them once the programming is back [to normal] in the new year."

The set also includes the C+C Music Factory pop hit "Gonna Make You Sweat (Everybody Dance Now)"; "Keep On Jumpin'"; a duet between

Wash and fellow club icon Jocelyn Brown; and a rerecorded version of "Strike It Up." The Black Box song was recut because RCA refused to release the original recording for the Logic set.

"The surprising part [of the compilation] was realizing that I had done as much work as I have," says Wash. "And I still have enough for a volume two."

But Wash has no plans to assemble such an album in the immediate future. She is still looking forward to

completing several more projects, though she's not setting any dates.

"I may have run out of ideas, but the people around me have not," she says, citing Tony Bennett's recent resurgence among the youth as one of her inspirations. "I don't intend on doing dance music all my life."

A totally gospel- or ballad-driven set and a few Broadway musicals top her list of possible directions.

In the meantime, Logic is planning an "Are You Martha Wash's Biggest Fan? Prove It!" contest. Contestants

will fill out a multiple-choice quiz concerning key facts about Wash's musical history. Entry forms will be available at independent and chain stores and via a print ad in the January issue of Dance Music Authority magazine. Wash will personally select a winner from the correct entries, who will be flown to New York for her album release/tour kickoff performance.

At radio, stations will play several songs from "The Collection," and listeners who correctly identify will win

a chance to attend the same launch party/tour kickoff event in New York.

"We are looking to create mainstream awareness, because we want her to become more associated with women who are powerful voices, like Aretha Franklin and Chaka Khan," says Shana Mathur of Shakti Media, the indie marketing company handling the project. "When you say the name Martha Wash, people know her voice, but it takes people a minute to know who she is. We want to establish immediate recognition."





**Making A Point.** Anita Cochran and Steve Wariner give each other direction while filming a video for their duet on the song "What If I Said." The cut is on Cochran's debut Warner Bros. album, "Back To You."

## Changes Strengthen Hayes' 'Wrong' Columbia Set Gets 2nd Start In 'The Day'

BY CHET FLIPPO

NASHVILLE—Wade Hayes originally wanted to call his forthcoming DKC/Columbia album "Tore Up From The Floor Up" after the song of the same name, which represents the raucous, straight-ahead brand of traditional country music he champions.

However, other interests prevailed, and the album, due Jan. 27, is titled "When The Wrong One Loves You Right." The album is also missing his version of the classic Glen Campbell song "Wichita Lineman," which did not do particularly well as a single earlier this year, so it was dropped from the

album.

The album's unconventional first single, however, "The Day That She Left Tulsa (In A Chevy)," is attracting attention and airplay and is at No. 38 on this issue's Hot Country Singles & Tracks chart.



HAYES

KYGO Denver music director Jennifer Page says that the single showed immediate impact after she added it to the station's playlist Dec. 1. "In our first test-out," she says, "74% were familiar with it. Of those, roughly 33% liked it a lot, 19% liked it some, and 23% felt it was so-so. But when we run the average, the song is testing out sixth most popular out of the 30 songs that we play."

Page says that Hayes' detour with "Wichita Lineman" didn't hurt him with the listening public. "People like him," she says. "He's traditional with-

out being overly twangy. And 'The Day That She Left Tulsa' really makes you think—there's a pregnancy involved, and the child doesn't belong to the narrator. Wade came to the station and played it acoustically for us and explained the story to us. Everyone's real positive about it. It represents a country song in all its aspects."

Sony Music Nashville senior VP of sales/marketing Mike Kraski says that the label is "enthused about the reaction radio's had to 'The Day That She Left Tulsa.' That's not the kind of record that's a given these days in radio—a lot of substance, very challenging. [Columbia national promotion director] Ted Wagner and the promotion staff went out there with this mind-set, 'We're coming in with one piece of music, and we want you to hear it and appreciate it,' and the reaction has been nothing short of astounding."

Kraski says the label's primary goal is to alert Hayes fans to the existence of the new album. "Wade truly does have (Continued on page 27)

## Garth Brooks' Formula For Success; Country Consumers At Home On The Net

**ON THE ROW:** Garth Brooks tells Nashville Scene that he was surprised by first-week sales of his album "Sevens." "I would have taken anything we got," he says. "Four hundred [thousand] would have been a nice number; seven would have been nice. We were trying to get rid of that limited edition [of 777,777] in the first two weeks, so getting rid of the first edition in the first week was nice."

Brooks says that if the sales figures are sending any message, it is this: "This is about country music and not about Garth Brooks. Here in our own town, here in our own industry, statements have been made to the effect that our 'fairweather fans' of '91 and '92 are gone. That's bullshit. They're here; we just haven't done anything to touch them, and that's including myself. I'm not saying we are right now, but they're out there."

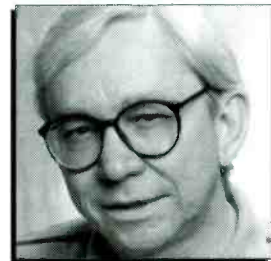
Regarding the fact that many were surprised by some of the songs he picked for his set, Brooks says, "When your album comes, you make the 10 best songs you can find that fits that format. That doesn't mean it's the 10 greatest songs, but what fits that format or that piece that you're working on. So, never cut anything for any other reason than the fact that you love the song."



the Fruit of the Loom CountryFest '97 as well as the Fruit of the Loom Country Comfort Music Series... Coming in January: Billboard contributor Dan Daley's book "Nashville's Unwritten Rules: Inside The Business Of Country Music," from Overlook Press.

**ON THE TUBE:** CMT reports that its new "CMT Request Line" program has yielded a major surprise. The weekly show (airing Mondays at 7 p.m. EST) debuted Sept. 15, and, as CMT VP/GM Paul Hastaba tells Nashville Scene, the show's producers expected requests would be made on the show's 900 phone lines. "But," says Hastaba, "after country.com [www.country.com, CMT's and TNN's Internet site] came online, we thought it would be a natural, but we weren't sure how many country fans have computers. So, besides the 900 number, we had a site on country.com."

The surprise? "Since the debut," Hastaba says, "we've had 100,000 requests and dedications. Ninety-three percent of those have come over the Internet. So, I think we can safely say that the core country consumer is



by Chet Flippo

Internet-friendly."

**CHRISTMAS CHEER:** "A Hill Country Christmas" by Willie Nelson with Bobbie Nelson is a warm, intimate, acoustic, and unconventional approach to Christmas standards and Nelson songs. Bobbie Nelson's church piano stylings work especially well. Gene Autry joins in on "Here Comes Santa Claus." The one new Nelson original on the album, "El Niño," is a lovely Spanish-flavored song and is obviously not about the weather phenomenon of the same name. The set is on Finer Arts Records of Denver.

**ROY AGAIN:** Barbara Orbison tells Nashville Scene she'll be releasing commemorative pieces over the next year leading up to the 10th anniversary next December of the death of her husband, Roy. In addition to a Celtic album of his songs (Nashville Scene, Nov. 8), she has a Jan. 13 date set for a CD and video of a show Roy did in 1965 in Holland. "It was bootlegged in Europe for years," she says of the video. Titled "Combo Concert," it features Roy and his band the Candyman at the height of his popularity. The CD has five added tracks from Roy's only French show, at Paris' Olympia Theatre, also from 1965. "They introduced him as Elvis Presley," she says. Now Nashville-based, Orbison says she'll release Roy product on her Orbison Records and new product on her Orby Records.

**PEOPLE:** Rockabilly legend Carl Perkins has suffered two strokes in past weeks. The 65-year-old singer is recovering at home in Jackson, Tenn., after being treated at Baptist Hospital in Memphis. Perkins, who has been maintaining an active tour schedule, canceled a "Prime Time Country" taping but plans to play a Feb. 28 benefit show with Billy Ray Cyrus in Jackson.

Olivia Newton-John is in the studio here with a different producer each day. Producing her in different sessions are Don Cook, Tony Brown, Gary Burr, Chris Farren, and John Farrar. Her MCA Nashville album is scheduled for a July 1998 release... Warner Bros. group Little Texas, citing dwindling radio play and record sales, plans to disband at the end of the year... John Berry signs an exclusive management contract with Firststar's Management and will be co-managed by Miles Copeland and Anastasia Pruitt... Bob Dylan has recorded a duet of the song "Lonesome Highway" with bluegrass great Ralph Stanley for the latter's upcoming album of duets, due in April from Rebel Records.

**ON THE ROW:** Nashville sponsorship marketing agency Warner/Avalon will represent the 1998 Robert Plant/Jimmy Page North American tour. Warner/Avalon worked

## RCA's Thompson Brothers Have Drive To Score At Radio

BY DEBORAH EVANS PRICE

NASHVILLE—Different music demands a different approach, and that's what RCA is doing with the Thompson Brothers Band. After having whetted public appetite with a 1996 EP, "Cows On Mainstreet," the trio's debut disc, "Blame It On The Dog," will be released Jan. 27.

The label's goal has been to get the group as much exposure as possible before the release of the album. To accomplish that, RCA staffers have had the trio on an extensive radio tour and had it opening for other acts as well as headlining club gigs across the country. The label also sponsored three showcases in Denver, Boston, and New Orleans.

The group has also recorded an "Always, Coca-Cola" jingle that will air nationally on country radio stations for six weeks prior to the release of the album.

"We wanted to make sure people saw them live. We have kept these guys on the road," says RCA Label Group senior VP/GM Butch Waugh. "We've kept them playing everywhere. They have a van. They travel. They never sleep. I was on the road with them for three days, and I never saw them actually sleep. They just keep going. They are working like crazy. They enjoy playing in front of radio stations and anybody they can."

The EP was a key tool in spreading the word about the trio. "We got great response to it," notes Waugh. "We've also used that EP all around at retail and radio as an awareness piece. Then there was the 'Cool Disc,' a clear disc that had four songs on it. It was an advance that had a little information about them and four or five songs. We sent that out to radio, just as an awareness piece also. We started getting air-

play on that on WUSY [Chattanooga, Tenn.]. They got top 10 phones and top five phones for a few weeks before the single even came out." (The first single is "Drive Me Crazy.")

The band's sound is solid country flavored with a rock edge reminiscent of Steve Earle. That sound has been a blessing and a curse. "To hit radio, it might take us a little longer than normal because [the music] is different," says guitarist/vocalist Andy Thomp-



THE THOMPSON BROTHERS BAND

son. "It seems like we're getting a pretty decent response from radio people. There are some people who might not get it at first, but the people who do get it and are into it seem to be passionate about it."

WYAY Atlanta PD Johnny Gray is one of the people who get it. "I think the Thompson Brothers are one of the freshest-sounding groups we have out there," he says. "[With] this particular song, the hook is like the song [title]. It will drive you crazy. It just has a really strong hook... They are different than anything you hear on the radio, and that's why we're playing it—because it's a good song, and it is different."

The trio comprises brothers Andy and Matt Thompson, on vocals/drums, (Continued on page 27)



# Billboard **HOT COUNTRY** SINGLES & TRACKS

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	2	4	5	<b>LONGNECK BOTTLE</b> A. REYNOLDS (S. WARINER, R. CARNES)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
2	1	3	15	<b>FROM HERE TO ETERNITY</b> R.E. ORRALL, J. LEO (M. PETERSON, R.E. ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	1
3	7	11	15	<b>A BROKEN WING</b> M. MCBRIDE, P. WORLEY (J. HOUSE, S. HOGIN, P. BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	3
4	6	7	11	<b>BETWEEN THE DEVIL AND ME</b> K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	4
5	5	8	16	<b>LAND OF THE LIVING</b> B.J. WALKER, JR., P. TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	5
6	4	9	16	<b>THE REST OF MINE</b> S. HENDRICKS (T. ADKINS, K. BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	4
7	3	1	12	<b>LOVE GETS ME EVERY TIME</b> R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
8	10	12	11	<b>I'M SO HAPPY I CAN'T STOP CRYING</b> J. STROUD, T. KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	8
9	12	15	12	<b>ANGEL IN MY EYES</b> C. PETOCZ (B. DALY, T. MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	9
10	15	19	10	<b>HE'S GOT YOU</b> D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	10
11	8	5	16	<b>TODAY MY WORLD SLIPPED AWAY</b> T. BROWN, G. STRAIT (M. WRIGHT, V. GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	3
<b>*** AIRPOWER ***</b>						
12	21	31	20	<b>JUST TO SEE YOU SMILE</b> B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	12
13	16	14	17	<b>YOU WALKED IN</b> D. COOK, W. WILSON (R.J. LANGE, B. ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	13
14	14	16	14	<b>YOU DON'T SEEM TO MISS ME</b> E. GORDY, JR. (J. LAUDERDALE)	◆ PATTY LOVELESS (C) (D) EPIC 78704	14
<b>*** AIRPOWER ***</b>						
15	20	24	9	<b>LOVE OF MY LIFE</b> K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	15
16	18	22	8	<b>IMAGINE THAT</b> M.D. CLUTE, DIAMOND RIO (D. GEORGE, J. TIRRO, B. WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	16
17	19	21	11	<b>ON THE SIDE OF ANGELS</b> W.C. RIMES (G. BURR, G. HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	17
18	17	18	14	<b>I HAVE TO SURRENDER</b> D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	17
19	9	2	17	<b>SOMETHING THAT WE DO</b> C. BLACK, J. STROUD (C. BLACK, S. EWING)	◆ CLINT BLACK (C) (D) (V) RCA 65336	2
20	25	32	6	<b>DON'T BE STUPID (YOU KNOW I LOVE YOU)</b> R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568242	20
21	23	28	8	<b>YOU'VE GOT TO TALK TO ME</b> M. WRIGHT (J. O'HARA)	LEE ANN WOMACK (V) OCECA 72023	21
22	24	25	13	<b>I WANNA FALL IN LOVE</b> M. SPIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	22
23	22	23	11	<b>OF COURSE I'M ALRIGHT</b> D. COOK, ALABAMA (B. KIRSCH)	ALABAMA (V) RCA 64965	22
24	11	10	21	<b>PLEASE</b> R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	◆ THE KINLEYS (C) (D) (V) EPIC 78656	7
25	27	27	8	<b>DID I SHAVE MY LEGS FOR THIS?</b> C. FARREN (D. CARTER, R. HART)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	25
26	13	6	20	<b>WATCH THIS</b> J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	4
27	32	36	7	<b>WHAT IF I SAID</b> JIM ED NORMAN, A. COCHRAN (A. COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	27
28	31	35	11	<b>A CHANCE</b> B. CANNON, N. WILSON (D. DILLON, R. PORTER)	KENNY CHESNEY (V) BNA 64987	28
29	28	20	25	<b>EVERYWHERE</b> B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	◆ TIM MCGRAW CURB ALBUM CUT	1
30	26	17	21	<b>THANK GOD FOR BELIEVERS</b> M. WRIGHT (R. SPRINGER, M.A. SPRINGER, T. JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	2
31	33	38	10	<b>IF YOU CAN'T BE GOOD (BE GOOD AT IT)</b> K. LEHNING (T. SEALS, B. MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	31
32	37	41	7	<b>ONE OF THOSE NIGHTS TONIGHT</b> J. STROUD, L. MORGAN (S. LONGACRE, R. GILES)	LORRIE MORGAN (V) BNA 65333	32
33	40	45	5	<b>STILL IN LOVE WITH YOU</b> D. WAS, T. TRITT (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	33
34	34	30	18	<b>IN ANOTHER'S EYES</b> A. REYNOLDS (B. WOOD, J. PEPPARD, G. BROOKS)	◆ TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	2
35	44	48	4	<b>ONE SMALL MIRACLE</b> B.J. WALKER, JR., K. LEHNING (B. ANDERSON, S. WARINER)	BRYAN WHITE ASYLUM ALBUM CUT	35
36	38	34	17	<b>HONKY TONK TRUTH</b> D. COOK, K. BROOKS, R. DUNN (R. DUNN, K. WILLIAMS, L. WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	3
37	39	42	10	<b>POSTMARKED BIRMINGHAM</b> M. BRIGHT (P. VASSAR, D. SAMPSON)	◆ BLACKHAWK (V) ARISTA NASHVILLE 13107	37
38	43	47	8	<b>THE DAY THAT SHE LEFT TULSA (IN A CHEVY)</b> D. COOK (M.D. SANDERS, S. DIAMOND)	WADE HAYES (C) (D) COLUMBIA 78745	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	29	13	12	<b>WHEN LOVE STARTS TALKIN'</b> B. MAHER (J. O'HARA, B. MAHER, G. NICHOLSON)	◆ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	13
40	41	49	7	<b>THE NOTE</b> D. JOHNSON, J. HOBBS (B. MOORE, M. RAY)	DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	40
41	45	46	9	<b>I CAN LOVE YOU BETTER</b> P. WORLEY, B. CHANCEY (KOSTAS, P. B. HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	41
42	42	44	12	<b>MORE THAN EVERYTHING</b> J. STROUD (M. GREEN, A. MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	42
43	36	29	16	<b>WHAT IF IT'S YOU</b> R. MCENTIRE, J. GUESS (C. MAJESKI, R.E. ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	15
44	53	—	2	<b>IT'S NOT OVER</b> M. WRIGHT (L. KINGSTON, M. WRIGHT)	MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032	44
45	49	55	6	<b>JUST DON'T WAIT AROUND TIL SHE'S LEAVIN'</b> T. BROWN (D.L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	45
46	74	—	2	<b>LITTLE RED RODEO</b> C. RAYE, P. WORLEY, B.J. WALKER, JR. (C. BLACK, P. VASSAR, R. M. BOURKE)	COLLIN RAYE EPIC ALBUM CUT	46
47	61	—	2	<b>COME SOME RAINY DAY</b> B. MAHER (B. MCGRATH, B. KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	47
48	51	56	9	<b>NIGHTS LIKE THESE</b> D. COOK (P. LYNN, P. LYNN)	◆ THE LYNN'S (C) (D) (V) REPRISE 17276	48
49	52	71	4	<b>JUST ANOTHER HEARTACHE</b> T. BROWN (E. HILL, M.D. SANDERS)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72025	49
50	62	72	3	<b>IF I NEVER STOP LOVIN' YOU</b> P. MCMACKIN (D. KEES, S. EWING)	DAVID KERSH CURB ALBUM CUT	50
51	59	—	3	<b>CLOSER TO HEAVEN</b> B. MEVIS (A. MAYO, B. LUTHER)	MILA MASON ATLANTIC ALBUM CUT	51
52	54	60	7	<b>WHAT A WOMAN KNOWS</b> T. BROWN, E. GORDY, JR. (K. TYLER, D. CHILD, G. BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	52
53	47	40	14	<b>WHAT IF I DO</b> D. MALLOY (M.D. SANDERS, E. HILL, D. MALLOY)	MINDY MCCREARY (C) (D) (V) BNA 64990	26
54	58	69	5	<b>THERE'S ONLY YOU</b> C. FARREN (S. EWING, D. KEES)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	54
55	50	50	3	<b>TWO PINA COLADAS</b> A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
56	57	63	6	<b>DRIVE ME CRAZY</b> B. LLOYD, THE THOMPSON BROTHERS BAND (M. WHITTY, R. DAVIES, R. KIMBRO)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	56
57	72	—	7	<b>LET IT SNOW, LET IT SNOW, LET IT SNOW</b> R. CHANCEY, E. SEAY (S. CAHN, J. STYNE)	◆ RICOCHET COLUMBIA PROMO SINGLE	43
<b>*** Hot Shot Debut ***</b>						
58	<b>NEW</b>	—	1	<b>WHAT IF</b> R. MCENTIRE, D. MALLOY (D. WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	58
59	56	65	5	<b>THAT DOES IT</b> C. FARREN (J. SELLERS, A. CUNNINGHAM)	JASON SELLERS (C) (V) BNA 65322	56
60	46	39	17	<b>HAND OF FATE</b> J. SLATE, D. JOHNSON (M. LUNN, M. NOBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	33
61	55	51	9	<b>THE GIFT</b> C. RAYE, D. SHEA, B.J. WALKER, JR., P. WORLEY (T. DOUGLAS, J. BRICKMAN)	◆ COLLIN RAYE FEATURING JIM BRICKMAN EPIC ALBUM CUT	51
62	65	64	3	<b>BELLEAU WOOD</b> A. REYNOLDS (J. HENRY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	62
63	48	43	15	<b>ONE SOLITARY TEAR</b> E. SEAY, W. RAMBEAUX (S. AUSTIN, S. MANDILE)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	41
64	63	—	3	<b>LITTLE BLUE DOT</b> D. JOHNSON (S. LONGACRE, R. GILES)	JAMES BONAMY EPIC ALBUM CUT	63
65	71	—	3	<b>THE NEXT STEP</b> J. STROUD, W. WILSON (K. BLAZY, S. BLAZY, M. HUMMON)	◆ JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107	65
66	69	—	2	<b>SOMEBODY WILL</b> S. HENDRICKS, G. NICHOLSON (W. ALDRIDGE, B. CRISLER, S. D. JONES)	RIVER ROAD CAPITOL NASHVILLE ALBUM CUT	66
67	60	53	13	<b>WALKIN' THE COUNTRY</b> M. COPELAND, K. URBAN (K. URBAN, V. RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19599	50
68	70	75	5	<b>THE WISH</b> C. HOWARD (C. WHITE, S. HOGIN, P. BARNHART)	BLAKE & BRIAN CURB ALBUM CUT/MCG	67
69	<b>NEW</b>	—	1	<b>THE KIND OF HEART THAT BREAKS</b> R. SCOTT, JIM ED NORMAN (C.A.T. CUMMINGS, P. DOUGLAS, K. TRIBBLE)	◆ CHRIS CUMMINGS (C) (D) (V) WARNER BROS. 17267	69
70	68	54	10	<b>A LITTLE IN LOVE</b> J. LEO (J. LEO, R. BOWLES)	◆ PAUL BRANDT REPRISE ALBUM CUT	45
71	<b>RE-ENTRY</b>	—	4	<b>FROM THIS MOMENT ON</b> R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	61
72	<b>NEW</b>	—	1	<b>JUST BETWEEN YOU AND ME</b> R. ZAVITSON, T. HASELDEN, P. GREENE (H. KINLEY, R. ZAVITSON, J. KINLEY, D. ZAVITSON)	THE KINLEYS EPIC ALBUM CUT	72
73	<b>RE-ENTRY</b>	—	8	<b>NOTHIN' BUT THE TAILLIGHTS</b> J. STROUD, C. BLACK (C. BLACK, S. WARINER)	◆ CLINT BLACK RCA ALBUM CUT	71
74	<b>NEW</b>	—	1	<b>THEN WHAT</b> J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	CLAY WALKER GIANT ALBUM CUT/REPRISE	74
75	<b>RE-ENTRY</b>	—	10	<b>LEROY THE REDNECK REINDEER</b> J. SLATE, J. DIFFIE (S. PIPPIN, S. SLATE, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 78201	33

○ 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 20, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	27	<b>HOW DO I LIVE</b> ▲ <sup>2</sup> CURB 73022 20 weeks at No. 1	LEANN RIMES
2	2	2	11	<b>LOVE GETS ME EVERY TIME</b> ● MERCURY 568062	SHANIA TWAIN
3	3	5	4	<b>DON'T BE STUPID (YOU KNOW I LOVE YOU)</b> MERCURY 568242	SHANIA TWAIN
4	4	3	15	<b>YOU LIGHT UP MY LIFE</b> ● CURB 73027	LEANN RIMES
5	9	—	2	<b>WHAT IF</b> MCA NASHVILLE 72026	REBA MCENTIRE
6	5	4	13	<b>A BROKEN WING/VALENTINE</b> RCA 64963	MARTINA MCBRIDE
7	12	13	4	<b>SOMETHING THAT WE DO</b> RCA 65336/RLG	CLINT BLACK
8	6	6	11	<b>THE REST OF MINE</b> CAPITOL NASHVILLE 58680	TRACE ADKINS
9	11	8	32	<b>IT'S YOUR LOVE</b> ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
10	7	9	6	<b>I'M SO HAPPY I CAN'T STOP CRYING</b> MERCURY 568114	TOBY KEITH WITH STING
11	10	11	8	<b>DID I SHAVE MY LEGS FOR THIS?</b> CAPITOL NASHVILLE 58672	DEANA CARTER
12	8	7	17	<b>PLEASE</b> EPIC 78656/SONY	THE KINLEYS
13	13	10	14	<b>YOU WALKED IN</b> BNA 64942/RLG	LONESTAR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	17	17	6	<b>LOVE OF MY LIFE</b> MERCURY 568140	SAMMY KERSHAW
15	16	14	11	<b>WHEN LOVE STARTS TALKIN'</b> CURB 56095/UNIVERSAL	WYNONNA
16	18	24	3	<b>WHAT IF I SAID</b> WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
17	14	12	9	<b>WHAT IF I DO</b> BNA 64990/RLG	MINDY MCCREARY
18	15	15	10	<b>YOU DON'T SEEM TO MISS ME</b> EPIC 78704/SONY	PATTY LOVELESS
19	23	—	2	<b>I CAN LOVE YOU BETTER</b> MONUMENT 78746/SONY	DIXIE CHICKS
20	19	16	10	<b>MORE THAN EVERYTHING</b> DECCA 72022/MCA NASHVILLE	RHETT AKINS
21	<b>NEW</b>	—	1	<b>THE DAY THAT SHE LEFT TULSA (IN A CHEVY)</b> COLUMBIA 78745/SONY	WADE HAYES
22	21	18	17	<b>LOVE IS THE RIGHT PLACE</b> ASYLUM 64152/EEG	BRYAN WHITE
23	22	21	79	<b>THE LIGHT IN YOUR EYES/BLUE</b> CURB 76959	LEANN RIMES
24	20	19	9	<b>ONE SOLITARY TEAR</b> ARISTA NASHVILLE 13099	SHERRIE AUSTIN
25	24	22	20	<b>GO AWAY</b> BNA 64914/RLG	LORRIE MORGAN

○ 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

**FROM EAR TO EAR:** With the largest airplay increase on Billboard's Hot Country Singles & Tracks, **Tim McGraw's** "Just To See You Smile" swoops in to snatch Airpower status with a gain of 774 spins. That track stacked 3,540 spins during the tracking week to rise 21-12 and accumulated 13 of its 20 weeks on the chart from unsolicited album play. "Dan Pearman [PD at KYNG Dallas] told us he's played it nearly 1,000 times since he got the album, and it's still not showing signs of burn with his audience," says **Eva Wood**, director of national promotion at Curb. According to information supplied by Broadcast Data Systems, that station has aired "Just To See You Smile" 868 times to date and, during the tracking week, aired "For A Little While," another cut from McGraw's "Everywhere" set, 54 times. "Tim's tour with **Martina McBride** and **Sons Of The Desert** has certainly made an impact, and fans are seeing a more mature artist with a more impressive presentation this year, and that's largely due to the vision of Tim and his management team," says Wood.

"Just To See You Smile" is airing on 160 monitored stations, with heavy airplay (more than 35 plays) detected at KKCS Colorado Springs, Colo.; KPLX Dallas; WAMZ Louisville, Ky.; WBCT Grand Rapids, Mich.; and WROO Jacksonville, Fla.

**WHO SAYS IT'S LONELY AT THE TOP:** **Michael Peterson's** "From Here To Eternity" (Reprise) reigned last issue on Hot Country Singles & Tracks and remains stubborn this issue despite being pushed back to No. 2 by **Garth Brooks'** "Long Neck Bottle" (Capitol), which rises 2-1 with an increase of 456 plays. Peterson's ballad gains 120 spins for a total of 5,300, and he may have a tougher fight with the No. 3 title than with Brooks' No. 1 song for a return engagement at the top. **Martina McBride's** "A Broken Wing" (RCA) is up 499 spins to move 7-3, a bigger increase than "Long Neck Bottle," which gained 456 spins. Of the top three titles, only Brooks has airplay at each of our 161 monitored stations—Peterson and McBride have 160, making any predictions for who might be at No. 1 next issue flimsy at best.

"Long Neck Bottle" is Brooks' 16th No. 1 title on our airplay chart, his first since "The Beaches Of Cheyenne" peaked there in the March 16, 1996, Billboard.

**NOT JUST SHAMELESS COMMERCIALISM:** Our percentage-based Pacesetter award on Top Country Albums is handed with congratulations to "Country Cares For Kids: A Holiday Album To Benefit St. Jude Children's Research Hospital," a various-artists collection with proceeds directed to St. Jude Children's Hospital & Research Center in Memphis. That project increases 60% and was coordinated by **Debbie Schwartz**, associate director of artist development at Nashville's RCA Label Group. Schwartz says the sales hike is especially gratifying because of the benefactor. "The entire St. Jude organization worked with us for more than a year to make this a reality, and our hope is that the music will touch the buyer the same way it moved those involved. Several of the children whose photos appear in the package are no longer with us." Schwartz says most of the album's manufacturing, marketing, and distribution costs were waived for charity.

Meanwhile, our Greatest Gainer on Top Country Albums is "You Light Up My Life—Inspirational Songs," by **LeAnn Rimes** (Curb), which gains more than 29,000 units to bullet at No. 2. That set also rises 6-4 on The Billboard 200 (see Between the Bullets, page 108) following a Dec. 4 appearance on "The Tonight Show With Jay Leno."

## CHANGES STRENGTHEN HAYES' 'WRONG ONE'

(Continued from page 25)

a pretty impressive pre-existing fan base for an artist at his level. He had a gold album off one single last time. And he was voted New Male Star of Tomorrow in the TNN Awards, and that's fans voting. So, we're going out in a very aggressive manner. The video goes to CMT [the week of Dec. 1]. At retail, we're going aggressively for positioning and pricing out of the box with virtually every account in the marketplace. We're going to treat Wade like the superstar we know him to be."

Kraski says the label plans an active Internet campaign. "We'll have contests that are being developed," he says. "We'll have the normal win-it-before-you-can-buy-it contests all the way down to tertiary markets. We'll have contests with all the video outlets, regional as well as local. We'll have a direct-mail campaign to his fan base. We'll have syndicated radio and satellite radio. There're a lot of Wade Hayes fans out there just waiting for the right music, and we feel Wade and [producer] Don Cook have delivered the music. So, we won't leave any options untested."

Kraski says that the "Wichita Lineman" episode hasn't affected Hayes' popularity, and Wagner agrees that it's not an issue. "He's still doing it in concerts, and the fans love it," he says. "Wade is a stylist."

"We're taking the grass-roots approach to this album project," Wagner adds. "These days, radio sees an artist on the first album campaign and not at all after that. We're getting back to that. We're going into his top 20 sales markets with him and a couple of sidemen and do in-station events, intimate events."

Hayes says that overall the album is a bit of a departure for him, "but you can tell it's still our kind of music. I think the big difference is that this album is a little more mature, especially with a song like 'The Day That She Left Tulsa.' It's about a mature subject without being exploitative. I think it's a very well-written song [it was written by Mark D. Sanders and Steve Diamond] and is one of the very best I've ever heard. I write a lot of songs, and I can't imagine writing that one, being able to tell that story like that. I was lucky with that one—I was the first guy to hear that song after it was finished. It was hot off the press. I'm not nearly as shy now as I used to be, but I was scared of that song when I first

heard it. It gave me goosebumps. That was my first choice for a first single all along. When they released 'Wichita Lineman' as a single, I was begging them to release 'The Day That She Left Tulsa.' That kind of set us back a little."

Hayes says that he wishes "Wichita Lineman" were on the album. "I usually do one old song on each album," he says, "so this is the first one that doesn't have one."

Hayes says the toughest part of his job these days is finding the right

songs, which he notes is not all that easy for a so-called new traditionalist. "It's getting tougher and tougher to find traditional songs," he says. He and songwriting partner Chick Rains contributed two such tunes to the album.

"I know people have been saying this," he says, "but I think audiences are going back to the traditional stuff."

Hayes is managed by Mike Robertson Management and is booked by the William Morris Agency. His publishing is through Sony/ATV Tree (BMI).

## RCA'S THOMPSON BROTHERS HAVE DRIVE TO SCORE

(Continued from page 25)

and friend Mike Whitty, on vocals/bass, who began forging that unique sound in the Boston suburb of Norwell when they were just 13. The youngsters honed their chops with opening gigs for British group Badfinger and doing a couple of dates backing Bobby "Boris" Pickett as the Crypt Kickers during Halloween performances of his novelty hit "The Monster Mash." The latter gig came when they met Pickett at a family reunion. (He was a distant relative on their mother's side of the family.)

After high school, the young men relocated to Nashville, where they attended Belmont University on track scholarships. However, much of their education in Music City came from working on demos in recording studios and from relentless club work that taught them valuable lessons about being entertainers and not just singers.

They landed their record deal when RCA executives were preparing for a listening party for one of their acts at a Music Row studio. When the sound system was being tested, a friend of the Thompsons who worked at the studio began playing their tape. One of the executives was so impressed he asked where he could buy a copy and was told they were an unsigned band looking for a deal.

In early 1996, they inked their deal with RCA. The trio says that one of the reasons it signed with RCA was because the label let it make the kind of record it wanted to make. "We didn't budge at all on recording the record," says Matt Thompson. "We wanted to play on the record. It seems wrong to me to be a band and not play on the record. RCA was cool enough to say, 'OK, let's do it.'"

Each member is signed to Sony Music Publishing in Nashville, and the trio contributed eight of the 11 songs on the album. "Their harmonies are amazing, and they're great songwriters," Waugh says. "They are constantly writing and coming up with new song ideas."

Earle makes a guest appearance on the song "Pick Up The Tempo." Another of the band members' musical heroes, Bill Lloyd of Foster & Lloyd fame, produced the Thompson project, even lending to the sessions one of his guitars that appeared on Foster & Lloyd's "Faster & Louder" album cover.

Lloyd helped the group capture the energy of their live shows on the album. "They have a lot of energy," Waugh says, "and they have great songs. Great songs will always find the right ears. We haven't done a performance with them yet where people didn't want them back."

Managed by Jay Barron of Barron Entertainment and booked by the William Morris Agency, the group is looking for an opening spot next year and is anxious to continue its roadwork, Andy Thompson says.

On the retail side, Waugh says, the label is securing listening posts and in-store play. The label also plans to explore opportunities to promote the group to the college market. Another aspect of the Thompson Brothers project is that RCA is letting the band take the album on the road to sell at shows. "We just want to get the music in people's hands," Waugh says.

After 11 years together, the Thompsons are happy to be getting their music out to the masses. "Ever since we were just three guys making music in a basement," says Whitty, "this is what we always thought we'd do."

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

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

- 9 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HL/WBM
- 62 BELLEAU WOOD (Cool Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 4 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Coll-N-Twins, BMI) HL/WBM
- 3 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL
- 28 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 51 CLOSER TO HEAVEN (Careers-BMG, BMI) HL
- 47 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzillo, BMI/Millermoo, BMI/Wanted Woman, BMI) WBM
- 38 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
- 25 DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL
- 20 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 56 DRIVE ME CRAZY (Sony/ATV Cross Keys, ASCAP/Sleepover Boy, ASCAP/Cogent, BMI/Hobo Arms, BMI) HL
- 29 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM
- 2 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
- 71 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 61 THE GIFT (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC) HL/WBM
- 60 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM
- 10 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 36 HONKY TONK TRUTH (Sony/ATV Tree, BMI/Showbilly, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM
- 41 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
- 50 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI) WBM
- 31 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sun Blue, BMI) WBM
- 18 I HATE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)
- 16 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
- 8 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
- 34 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM
- 44 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) HL
- 22 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
- 49 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/MCA, ASCAP) HL/WBM

- 72 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Fazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP)
- 45 JUST DON'T WAIT AROUND TIL SHE'S \_EAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)
- 12 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 69 THE KIND OF HEART THAT BREAKS (CPL, ASCAP/K-Ching, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP/Brian's Dream, ASCAP/Willdawn, ASCAP/Balmur, ASCAP)
- 5 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Iwag, ASCAP/Tom Collins, BMI) HL/WBM
- 75 LEROY THE REDNECK REINDEER (Wilmi, BMI/Diffunes, BMI/Affiliated, BMI/Modar, BMI/Songwriters Ink, BMI/Sony/ATV Tree, BMI/Texas Wedge, ASCAP/Emdar, ASCAP) HL/WBM
- 57 LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner Chappell, ASCAP) HL/WBM
- 64 LITTLE BLUE DOT (Sea Acre, ASCAP/Famous, BMI) HL/WBM
- 70 A LITTLE IN LOVE (Warner-Tamerlane, EMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
- 46 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL
- 1 LONGNECK BOTTLE (Steve Warner, BMI/P/S O Limited, ASCAP/Songs Of Peer, ASCAP) HL
- 7 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 15 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

- 65 THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) HL
- 48 NIGHTS LIKE THESE (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Dur Songsmith, ASCAP) HL
- 40 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL
- 73 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Warner, BMI) WBM
- 23 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzillo, BMI/Kidbilly, BMI) HL
- 32 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM
- 35 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Warner, BMI) HL
- 63 ONE SOLITARY TEAR (Reynsong, BMI/Magnatune, SESAC) HL
- 17 ON THE SIDE OF ANGELS (Red Brazos, BMI/Housenotes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM
- 24 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
- 37 POSTMARKED BIRMINGHAM (EM April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
- 6 THE REST OF MINE (WB, ASCAP/Sawng Cumpry, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) WBM
- 66 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL
- 19 SOMETHING THAT WE DO (Blackeard, BMI/Acuff-Rose, BMI) WBM
- 33 STILL IN LOVE WITH YOU (Post Oak, BMI) HL
- 30 THANK GOD FOR BELIEVERS (EMI/Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL
- 59 THAT DOES IT (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Famous, ASCAP/Songwriters, ASCAP) HL

- 74 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI)
- 54 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM
- 11 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hooker, BMI/Polygram Int'l, ASCAP) HL
- 55 TWO PINA COLADAS (Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 67 WALKIN' THE COUNTRY (Coburn, BMI/A.R.S., BMI/Bugle, ASCAP)
- 26 WATCH THIS (Notewriter, BMI/Words To Music, BMI/O-Tex, BMI/Bind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL
- 52 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
- 53 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
- 27 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 43 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM
- 58 WHAT IF (Realsongs, ASCAP) WBM
- 39 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
- 68 THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tunes, 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
- 21 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 13 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>***No. 1***</b>						
1	1	—	2	<b>GARTH BROOKS</b> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	2 weeks at No. 1 SEVENS	1
<b>***GREATEST GAINER***</b>						
2	2	2	13	<b>LEANN RIMES</b> ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	3	1	5	<b>SHANIA TWAIN</b> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	5	4	12	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	4	3	15	<b>TRISHA YEARWOOD</b> ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
6	6	5	27	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
7	7	7	74	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	1
8	8	8	33	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
9	10	9	66	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
10	9	6	8	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
11	11	12	15	<b>MARTINA MCBRIDE</b> RCA 67516/RLG (10.98/16.98)	EVOLUTION	9
12	13	11	7	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
13	19	20	43	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
14	12	21	6	<b>VARIOUS ARTISTS</b> HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	12
15	15	13	5	<b>SAMMY KERSHAW</b> MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	12
16	16	16	58	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
17	14	10	7	<b>WYNONNA</b> CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
18	17	15	15	<b>COLLIN RAYE</b> ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
19	20	18	10	<b>PATTY LOVELESS</b> EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
20	18	17	19	<b>CLINT BLACK</b> ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
21	24	30	3	<b>JOHN DENVER</b> RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	21
22	22	23	11	<b>BRYAN WHITE</b> ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
23	21	19	21	<b>MICHAEL PETERSON</b> REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
24	23	14	5	<b>MINDY MCCREADY</b> BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
25	25	24	26	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
26	26	25	6	<b>NEAL MCCOY</b> ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
27	27	22	18	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
<b>***PACESSETTER***</b>						
28	38	48	5	<b>VARIOUS ARTISTS</b> BNA 67512/RLG (8.98/16.98)	COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH HOSPITAL	28
29	28	27	25	<b>LILA MCCANN</b> ASYLUM 62042/EEG HS	LILA	8
30	29	26	11	<b>THE KINLEYS</b> EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
31	30	29	27	<b>PAM TILLIS</b> ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
32	31	28	9	<b>DELBERT MCCLINTON</b> CURB 53042/RISEING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
33	33	32	35	<b>CLAY WALKER</b> ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
34	32	31	24	<b>TOBY KEITH</b> MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
35	40	37	57	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
36	34	34	30	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
37	35	33	76	<b>TRACE ADKINS</b> ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
38	47	57	3	<b>DWIGHT YOAKAM</b> REPRISE 46683/WARNER BROS. (10.98/16.98)	COME ON CHRISTMAS	38

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 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	TITLE	PEAK POSITION
39	36	35	21	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
40	39	39	19	<b>BLACKHAWK</b> ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
41	42	43	63	<b>CLINT BLACK</b> ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
42	37	40	10	<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
43	45	49	4	<b>SAWYER BROWN</b> CURB 77852 (10.98/15.98)	HALLELUJAH HE IS BORN	43
44	43	41	9	<b>VARIOUS ARTISTS</b> SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
45	46	46	35	<b>ALABAMA</b> RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
46	41	42	7	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	38
47	44	38	11	<b>MARK CHESNUTT</b> DECCA 70005/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
48	50	44	34	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
49	51	47	17	<b>LORRIE MORGAN</b> BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
50	49	45	21	<b>KENNY CHESNEY</b> BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
51	48	36	13	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
52	52	51	47	<b>BILL ENGVALL</b> ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
53	55	50	25	<b>LONESTAR</b> BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
54	53	52	4	<b>JOHN DENVER</b> RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	52
55	54	53	31	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	53
56	56	58	27	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	54
57	57	56	84	<b>MINDY MCCREADY</b> ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
58	58	59	20	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
59	61	64	85	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
60	60	63	60	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
61	63	67	89	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
62	59	55	80	<b>VINCE GILL</b> ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
63	64	69	86	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
64	62	61	67	<b>TRAVIS TRITT</b> ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
65	69	62	64	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
66	74	75	47	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
<b>***HOT SHOT DEBUT***</b>						
67	<b>NEW</b> ▶	1	1	<b>WILLIE NELSON WITH BOBBIE NELSON</b> FINER ARTS 9705/ALLEGRO (10.98/16.98)	HILL COUNTRY CHRISTMAS	67
68	65	60	35	<b>WYNONNA</b> CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
69	<b>NEW</b> ▶	1	1	<b>RAY STEVENS</b> MCA NASHVILLE 70004 (10.98/16.98)	CHRISTMAS THROUGH A DIFFERENT WINDOW	69
70	68	66	37	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
71	72	71	19	<b>JOHN ANDERSON</b> MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
72	70	72	69	<b>TY HERNDON</b> ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
73	67	65	38	<b>TRACY LAWRENCE</b> ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
74	<b>NEW</b> ▶	1	1	<b>ANITA COCHRAN</b> WARNER BROS. 46395 (10.98/16.98)	BACK TO YOU	74
75	<b>NEW</b> ▶	1	1	<b>SOUNDTRACK</b> RISING TIDE 53051 (10.98/16.98)	ANNABELLE'S WISH	75

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
DECEMBER 20, 1997

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	3	<b>KENNY ROGERS</b> MAGNATONE 108 (10.98/16.98)	1 week at No. 1 THE GIFT	15
2	1	<b>JOHN DENVER &amp; THE MUPPETS</b> ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	15
3	5	<b>VINCE GILL</b> ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	57
4	2	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	111
5	7	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 98742/EMI-CAPITOL (7.98/11.98)	BEYOND THE SEASON	80
6	4	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	148
7	6	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	44
8	8	<b>JOHN DENVER</b> ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	8
9	9	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	349
10	10	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	45
11	15	<b>JOHN BERRY</b> CAPITOL NASHVILLE 32663/EMI-CAPITOL (7.98/11.98)	O HOLY NIGHT	19
12	11	<b>COLLIN RAYE</b> EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	12
13	21	<b>ALABAMA</b> RCA 66927/RLG (10.98/15.98)	CHRISTMAS VOLUME II	12

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	13	<b>JOHN DENVER</b> LASERLIGHT 12762 (3.98/6.98)	CHRISTMAS LIKE A LULLABY	3
15	—	<b>ALAN JACKSON</b> ● ARISTA NASHVILLE 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	43
16	16	<b>PATSY CLINE</b> ▲ <sup>1</sup> MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	559
17	—	<b>JOHN DENVER</b> RCA 11201 (7.98/11.98)	ROCKY MOUNTAIN CHRISTMAS	2
18	19	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	113
19	18	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	194
20	14	<b>JOHN DENVER</b> ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	25
21	—	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 17014/RLG (9.98/15.98)	ALABAMA CHRISTMAS	55
22	20	<b>ANNE MURRAY</b> SBK/EMI 31145/EMI-CAPITOL (5.98/11.98)	BEST OF THE SEASON	3
23	12	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	107
24	22	<b>GARTH BROOKS</b> ▲ <sup>7</sup> CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	349
25	17	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98)	THE HITS	156

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.



## HIGHER GROUND



by Deborah Evans Price

**T**IS THE SEASON: The holidays wouldn't be complete without Christmas music, and fans can get in a festive mood with a little help this year from a variety of Christmas tours. One of the most successful outings is Amy Grant's Christmas tour: Her Nashville shows have been sold-out successes in her hometown for the past five years. This year, for the first time, she has taken her Christmas show on the road, visiting 19 cities between Nov. 21 and Dec. 21.

Grant performed Dec. 3-4 in Nashville, with proceeds benefiting local charities. As always, she and her special guests created wonderful holiday magic. **Michael W. Smith, Gary Chapman, Vince Gill, the Katinas, Faith Hill, and the Nashville Symphony** joined Grant at the Nashville Arena for an evening of music that ranged from playful selections like Chapman's "Rudolph The Red-Nosed Reindeer" to Grant's beautiful rendition of "Breath Of Heaven (Mary's Song)," a song about Mary's feelings as she anticipated Jesus' birth. The whole evening was one memorable moment after another: Grant made each person in the arena feel like they were sitting around her living room watching friends singing their favorite Christmas songs.

On Dec. 5, I attended another wonderful Christmas concert when the **Bishops** performed their annual Christmas show at the Smyrna (Tenn.) Town Center. The event capped a busy day for **Kenneth, Mark, and Kenny Bishop** and fourth member **Junior Williams**. They began the day by treating Billboard staffers to breakfast and a few songs in the conference room. Then Homeland Entertainment held

a release party for the group's new album, "Reach The World," at the label's Franklin, Tenn., offices.

The act's Friday-night concert featured favorite Christmas tunes as well as selections from its new album, including the rousing "What I Have," the Caribbean-tinged "Something New Under The Sun," and the a cappella "He's Got The Whole World In His Hands." Of course, the night wouldn't have been complete without the group's big hit, "You Can't Ask Too Much Of My God." I just love this song. If there were one song I could recommend that everyone in the world listen to, this would be it. The truth it contains is powerful, and I never get tired of hearing the Bishops' moving performance. It was a terrific evening of music and fun, with Kenneth's jubilant sense of humor adding immensely to the audience's enjoyment.

Those two concerts, along with **Collin Raye's** performance with the Nashville Symphony (his "What If Jesus Came Back Like That" had the crowd cheering), have been among the best Christmas shows I've seen this season, but for fans across the country, there have been many to choose from, including the Young Messiah tour, featuring **Carman, Margaret Becker, Greg Long**, and other artists. A long-time holiday favorite, the Young Messiah hit the road again this year after being temporarily retired for a season. The multi-artist Emmanuel tour featured **Bob Carlisle, Twila Paris, and Cindy Morgan. Rebecca St. James, Sandi Patty, 4HIM, Point Of Grace, Jim Bullard, Glad, Bruce Carroll, and Bryan Duncan** have also been touring with their own Christmas concerts.

St. Louis-based Contemporary Productions executive director **Paul Emery**, who co-produces both the Young Messiah and Emmanuel tours, says it's been a busy season and a rather unusual one. "Some are selling very well, and some are not," Emery says. "It's not as consistent across the board. Usually patterns are set, and you can tell how every date is going to go. This is more like a roller coaster this year. And I don't know what to attribute it to other than we're playing a lot of markets we've never played before."

## Jazz BLUE NOTES



by Jim Macnie

**B**EGIN AGAIN: Classic Records, known for its incredibly vivid audiophile LPs, has begun a new CD division called Prevue. Much of its output will be jazz-related, although **Michael Grantham**, the label's GM, says that roots music will also figure into the catalog. "I'm hoping to get titles by **Chet Atkins, Ike Turner, Percy Mayfield**, and others," he explains. "But our initial offerings are all jazz."

The first discs to hit the racks are **Jimmy Heath's** "Picture Of Heath," **Kenny Barron's** "At The Piano," **J.R. Montrose's** "The Message," and **Red Rodney's** "1957." Each is from the Xanadu label. "We've been digging under rocks," says Grantham with a chuckle, "going to individual owners of little catalogs. We lucked out when we got **Don Schlitten** to open up what he had from the Xanadu catalog, as well as titles from some of the other labels he worked for as a producer. I've been trying to persuade Classic to diversify a bit."

The Prevue discs aren't audiophile, but Grantham believes that they sound great. They were mastered by **Krieg Wunderlich**, "who did all the great Mobile Fidelity transfers onto gold CD," he explains. "Krieg's a master; so we're psyched. We actually could have put these titles on gold, especially the Red Rodney [album], which is a fabulous **Rudy Van Gelder** recording Don produced for Signal back in the '50s. But I wanted to make the discs more accessible to people." The Prevue titles will list for \$13.99. They street Tuesday (16).

**H**OLY PILGRIMAGE: A decade ago, **Dave Brubeck** went to Russia, performing his jazz for an enthralled audience. On Dec. 2, the pianist and his ensemble celebrated that show's 10th anniversary by returning for another concert at the Bolshoi Zal, a celebrated hall in the Moscow Conserva-

tory. The program featured new arrangements of Brubeck staples, such as "Take Five" and "Blue Rondo A La Turk." But a bigger hoopla was made over the Russian premiere of "To Hope! A Celebration," Brubeck's musical interpretation of the Roman Catholic mass. For the piece, the pianist and his combo collaborated with the **Russian National Orchestra**. The next day, Brubeck had a birthday celebration at the U.S. Embassy (his actual birthday is Dec. 6). He is 77. "To Hope! A Celebration," was released in 1996 by Telarc.

**D**ATA: Someone's doing something right. Arkadia Jazz Records has been up and running for less than a year, and four of its initial releases were slotted 36 times on the National Academy of Recording Arts and Sciences entry list for the 40th annual Grammy Awards. Both **Billy Taylor's** "Music Keeps Us Young" and **David Liebman's** "New Vista" made the first cut for album of the year honors. Also receiving notice were **Benny Golson's** "Up Jumped Benny," and **Nova Bossa Nova's** "Jazz Influence." In addition, Arkadia's **Bob Karcy** was listed in the producer of the year category for his work on the Taylor and Liebman discs, as well as the **Moscow Sax Quintet's** "Jasznoztour." The nominations for the Grammys will be announced Jan. 6; the ceremony is Feb. 25.

On Nov. 17, keyboardist/composer **Keiko Matsui** taped a concert at San Francisco's Palace of Fine Arts that's slated to be broadcast in the spring on public TV. "Keiko Matsui: Light Above The Trees" is an hourlong piece directed by **Ralph Ziman**. Some footage, to be interspersed with the concert action, was filmed in Japan, at an 800-year-old shrine. The broadcast will coincide with the release of Matsui's 1998 record for the Countdown label, "Full Moon And The Shrine." On Oct. 21, GRP released an overview of Matsui's work for it, "The Keiko Matsui Collection." Matsui's latest disc is "Dream Walk," which was on the Top Contemporary Jazz Albums chart for more than a year.

The race is on: The first three Christmas discs to show up on the charts are **Dave Koz's** "December Makes Me Feel This Way" (Capitol); **Grover Washington Jr.'s** "Breath Of Heaven" (Columbia); and "Jazz Christmas Party" (Warner Bros.), which opens with a snappy "Santa Claus Is Coming To Town" by **Joshua Redman**.

## Top Contemporary Christian

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	13	<b>LEANN RIMES</b> ▲ CURB 77885/WCE	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	2	5	<b>VARIOUS ARTISTS</b> SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	4	13	<b>AMY GRANT</b> ● MYRRH 7008/WORD	BEHIND THE EYES
4	3	12	<b>JARS OF CLAY</b> ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
5	5	7	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1630/CHORDANT	GREATEST HITS
6	7	76	<b>BOB CARLISLE</b> ▲ <sup>2</sup> DIADEM 1139/PROVIDENT	SHADES OF GRACE
7	6	3	<b>AUDIO ADRENALINE</b> FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
8	8	7	<b>RAY BOLTZ</b> WORD 9957	A CHRISTMAS ALBUM
9	11	15	<b>DC TALK</b> FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
10	17	5	<b>VARIOUS ARTISTS</b> SPARROW 1642/CHORDANT	GOD WITH US A CELEBRATION OF CHRISTMAS CAROLS & CLASSICS
11	12	7	<b>SANDI PATTY</b> WORD 9911	ARTIST OF MY SOUL
12	10	6	<b>BEBE WINANS</b> ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
13	9	6	<b>VARIOUS ARTISTS</b> FOREFRONT 5183/CHORDANT	WWJD
14	16	5	<b>REBECCA ST. JAMES</b> FOREFRONT 5176/CHORDANT	CHRISTMAS
15	14	65	<b>POINT OF GRACE</b> ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
16	24	4	<b>GARY CHAPMAN</b> REUNION 10013/PROVIDENT	THIS GIFT
17	13	81	<b>JACI VELASQUEZ</b> MYRRH 6995/WORD	HEAVENLY PLACE
18	25	3	<b>SAWYER BROWN</b> CURB 77852/WCD	HALLELUJAH HE IS BORN
19	15	3	<b>CARMAN</b> SPARROW 1625/CHORDANT	MISSION 3:16 (EP)
20	22	9	<b>VARIOUS ARTISTS</b> SPARROW 1583	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
21	23	13	<b>THE GAITHER VOCAL BAND</b> SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
22	19	27	<b>THE SUPERTONES</b> BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
23	31	3	<b>VARIOUS ARTISTS</b> INTEGRITY 1170/WORD	FAIRHOPE — SONGS OF CHRISTMAS
24	18	15	<b>THIRD DAY</b> REUNION 10006/PROVIDENT	CONSPIRACY NO. 5
25	28	75	<b>REBECCA ST. JAMES</b> FOREFRONT 5141/CHORDANT	GOD
26	40	2	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 1227/WORD	AMERICA'S 25 BEST CHRISTMAS SONGS
27	21	43	<b>RICH MULLINS</b> REUNION 0116/PROVIDENT	SONGS
28	29	58	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
29	20	36	<b>CARMAN</b> SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
30	26	4	<b>FIVE IRON FRENZY</b> 5 MINUTE WALK/SARABELLUM 46815/WCD	OUR NEWEST ALBUM EVER!
31	39	4	<b>THE MARTINS</b> SPRING HILL 5422/CHORDANT	LIGHT OF THE WORLD
32	32	66	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
33	RE-ENTRY		<b>NEWSBOYS</b> ● STAR SONG/SPARROW 0075/CHORDANT	TAKE ME TO YOUR LEADER
34	27	5	<b>PLANKEYE</b> TOOTH & NAIL 1097/DIAMANTE	THE ONE AND ONLY
35	30	25	<b>CHRIS RICE</b> ROCKETOWN 1528/WORD	DEEP ENOUGH TO DREAM
36	38	23	<b>CLAY CROSSE</b> REUNION 10005/PROVIDENT	STAINED GLASS
37	NEW		<b>VARIOUS ARTISTS</b> MARANATHA/CORINTHIAN 6360/WORD	LONG PLAY CHRISTMAS VOL. 2
38	34	51	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 8952/WORD	SHOUT TO THE LORD
39	RE-ENTRY		<b>FERNANDO ORTEGA</b> MYRRH 7027/WORD	THIS BRIGHT HOUR
40	33	7	<b>RON KENOLY</b> HOSANNA 12032/WORD	HIGH PLACES: THE BEST OF RON KENOLY

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## In the SPIRIT



by Lisa Collins

**A YEAR OF MIRACLES:** From the miracle recovery of Kirk Franklin after his headfirst fall into a stadium orchestra pit, to Ron Winans' 14-hour life-threatening heart surgery, to the platinum success of *God's Property* in a feat never accomplished by a debut gospel act, 1997 was a year of miracles. It was a year of affirmation even to gospel insiders that what they were singing about was just as worthy of shouting about.

While labels like Holy Roller and First-Lite Records struggled for airplay and shelf space with acts like Doc McKenzie and the Los Angeles Voices Of Watts, the year was marked by the domination of gospel's major labels, which churned out hit after hit in what is being termed by some as the urbanization of gospel. It's a trend that continues to spiral upward to a greater level of commercial success, propelled by a cadre of image-conscious and highly stylized gospel acts who've carved out a niche for themselves while dispelling the age-old notion of gospel as the music of choice for one's grandmother.

With Zomba Music Group's acquisition of Benson in February, New York-based Verity Records (Zomba's gospel arm) had become gospel's largest major. Traditional, pioneering labels like Tyscot got creative in order to stay competitive in their launching of specialty projects like the "We Sing... Gospel's Greatest Hymns" series.

**Bishop T.D. Jakes**—the most-requested evangelist on the nation's African-American religious front—forged new

ground with the February release of "Woman, Thou Art Loosed!," which has since sold upward of 500,000 copies. Following suit was Dr. Beverly "BAM" Crawford, whose Harmony Records debut, "The King Is Coming Any Day!," received a warm reception.

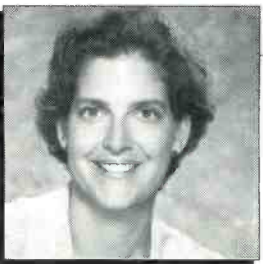
Not surprisingly, gospel became more multimedia in its reach. There were inroads on Broadway with "This Is My Song," which starred Tramaine Hawkins, Cissy Houston, and Shirley Caesar and enjoyed an impressive limited run. And Al Wash's *Tour of Life*, which became the most commercially successful tour in gospel history.

**BeBe Winans** stepped behind the camera into the role of TV producer with the recent taping of his hour-long TV special, "Bringin' In The Holidays With BeBe Winans & Friends," while Universal Television snagged Franklin to produce and star in a comedy series that will bow next year.

B-Rite Records came from out of the blue to score platinum with *God's Property*, which slammed onto The Billboard 200 at No. 3 with 119,000 units in sales. This was coupled with a high retail profile and premium MTV rotation its first week out, while also opening doors on high-visibility TV shows. With a whopping 11,050 in sales the first week out, John P. Kee proved he was still a major contender with his latest release, "Strength." A 20% increase in sales across the board from artists like Kee, Franklin, Hammond, and Caesar is fast making believers out of the industry at large as well as Christian mainstream retail.

The rules of creative expression have been rewritten. No longer are labels afraid to put the full weight of their marketing behind a record that has "Jesus" in it. Today's gospel artists enjoy greater creative bounds and as a direct result have become bolder, more open, and less restrictive in their expressions of faith. That is the biggest growth of all: An industry that has found its force in the collected strength of greater numbers across the board finds its true measure of success is more than a confirmation of market share. It's also a matter of spirit grounded in the manifestation of the miracles that have made gospel's message all too real.

## Classical KEEPING SCORE



by Heidi Waleson

Upshaw—are first-rate.

**FRIENDS OF ITALIAN OPERA:** Philips Classics has a new Covent Garden "Don Carlo," led by Bernard Haitink, that is especially strong in the guy department: Roberto Scanduzzi is an unusually anguished and expressive Phillip II, and Dmitri Hvorostovsky (Rodrigo) and Richard Margison (Carlo) are a match for him. The only disappointment is the hooting of Galina Gorchakova (Elisabeth).

**FRIENDS OF KURT WEILL:** You can't get much more authentic than Lotte Lenya singing Kurt Weill, and Sony (Masterworks Heritage) has a lovingly rendered disc of Lenya doing "The Seven Deadly Sins" and the "Berlin Theater Songs," recorded in Hamburg in 1956 and 1957. Joel Cohen of the Boston Camerata, better known for Shakers, angels, and Americana, has transformed his group into the *Otaré Pit Band* for "Music For 'Johnny Johnson'" (Erato), based on a new performing edition of Weill's first (and almost forgotten) Broadway show.

**EARLY-MUSIC FANS:** Frans Brüggen and the *Orchestra Of The Eighteenth Century* have ventured successfully into the 19th century with Mendelssohn's music for "A Midsummer Night's Dream," as well as into self-production with their own label, the Grand Tour, distributed by Glossa (Qualiton in the U.S.). Astrée has an eloquent disc of Jean-Marie Leclair's sonatas for violin and continuo, performed by François Fernandez, violin; Pierre Hantai, harpsichord; and Philippe Pierlot, viola da gamba. And don't forget "Palestrina" and "The Tudor Collection," those two midprice Tallis Scholars boxes from Philips Classics.

**KIDS:** "Nutmacker" tickets too pricey? The Minnesota Orchestra has produced a 50-minute version of the tale, "Nutmacker: The Untold Story," which uses dance, computer-animated drawings by Maurice Sendak, and the Minnesota Orchestra under Eije Oue playing the Tchaikovsky score (abbreviated) to tell the original E.T.A. Hoffmann story, "The Hard Nut." Keith Jochim, doubling as the narrator and Drosselmeier, is a bit over the top, as is Pamela Hill Nettleton's verse narration, but it's certainly kid-friendly, and there's an interesting behind-the-scenes bit at the end.

**HOLIDAY LISTS:** If you're as behind with holiday shopping as I invariably am, here's help: a few recent releases that could do the trick, provided you've got your recipients' categories straight.

**FANS OF DEAD CONDUCTORS:** The obvious choice is Teldec's new video, "The Art Of Conducting: Legendary Conductors Of A Golden Era," a companion volume to the label's earlier "Great Conducting Of The Past." This version looks in more depth than the first video did at six conductors: Sergiu Celibidache, Wilhelm Furtwängler, Erich Kleiber, Willem Mengelberg, Evgeny Mravinsky, and Charles Munch, using longer clips and commentary from such musical personalities as Bernard Haitink and Yehudi Menuhin.

**FAMOUS SOLOISTS, FAMOUS ORCHESTRAS:** The major labels haven't really given up on famous soloists doing standard repertoire with famous orchestras, despite all their protestations to the contrary. We can still enjoy such treats as Murray Perahia, Claudio Abbado, and the Berlin Philharmonic performing Schumann's complete works for piano and orchestra (Sony Classical). For a slightly more modern twist on the genre, check out Gidon Kremer playing the Brahms Violin Concerto with Nikolaus Harnoncourt and the Royal Concertgebouw Orchestra (Teldec)—it's all pure tone and sinew, without a hint of schmaltz.

**FRIENDS OF FRENCH OPERA:** Erato's new "Werther" makes Kent Nagano's departure from the *Opera National De Lyon* all the more regrettable. The conductor has a firm grasp of this sometimes elusive material, and his soloists—Jerry Hadley, Anne Sofie von Otter, and Dawn

# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	29	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE 28 weeks at No. 1	GOD'S PROPERTY
2	2	6	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
3	5	54	SOUNDTRACK ▲² ARISTA 18951	THE PREACHER'S WIFE
4	4	5	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
5	3	7	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
6	12	40	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
7	15	5	DONALD LAWRENCE FEAT. THE TRI-CITY SINGERS CRYSTAL ROSE 20178	HELLO CHRISTMAS
8	17	25	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
9	6	85	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
10	18	24	VICKIE WINANS CGI 161279	LIVE IN DETROIT
11	9	21	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
12	7	9	THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
13	8	8	WILLIAM BECTON & FRIENDS CGI 161318	HEART OF A LOVE SONG
14	14	30	VIRTUE VERITY 43020	VIRTUE
15	13	80	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	THE SPIRIT OF DAVID
16	16	58	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
17	11	30	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023	LIVE IN LONDON AT WEMBLEY
18	20	58	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
19	19	43	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
20	24	2	RICHARD SMALLWOOD WITH VISION VERITY 43097	REJOICE
21	21	32	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
22	10	10	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
23	27	15	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
24	22	58	ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
25	29	74	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
26	28	84	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
27	26	43	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
28	34	29	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
29	31	22	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
30	33	28	ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
31	23	38	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
32	30	30	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
33	25	17	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095	GIT YO PRAYZE ON
34	37	79	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
35	32	26	BAM CRAWFORD'S PURPOSE HARMONY 1600	THE KING IS COMING ANY DAY!
36	RE-ENTRY		BRODERICK E. RICE BORN AGAIN 1017/PANDISC	THE PREACHER'S SON
37	RE-ENTRY		WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
38	RE-ENTRY		THE WILLIAMS SISTERS FIRST LIFE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
39	35	21	JAMES HALL & WORSHIP AND PRAISE CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
40	RE-ENTRY		RONNIE BRYANT & THE CHRISTIAN COMMUNITY MASS CHOIR TYSOT 161310/CGI	HE'S A KEEPA'

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**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR**  
*Live In London at Wembley*  
Nominated for: *Artist Of The Year, Choir Of The Year, Urban Gospel Performance Of The Year* and *Contemporary Choir Of The Year*



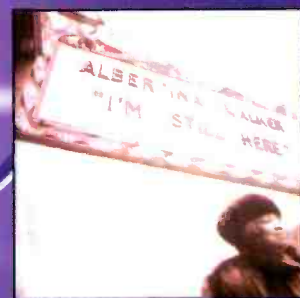
43021-2/4

**THE CANTON SPIRITUALS**  
*Living The Dream: Live In Washington D.C.*  
Nominated for: *Traditional Group/Duo Of The Year*



43020-2/4

**VIRTUE** *Virtue*  
Nominated for: *New Artist Of The Year, Contemporary Group/Duo Of The Year* and *Urban Gospel Performance Of The Year*



43086-2/4

**ALBERTINA WALKER**  
*I'm Still Here*  
Nominated for: *Traditional Female Vocalist Of The Year*



43067-2/4

**VARIOUS ARTISTS**  
*The Real Meaning Of Christmas*  
Nominated for: *Special Events CD Of The Year* and *Instrumental Performance Of The Year* (Ben Tankard)



43019-2/4

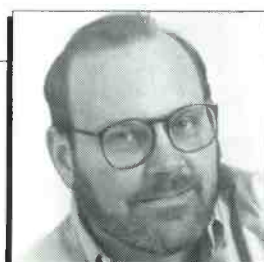
**VARIOUS ARTISTS**  
*Verity Records Live At The Apollo*  
Nominated for: *Special Events CD Of The Year*

**“VERITY RECORDS,  
THE POWER OF TRUTH  
& THE ARTISTS  
WHO LOVE TO SING IT”**



# Artists & Music

## Latin Notas



by John Lannert

sale of every Latino title in the U.S. and Puerto Rico. But the January-November tally does offer solid indication that the *música en español* arena is hardly booming.

Reasons from industry insiders for the downturn are numerous and plausible. Among them are fewer Anglo retail outlets than before; competition from other entertainment vehicles, such as computer-related gear; and an overabundance of product being released to a consumer base that is not rapidly expanding, if at all.

One reason not offered for the sales downtick is the sales drop of catalog product. Proof is in the statistics.

The market for hit product actually has remained steady. From December 1996 to December 1997, 4.8 million units were sold for titles appearing on The Billboard Latin 50, only 4% lower than the 5 million pieces moved in the corresponding period one year earlier. Thus, the bulk of the overall sales drop must be due to the decline in catalog albums.

Evidently, consumers of Latino product are terminating their conversions from other formats to CDs.

The 4% decrease in charted titles in 1997 follows a year when sales in the U.S. Latino market were up 11%, thanks to Selena and out-of-the-box debut albums by Fonovisa's teen idol Enrique Iglesias and Sony Discos' songstress Shakira.

That sales scenario was not repeated in 1997, although several notables reached lofty new sales plateaus, including WEA Latina's Luis Miguel and Maná, RMM's India and Marc Anthony, Sony Discos' Alejandro Fernández (now reinvented as a pop throb), PolyGram Latino's Grupo Límite, EMI Latin's Los Tucanes De Tijuana, and Fonovisa's Los Tigres Del Norte.

Happily, the aggregate numbers by the aforementioned acts nearly filled the gap left by the diminishing presence at Latino retail of Selena and two other

(Continued on next page)

**AN EARLY HOLIDAY, POR FAVOR:** According to the Recording Industry Assn. of America's midyear figures (Billboard, Aug. 30), the U.S. Hispanic market is chugging upward at almost a 25% clip.

However, SoundScan's sales data is painting a much different portrait, at least for the first 11 months of 1997.

According to SoundScan, the domestic Latino market tallied 11.6 million units from January through November. Compare that number with the 15 million pieces that SoundScan reported were sold in the entire year of 1996 (Billboard, March 15), and it immediately becomes evident that there's a dire need for a spectacular holiday season.

Indeed, Latino executives nowadays likely are reciting a line resembling a chorus once warbled by Alvin and his chipmunk buddies: "Christmas, don't be late."

That is because holiday sales make up 25% to 30% of the annual statistics in most markets. But given that percentage, the U.S. Hispanic market would need to more than triple in December its monthly January-November sales average of 1.05 million units.

That is asking a lot, especially since there are no new blockbuster titles by crossover Latino artists in the market on par with, say, Selena's 1995 set "Dreaming Of You" (EMI/EMI Latin) or Julio Iglesias' 1996 album "Tango" (Columbia/Sony).

It can be argued that SoundScan is not tabulating the

# THE Billboard Latin 50

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	11	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY <b>HS</b>	ME ESTOY ENAMORANDO
2	2	5	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
3	3	18	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
4	4	9	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
5	6	11	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG <b>HS</b>	BUENA VISTA SOCIAL CLUB
6	8	25	CHARLIE ZAA	SONOLUX 82136/SONY <b>HS</b>	SENTIMIENTOS
7	5	10	CRISTIAN	ARIOLA 52205/BMG	LO MEJOR DE MI
8	7	7	GRUPO LIMITE	POLYGRAM LATINO 539331 <b>HS</b>	SENTIMIENTO
9	10	6	ANA GABRIEL	SONY DISCOS 82563/SONY	CON UN MISMO CORAZON
10	9	17	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
11	13	45	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>					
12	33	2	LOS TUCANES DE TIJUANA	EMI LATIN 23461	DE FIESTA CON...
13	14	9	MARCO ANTONIO SOLIS	FONOVISA 0514	MARCO
14	11	13	INDIA	RMM 82157 <b>HS</b>	SOBRE EL FUEGO
15	19	27	VICTOR MANUELLE	SONY DISCOS 82334/SONY	A PESAR DE TODO
16	12	2	VARIOUS ARTISTS	HOUSE OF MUSIC 82590/SONY	THE NOISE VOL.8-THE REAL NOISE
17	18	55	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
18	17	4	PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ
19	15	5	GRUPO MANIA	SONY DISCOS 82438/SONY	ALTO HONOR
20	16	26	LOS TIGRES DEL NORTE	FONOVISA 80711 <b>HS</b>	JEFE DE JEFES
21	25	32	OLGA TANON	WEA LATINA 18733 <b>HS</b>	LLEVAME CONTIGO
22	27	11	BOYZ II MEN	MOTOWN 530823/POLYGRAM LATINO	EVOLUCION
23	21	23	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA
24	28	2	VARIOUS ARTISTS	J&N 82379/SONY	MERENHITS '98
25	23	33	LOS TUCANES DE TIJUANA	EMI LATIN 56921 <b>HS</b>	TUCANES DE ORO
26	24	5	EROS RAMAZZOTTI	DDD 53047/BMG	EROS
27	22	60	GRUPO LIMITE	POLYGRAM LATINO 533302 <b>HS</b>	PARTIENDOME EL ALMA
28	20	11	BOBBY PULIDO	EMI LATIN 57522	LLEGASTE A MI VIDA
29	26	13	CARLOS VIVES	EMI LATIN 59452	TENGO FE
30	42	7	BANDA EL LIMON	FONOVISA 4016	ME CAISTE DEL CIELO
31	38	48	SELENA	EMI LATIN 53585	SIEMPRE SELENA
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
32	<b>NEW</b>		JOSE LUIS RODRIGUEZ	SONY DISCOS 82635/SONY	INOLVIDABLE
33	32	22	VICENTE FERNANDEZ	SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
34	45	6	GISSELLE	RCA 52734/BMG	QUIERO ESTAR CONTIGO
35	41	45	FEY	SONY DISCOS 82059/SONY	TIERNA LA NOCHE
36	37	32	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG <b>HS</b>	JUNTOS OTRA VEZ
37	36	17	DLG	SONY DISCOS 82340/SONY	SWING ON
38	29	10	DOMINGO QUINONES	RMM 82219	SE NECESITA UN MILAGRO
39	40	2	SHAKIRA	SONY DISCOS 82512/SONY	THE REMIXES
40	34	92	SHAKIRA	SONY DISCOS 81795/SONY <b>HS</b>	PIES DESCALZOS
41	31	6	CRISTIAN	UNIVERSAL LATINO 40092	MIS MEJORES MOMENTOS
42	30	25	INTOCABLE	EMI LATIN 56694 <b>HS</b>	IV
43	43	11	JERRY RIVERA	SONY DISCOS 82435/SONY	YA NO SOY EL NINO AQUEL
44	<b>RE-ENTRY</b>		LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
45	<b>RE-ENTRY</b>		LA MAKINA	J&N 82492/SONY	LOS REYES DEL RITMO
46	48	11	LOS MISMOS	EMI LATIN 33230	GRACIAS POR TODO
47	47	5	CHICHI PERALTA + SON FAMILIA	CAIMAN 2881	PA' OTRO LA'O
48	<b>RE-ENTRY</b>		TONO ROSARIO	WEA LATINA 19530	SEGUIRE
49	<b>RE-ENTRY</b>		BANDA EL RECODO	FONOVISA 9580	DE PARRANDA CON LA BANDA
50	<b>RE-ENTRY</b>		ALEJANDRO SANZ	WEA LATINA 20281	MAS
<b>POP</b>			<b>TROPICAL/SALSA</b>		
1	ALEJANDRO FERNANDEZ	SONY DISCOS/SONY	1	MARC ANTHONY	RMM
2	LUIS MIGUEL	WEA LATINA	2	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH/AG
3	MANA	WEA LATINA	3	CHARLIE ZAA	SONOLUX/SONY
4	CRISTIAN	ARIOLA/BMG	4	INDIA	RMM
5	GIPSY KINGS	NONESUCH/ATLANTIC/AG	5	VICTOR MANUELLE	SONY DISCOS/SONY
6	ENRIQUE IGLESIAS	FONOVISA	6	GRUPO MANIA	SONY DISCOS/SONY
7	MARCO ANTONIO SOLIS	FONOVISA	7	OLGA TANON	WEA LATINA
8	VARIOUS ARTISTS	HOUSE OF MUSIC/SONY	8	VARIOUS ARTISTS	J&N/SONY
9	JULIO IGLESIAS	COLUMBIA/SONY	9	CARLOS VIVES	EMI LATIN
10	BOYZ II MEN	MOTOWN/POLYGRAM	10	GISSELLE	RCA/BMG
11	THALIA	EMI LATIN	11	DLG	SONY DISCOS/SONY
12	EROS RAMAZZOTTI	DDD/BMG	12	DOMINGO QUINONES	RMM
13	JOSE LUIS RODRIGUEZ	SONY DISCOS/SONY	13	JERRY RIVERA	SONY DISCOS/SONY
14	FEY	SONY DISCOS/SONY	14	LA MAKINA	J&N/SONY
15	SHAKIRA	SONY DISCOS/SONY	15	CHICHI PERALTA + SON FAMILIA	CAIMAN
<b>REGIONAL MEXICAN</b>					
1	GRUPO LIMITE	POLYGRAM LATINO	2	ANA GABRIEL	SONY DISCOS/SONY
3	LOS TUCANES DE TIJUANA	EMI LATIN	4	PEDRO FERNANDEZ	POLYGRAM LATINO
5	LOS TIGRES DEL NORTE	FONOVISA	6	LOS TUCANES DE TIJUANA	EMI LATIN
7	GRUPO LIMITE	POLYGRAM LATINO	8	BOBBY PULIDO	EMI LATIN
9	BANDA EL LIMON	FONOVISA	10	SELENA	EMI LATIN
11	VICENTE FERNANDEZ	SONY DISCOS	12	JUAN GABRIEL/ROCIO DURCAL	ARIOLA/BMG
13	INTOCABLE	EMI LATIN	14	LOS ANGELES AZULES	DISA/EMI LATIN
15	LOS MISMOS	EMI LATIN			

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. Greatest Gainer shows chart's largest unit increase. **HS** indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# MAXIMA POTENCIA

LATD-40074

# Parrandon Boricua

LATD-40095

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## NOTAS

(Continued from preceding page)

crossover stars: Epic/Sony diva **Gloria Estefan** and Nonesuch/Atlantic/AG veterans **the Gipsy Kings**.

Complete catalog stats are not available from SoundScan, but clearly the hit titles will have to shoulder much more of the sales load this holiday season for the market to match its 1996 performance.

**SÁENZ OUT, ZABALA IN:** **Iñigo Zabala** has been named managing director of Warner Music Mexico, replacing **Julio Sáenz**, who resigned his positions as managing director and president of Latin North American operations.

Zabala, a founding member of Spanish pop/soul outfit **La Unión**, formerly was managing director of Warner Music Spain. Sáenz is expected to pursue other interests in the music industry.

**POR FIN! THE IFPI MANUAL!** **Gabriel Abaroa**, CEO of Latin American trade association **FLAPF**, has confirmed that after much delay the International Federation of the Phonographic Industry's (IFPI) new statistics manuals have arrived to Latin America's regional trade groups just in time to tally the 1997 sales year.

The IFPI Market Data Reporting Manual, Abaroa says, provides "the standard definitions and procedures for reporting and collecting music market data for international comparison."

Now, if the record labels would just send in their sales data on time.

**STATESIDE BRIEFS:** EMI Latin has signed **Gerardito** in a joint venture with Los Angeles indie Alacrán. The pre-teen brother of PolyGram Latino's star **ranchoero Pedro Fernández**, Gerardito is slated to drop his label debut in March.

PolyGram Latino has signed **José Joel**, son of famed balladeer **José José**.

Sony Discos esteemed Tejano crew **La Mafia** has inked an agency pact with Monterrey, Mexico-based **Representaciones Apodaca**.

Tejano veteran **Gary Hobbs**, a longtime EMI Latin act, has signed with Sony Discos.

Ariola/BMG's Mexican rock act **La Barranca** headlines the LBE Awards Dec. 21 at the House of Blues in Los Angeles, along with **Tijuano No!** and **Pastilla**. The awards ceremony is sponsored by *rock en español* magazine **La Banda Elástica**.

One day later Spanish rock zine **Retila** is hosting its third **Retila Rock Awards** at the House of Blues. **Enrique Bunbury**, former leader/front man of Spain's **Héroes Del Silencio**, tops a bill that includes **Psychotic Aztecs**, **Titan**, and **Los Olvidados**.

**CHART NOTES, RETAIL:** Despite a 7% slip in sales to 10,500 pieces, **Alejandro Fernández's** "Me Estoy Enamorando" (Sony Discos/Sony) retains the top slot of The Billboard Latin 50 for the second week straight with a 1,500-unit cushion over **Marc Anthony's** "Contra La Corriente" (RMM).

Overall sales of titles on the chart dipped slightly this issue from 119,500 units to 117,500 units.

**Grupo Limite** is shining brightest on the genre charts, as its latest PolyGram Latino disc, "Sentimiento," has held the top slot on the regional Mexican chart every week since it first debuted seven weeks ago at No. 1.

"Contra La Corriente" logs its fifth week in a row in the high spot on the tropical/salsa chart, while "Me Estoy Enamorando" sits atop the pop genre chart for the fourth consecutive week.

The popularity of **Los Tucanes De Tijuana** shows no sign of abating. EMI Latin's high-flying *norteno* foursome zooms 33-12 with "De Fiesta Con . . .," a predictably upbeat disc sporting remixes of the band's fan favorites. The album is Tucanes' seventh title to chart on The Billboard Latin 50 in one year, which is a record.

And lastly, it may seem incredible, but veteran Venezuelan crooner **José Luis "El Puma" Rodríguez** finally enters The Billboard Latin 50 for the first time this issue with "Inolvidable" (Sony Discos/Sony), a smooth package of covers of pop/bolero classics recorded with Mexico's immortal vocal group **Los Panchos**.

**CHART NOTES, RADIO:** After two weeks of declining audience impressions, **Marc Anthony's** "Y Hubo Alguien" (RMM) registers a 930-listener gain to maintain its No. 1 position on Hot Latin Tracks for the fourth successive week.

"En El Jardín" by **Alejandro Fernández** and **Gloria Estefan** (Sony Discos/Sony) appeared poised to top Hot Latin Tracks last issue with a 20-2 jump, but the duet ballad unexpectedly lost 4,778 listeners in only its third week on the chart.

Leaping 38-10 is **Luis Miguel's** "Contigo (Estar Contigo)" (WEA Latina), the other ballad entry likely to battle "En El Jardín" for chart supremacy in the coming weeks.

**Luis Miguel** owns three titles on Hot Latin Tracks this issue, along with **Fernández**. Fonovisa's **Marco Antonio Solís** notches two singles on Hot Latin Tracks, including "La Venia Bendita," which has stayed atop the regional Mexican chart for 10 straight weeks.

Similarly, "Y Hubo Alguien" remains perched atop the tropical/salsa chart for the seventh week running, and "En El Jardín" rules the pop chart for the second week in a row.

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
13 A PESAR DE TODOS (Sony Discos, ASCAP)	
33 ACABO DE ENTERARME (Mar Y Sol)	
31 ACEPTA MI ERROR (Edimonsa, ASCAP)	
27 ANTIFAZ (Copyright Control)	
19 ASI ES LA MUJER (New Edition Emoa, SESAC)	
24 COMO EL PRIMER DIA (Fonomusic, SESAC)	
10 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)	
37 CUANTO AMOR ME DAS (QUANTO AMORE SEI) (EMI Blackwood, BMI)	
23 DESPACITO (Peer Int'l., BMI)	
28 DONDE ESTAS? (Ser-Ca, BMI)	
9 EL RELOJ (Peer Int'l., BMI)	
2 EN EL JARDIN (FIPP, BMI)	
11 ES ASI (Copyright Control)	
26 ES VERDAD (Flamingo)	
38 FIN DE SEMANA (Karen, ASCAP)	
14 HASTA MANANA (Warner Chappell)	
39 HISTORIA SIN FIN (Zomba Golden Sands, ASCAP)	
35 JULIANA (Kubaney, SESAC)	
18 LA TEMPORADA ES BUENA (Crisma, SESAC)	
7 LA VENIA BENDITA (Crisma, SESAC)	
32 LE PEDIRE (Copyright Control)	
29 LLUVIA CAE (Fonomusic, SESAC)	
6 LO MEJOR DE MI (JMKC)	
40 MANECUMBE (Juan Antonio Castro, BMI)	
12 ME MIRAS Y TE MIRO (Bombazo, BMI)	
16 NADIE SE MUERE (J&N, ASCAP)	
15 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)	
34 O SOY O FUI (Marsosa, SESAC)	
2 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)	
17 QUE SE TE OLVIDO (Unimusic, ASCAP)	
5 QUIERO ESTAR CONTIGO (Unimusic, ASCAP)	
20 SI TU ME AMARAS (Rubel)	
3 SI TU SUPIERAS (FIPP, BMI)	
21 SUBIDON (Sony Discos, ASCAP)	
8 TE SIGO AMANDO (BMG Songs, ASCAP)	
36 VOY A PINTAR MI RAYA (De Luna, BMI)	
1 Y HUBO ALGUIEN (New Edition Emoa, SESAC)	
25 Y, SI FUERA ELLA? (Copyright Control)	

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST MPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
*** NO. 1 ***					
1	1	1	10	<b>MARC ANTHONY</b> RMM 4 weeks at No. 1	<b>Y HUBO ALGUIEN</b> A.PENA, M.ANTHONY (O.ALFANNO)
2	2	20	3	<b>ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN</b> SONY DISCOS/SONY	◆ EN EL JARDIN E.ESTEFAN JR. (K.SANTANDER)
3	3	2	14	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	◆ SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
4	4	8	11	<b>VICENTE FERNANDEZ</b> SONY DISCOS/SONY	<b>NOS ESTORBO LA ROPA</b> RRAMIREZ (T.BELLO)
5	7	13	7	<b>GISSELLE</b> RCA/BMG	◆ QUIERO ESTAR CONTIGO B.CEPEDA (J.NUNEZ)
6	12	4	15	<b>CRISTIAN</b> ARIOLA/BMG	◆ LO MEJOR DE MI R.PEREZ (R.PEREZ)
7	5	7	11	<b>MARCO ANTONIO SOLIS</b> FONOVISA	<b>LA VENIA BENDITA</b> M.A.SOLIS (M.A.SOLIS)
8	16	3	29	<b>JUAN GABRIEL</b> ARIOLA/BMG	<b>TE SIGO AMANDO</b> J.GABRIEL (J.GABRIEL)
9	10	6	12	<b>LUIS MIGUEL</b> WEA LATINA	<b>EL RELOJ</b> L.MIGUEL (R.CANTORAL)
*** GREATEST GAINER ***					
10	38	—	2	<b>LUIS MIGUEL</b> WEA LATINA	<b>CONTIGO (ESTAR CONTIGO)</b> L.MIGUEL (B.SILVETTI, S.RIERA (IBANEZ))
11	8	5	5	<b>RICARDO MONTANER</b> WEA LATINA	◆ ES ASI PCASSANO (R.MONTANER, PCASSANO)
12	6	12	5	<b>GRUPO MANIA</b> SONY DISCOS/SONY	<b>ME MIRAS Y TE MIRO</b> O.SERRANO, B.SERRANO (O.SERRANO)
13	9	10	7	<b>ANA GABRIEL</b> SONY DISCOS/SONY	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
14	17	18	9	<b>GRUPO LIMITE</b> POLYGRAM LATINO	<b>HASTA MANANA</b> J.CARRILLO (R.RIVA, K.CAMPPOS)
15	11	9	10	<b>DOMINGO QUINONES</b> RMM	<b>NO VOY A DEJARTE IR</b> C.SOTO, D.QUINONES (R.VASQUEZ)
16	19	38	4	<b>LA MAKINA</b> J&N/SONY	<b>NADIE SE MUERE</b> O.SANTANA (O.SANTANA)
17	18	16	22	<b>BANDA EL LIMON</b> FONOVISA	<b>QUE SE TE OLVIDO</b> M.CONTRERAS (PGARZA)
18	24	—	2	<b>LOS TIGRES DEL NORTE</b> FONOVISA	<b>LA TEMPORADA ES BUENA</b> TN INC. (T.BELLO)
19	37	—	2	<b>VICTOR MANUELLE</b> SONY DISCOS/SONY	◆ ASI ES LA MUJER NOT LISTED (O.ALFANNO)
20	21	—	2	<b>CRISTIAN</b> ARIOLA/BMG	◆ SI TU ME AMARAS R.PEREZ (R.PEREZ)
21	20	31	3	<b>FEY</b> SONY DISCOS/SONY	◆ SUBIDON J.R.FLOREZ (M.ABLANEDO, D.BORADON)
22	15	17	21	<b>LUIS MIGUEL</b> WEA LATINA	◆ POR DEBAJO DE LA MESA L.MIGUEL (A.MANZANERO)
23	23	27	4	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	<b>DESPACITO</b> H.PATRON (J.A.JIMENEZ)
24	32	35	4	<b>BANDA EL RECODO</b> FONOVISA	<b>COMO EL PRIMER DIA</b> G.LIZARRAGA (O.QHOA)
25	13	14	8	<b>ALEJANDRO SANZ</b> WEA LATINA	<b>Y, SI FUERA ELLA?</b> E.AUFFINENGO, M.A.ARENAS (A.SANZ)
26	14	11	16	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>ES VERDAD</b> G.FELIX (M.QUINTERO LARA)
27	26	23	4	<b>DAYANARA</b> TROPIC	<b>ANTIFAZ</b> NOT LISTED (NOT LISTED)
28	27	26	8	<b>INTOCABLE</b> EMI LATIN	◆ DONDE ESTAS? J.L.AYALA (E.ALANIS)
29	<b>NEW</b>	1	1	<b>ENRIQUE IGLESIAS</b> FONOVISA	<b>LLUVIA CAE</b> R.PEREZ-BOTIJA (E.IGLESIAS, R.PEREZ-BOTIJA)
30	30	37	21	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	◆ NUBE VIAJERA P.MARTINEZ (MASSIAS)
31	28	39	24	<b>LOS TEMERARIOS</b> FONOVISA	<b>ACEPTA MI ERROR</b> A.ANGEL ALBA (G.A.ALVA)
32	29	28	6	<b>BOBBY PULIDO</b> EMI LATIN	◆ LE PEDIRE NOT LISTED (M.MUNOZ)
33	35	—	2	<b>DINASTIA NORTENA</b> FONOVISA	<b>ACABO DE ENTERARME</b> J.R.ESPARZA (M.RUIZ)
34	39	29	24	<b>MARCO ANTONIO SOLIS</b> FONOVISA	<b>O SOY O FUI</b> M.A.SOLIS (M.A.SOLIS)
35	40	—	3	<b>DLG</b> SONY DISCOS/SONY	<b>JULIANA</b> S.GEORGE (C.VALOY)
36	<b>RE-ENTRY</b>	3	3	<b>BANDA ARKANGEL R-15</b> LUNA/FONOVISA	<b>VOY A PINTAR MI RAYA</b> A.DE LUNA (J.NAVARRO)
37	34	36	3	<b>EROS RAMAZZOTTI</b> DDI/BMG	◆ CUANTO AMOR ME DAS E.RAMAZZOTTI (E.RAMAZZOTTI, A.COGLIATI, C.GUIDETTI)
38	<b>NEW</b>	1	1	<b>LOS HERMANOS ROSARIO</b> KAREN/POLYGRAM LATINO	<b>FIN DE SEMANA</b> NOT LISTED (R.SOLIS)
39	<b>NEW</b>	1	1	<b>BANDA MACHOS</b> FONOVISA	<b>HISTORIA SIN FIN</b> METRO CASA MUSICAL (I.DIAZ)
40	25	15	9	<b>KARIS</b> EMD	<b>MANECUMBE</b> R.CORA (J.A.CASTRO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	70 STATIONS
1 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN (SONY DISCOS/SONY) EN EL JARDIN	1 MARC ANTHONY (RMM) Y HUBO ALGUIEN	1 MARCO ANTONIO SOLIS (FONOVISA) LA VENIA BENDITA
2 RICARDO MONTANER (WEA LATINA) ES ASI	2 GISSELLE (RCA/BMG) QUIERO ESTAR CONTIGO	2 VICENTE FERNANDEZ (SONY DISCOS/SONY) NOS ESTORBO LA ROPA
3 LUIS MIGUEL (WEA LATINA) CONTIGO	3 GRUPO MANIA (SONY DISCOS/SONY) ME MIRAS Y TE MIRO	3 GRUPO LIMITE (POLYGRAM LATINO) HASTA MANANA
4 CRISTIAN (ARIOLA/BMG) LO MEJOR DE MI	4 DOMINGO QUINONES (RMM) NO VOY A DEJARTE IR	4 BANDA EL LIMON (FONOVISA) QUE SE TE OLVIDO
5 LUIS MIGUEL (WEA LATINA) EL RELOJ	5 LA MAKINA (J&N/SONY) NADIE SE MUERE	5 LOS TIGRES DEL NORTE (FONOVISA) LA TEMPORADA ES BUENA
6 MARC ANTHONY (RMM) Y HUBO ALGUIEN	6 VICTOR MANUELLE (SONY DISCOS/SONY) ASI ES LA MUJER	6 ANA GABRIEL (SONY DISCOS/SONY) A PESAR DE TODOS
7 ALEJANDRO FERNANDEZ (SONY DISCOS/SONY) SI TU SUPIERAS	7 LUIS MIGUEL (WEA LATINA) CONTIGO	7 BANDA EL RECODO (FONOVISA) COMO EL PRIMER DIA
8 CRISTIAN (ARIOLA/BMG) SI TU ME AMARAS	8 CRISTIAN (ARIOLA/BMG) SI TU ME AMARAS	8 LOS TUCANES DE TIJUANA (EMI LATIN) ES VERDAD
9 FEY (SONY DISCOS/SONY) SUBIDON	9 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN (SONY DISCOS/SONY) EN EL JARDIN	9 INTOCABLE (EMI LATIN) DONDE ESTAS?
10 JUAN GABRIEL (OCIO DURAL) ARIOLA/BMG EL DESTINO	10 DAYANARA (TROPIC) ANTIFAZ	10 ALEJANDRO FERNANDEZ (SONY DISCOS/SONY) SI TU SUPIERAS
11 ALEJANDRO SANZ (WEA LATINA) Y, SI FUERA ELLA?	11 DLG (SONY DISCOS/SONY) JULIANA	11 LOS TEMERARIOS (FONOVISA) ACEPTA MI ERROR
12 GISSELLE (RCA/BMG) QUIERO ESTAR CONTIGO	12 LOS HERMANOS ROSARIO (KAREN/POLYGRAM LATINO) FIN DE SEMANA	12 BOBBY PULIDO (EMI LATIN) LE PEDIRE
13 LUIS MIGUEL (WEA LATINA) POR DEBAJO DE LA MESA	13 KARIS (EMD) MANECUMBE	13 DINASTIA NORTENA (PLATINO/FONOVISA) ACABO DE ENTERARME
14 DAYANARA (TROPIC) ANTIFAZ	14 JERRY RIVERA (SONY DISCOS/SONY) EL AMOR LOCO	14 LOS TEMERARIOS (FONOVISA) YA ME VOY PARA SIEMPRE
15 JUAN GABRIEL (ARIOLA/BMG) TE SIGO AMANDO	15 TONO ROSARIO (WEA LATINA) LOCO, LOCO	15 JUAN GABRIEL (ARIOLA/BMG) TE SIGO AMANDO

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 "blister," even if it registers an increase in detections. Greatest Gainers indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>	
				■■■■■■
				★ ★ NO. 1 ★ ★
1	1	5	DEUCES WILD MCA 11711	B.B. KING 5 weeks at No. 1
2	2	9	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	45	LIE TO ME ● A&M 540640	JONNY LANG
4	4	9	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
5	5	19	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	6	8	PAINT IT, BLUE - SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152	VARIOUS ARTISTS
7	7	77	JUST LIKE YOU OKEH 67316/EPIC	KEB' MO'
8	8	5	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
9	10	35	COME ON HOME VIRGIN 42984	BOZ SCAGGS
10	11	31	ROAD TO ZEN EUREKA 77061/DISCOVERY	COREY STEVENS
11	12	25	SEÑOR BLUES PRIVATE MUSIC 82151/WINDHAM HILL	TAJ MAHAL
12	9	3	COME ONE, COME ALL R-JAY 2663	THE MIGHTY BLUE KINGS
13	RE-ENTRY		LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
14	NEW		ROOMFUL OF CHRISTMAS BULLSEYE BLUES 9591/ROUNDER	ROOMFUL OF BLUES
15	14	31	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	10	THE BOOK OF SECRETS QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT 9 weeks at No. 1
2	1	8	CELTIC CHRISTMAS III WINDHAM HILL 11233	VARIOUS ARTISTS
3	3	11	ROMANZA PHILIPS 539207	ANDREA BOCELLI
4	5	3	CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
5	7	25	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
6	4	3	FESTIVE JOURNEY ST.CLAIR 4555	VARIOUS ARTISTS
7	6	12	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
8	8	3	HOLIDAY ODYSSEY ST.CLAIR 4556	VARIOUS ARTISTS
9	9	3	SEASONAL TALE ST.CLAIR 4667	VARIOUS ARTISTS
10	12	40	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757	RONAN HARDIMAN
11	11	3	MUSICAL CELEBRATION ST.CLAIR 4558	VARIOUS ARTISTS
12	10	16	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
13	13	7	E O MAI PUNAHELE 005	KEALI'I REICHEL
14	NEW		THE SOUL OF XMAS: A CELTIC MUSIC CELEBRATION UPAYA 1218	VARIOUS ARTISTS FEAT. THOMAS MOORE
15	RE-ENTRY		N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	5	2	INNA HEIGHTS GERMAIN 2068*/VP	BUJU BANTON 1 week at No. 1
2	2	4	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
3	8	4	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
4	1	9	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
5	3	2	I TESTAMENT AFRICAN STAR/DEF JAM 536380/MERCURY	CAPLETON
6	6	29	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
7	4	11	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
8	7	15	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
9	9	26	YARDCORE DELICIOUS VINYL 5018*/RED ANT	BORN JAMERICANS
10	10	11	HONORARY CITIZEN LEGACY 65064/COLUMBIA	PETER TOSH
11	12	21	FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
12	13	23	GUNS IN THE GHETTO VIRGIN 44402	UB40
13	NEW		PRAISE YE JAH XTERMINATOR 0001	SIZZLA
14	15	16	RAGE, AND FUR'Y BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
15	14	19	REGGATA MONDATTA ARK 21 61868	VARIOUS ARTISTS

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

Artists & Music

COMMENTARY

(Continued from page 4)

degradation associated with conventional turntables the closer the stylus gets to the center of the record.

But things change. With advances in technology during the '70s in both the studio and home hi-fi systems as well as the introduction of commercial cassette and 8-track, the practical constraints on mastering engineers were somewhat eased, and the process was elevated to a more creative level. The usefulness of mastering logs for those classic '70s records intended for CD reissue assume biblical proportions because they are more reflective of the artistic intentions of its creators.

Ironically, some of the first CD reissues were often made with the elimination of the mastering process altogether because someone claimed mastering to be a corrective process solely for vinyl, unnecessary in the brave new world of digital. "Sonically hyping" CD reissues took its place as the other extreme. Going a step further, certain high-profile producers, engineers, and artists now hire third parties (at their expense!) for quality control for their new releases, and maybe they are right to do so, because record companies are usually less than happy to acquiesce if defects or duplication mistakes are uncovered.

In the interest of the fact that these domains are ideally the responsibility and pride of our record companies, I offer some common-sense guidelines:

1. Whether reissuing an existing album or compiling old and new tracks for a soundtrack or "best of" CD, always try to use the original master tapes. Using second- or third-generation copies or EQ'd copies or a version of the song from another commercially reissued CD (if you think no one does it, think again) is absolutely the final course of action, probably in the above order. Diligence in this area is even more critical when it comes to ensuring the use of correct takes. I had played my son, Joe, some Duke Ellington 78s. When he went out and found one of the pieces on a major-label CD reissue, upon listening, we were both disappointed to find that the wrong take had been

used. The liner notes made no mention of the recording of this song being an alternate take. This is not the sole example I could cite.

2. If planning a reissue of a record, why wouldn't you seek out its producer, engineer, and/or artist for consultation? While a well-informed, music-loving compilation producer deserves to have his or her name in lights, reissues are ultimately about musical history, accuracy, and respect.

3. While some older records require extensive work in the remastering stage to make them presentable for CD reissue, other records stand the test of time and may require only minor sonic tweaking. Our labels must know the difference. It is irresponsible for a label to reissue a dull (treble deficient) record as a dull CD in the name of purity. It is equally appalling to take the same recording and hype it sonically beyond recognition under the guise of making it more "commercial" or competitive for CD reissue.

I know we agree that these are problems, but do we as an industry deem them to be of consequence? If we do, is there any possible downside if all major record companies require and provide most of their employees with a basic, entry-style orientation course, lasting perhaps a week, that would touch upon not only the matters addressed above but also the making of a record (basic studio practices, budgeting, etc.), the functions and jurisdictions of the various musical unions (American Federation of Musicians, American Federation of Television and Radio Artists, etc.), the basics of publishing and especially mechanical royalties, and maybe even a little music education?

Insisting upon competence and a love of music is the first step to creating an environment in which experience gained and taste developed will make meaningful and informed decisions commonplace when it comes to the integrity of recorded music.

Assistance in preparing this article was provided by Joe Martin.



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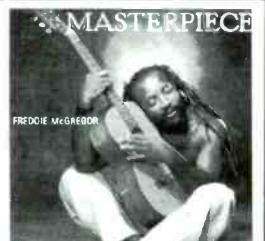
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# Songwriters & Publishers

ARTISTS & MUSIC

## A Short-List Of German Global Hits Country Continues To Contribute To Int'l Pop

BY ELLIE WEINERT

MUNICH—Pop songs with origins in Germany have been making successful trips abroad.

That current success is a continuation of the nation's past contributions to the contemporary pop scene.

To name a few: "Blame It On The Boogie," charted by the Jackson 5, was written by Mick Jackson; "The Power Of Love," recorded most recently by Celine Dion, was written by the team of Candy de Rouge and Mary Applegate; and "Love You All My Lifetime," sung by Chaka Khan, was penned by Irmgard Klarmann and Felix Weber.

Here are some other recent examples of how German compositions have traveled around the world:

- One of the most unique Cinderella stories for a German copyright in the international arena belongs to alternative rock band Rammstein (Motor Music/PolyGram) from the former East Germany. Two songs from the group's debut album, "Herzeleid" (Heartache), appealed to film director David Lynch. Consequently, the songs, "Rammstein" and "Heirate Mich" (Marry Me), published by BMG Music, appear on the soundtrack to Lynch's movie "Lost Highway," alongside tracks from Nine Inch Nails, Marilyn Manson, and David Bowie.

Originally, the act had approached Lynch to produce a video, which did not work out due to the director's busy schedule. However, the atmosphere of the songs, written by the band members, worked well for the film. Not only did Rammstein's music appeal to Lynch, the first two singles, "Engel" (Angel) and "Du Hast" (You Have), have scaled the German singles chart, while the band's album has reached No. 6. Since the release of "Engel" and "Herzeleid" in April, both have received gold status with sales of 250,000 copies, with the album heading for the platinum mark (500,000 copies). The band has been performing major open-air festivals in Sweden, the Netherlands, Belgium, France, and the U.K., with the album released in Mexico, Spain, Greece, Sweden, and France.

- Publisher/owner Andreas Schläbitz of Cologne-based Step by Step Music, who runs the independent dance label X-IT Records, can boast worldwide-selling copyrights by the dance

group Sash! The group, comprising dance producer/writers Thomas "Alison" Lüdke, Ralf "Kappi" Kappmeier, and DJ Sascha Lappessen, struck it really big with its second single, "Encore Une Fois" (One More Time) (Mighty/Polydor), which has been a hit on the U.K. singles chart. Meanwhile, the single has sold 1 million units in Europe. It reached No. 2 on the Eurochart Hot 100 Singles chart in Billboard sister publication Music & Media and topped the Billboard Hot Dance Music/Club Play chart in August. The most recent international releases for the group include North America, Asia, Australia, and South Africa.

Schläbitz, originally a freelance promoter who set up X-IT on the basis of his expertise with club promotion, licensed the worldwide rights for "Encore Une Fois" to the Hilversum, Netherlands-based Byte International, which then sublicensed the track to such labels as Multiply (U.K.), Ultra/frr/London (U.S.), Full Ace (France), FMA (Italy), Scandinavian Records (Scandinavia), Ginger (Spain), and Quality (Canada), providing solid proof that independent dance labels can create worldwide hits. Not only has the group's follow-up single, "Ecuador," followed hot on its predecessor's success, with chart positions in Sweden, Denmark, Finland, Norway, and Hungary, but the group's album "It's My Life" has reached the top 10 on Music & Media's European Top 100 Albums chart on the strength of sales in Germany, France, Belgium, the Netherlands, Norway, Sweden, Denmark, Finland, and the U.K.

- Kai Matthiesen, producer/writer of the Echo Award-winning trio of Mr. President (WEA), is enjoying European-wide success with every single so far from the group's debut album, "We See The Same Sun." However, the band's most successful track to date remains "Coco Jambo" (published by Warner/Chappell Music), which reached No. 2 on the U.K. singles chart.

In the U.S., the song reached No. 21 on Billboard's Hot 100 in September. Other markets in which the song has been successful include France, Hungary, Austria, Switzerland, Sweden, Denmark, Norway, Mexico, Japan, and New Zealand.

- The songwriting team of Peter

Freudenthaler and Volker Hinkel of the pop act Fool's Garden, who are signed to EMI Music Publishing, have achieved enviable success not only in Europe but in Asia-Pacific markets. Their song "Lemon Tree" won "song of the year" in the annual airplay awards from Hong Kong's Metro Broadcast Corp. Ltd. and has been covered by Taiwanese artist Tarcy Su, in addition to being recorded in Cantonese and Mandarin. "We would be even more pleased about the success of our records in that territory if it were not for bootleg and piracy pressings," says Stefan Koch, the act's manager.

The copyright has generated worldwide sales of 1.5 million singles by the group, not counting cover versions. In addition, the group's album "Dish Of The Day" has achieved gold status in Thailand (25,000 units), platinum in Singapore (15,000 units), platinum in Taiwan (50,000 units), and double-platinum in Malaysia (50,000 units).

Meanwhile, "Lemon Tree" is being used as an advertising jingle for tea in Italy, and there is interest in the band's recent single "Where Did She Go" for an automobile commercial.

- The producer/songwriting team of Junior Tarello and Dee Dee Halligan, who previously enjoyed worldwide hits with the artist Haddaway, have been riding high with "Can't Take My Hands Off You" (A La Carte Music) as recorded by the Soultans, a German male vocal trio. The group's debut album, "Love, Sweat & Tears," which yielded three hit singles in Germany, recently was certified gold in Denmark (25,000 units) and charted in Sweden and Belgium. A French version of "Can't Take My Hands Off You" titled "Aucune Fille Au Monde," as recorded by teen act G-Squad (BMG France), was a top 10 hit in France and achieved gold status there (100,000 units). That version is also slated for an upcoming release in Canada.

- The songwriting team of Klarmann and Weber co-wrote "Anything For Your Love" with Skip Scarborough, and they have seen the track picked up for the current album by jazz vocalist Nancy Wilson (Sony Music). The duo also penned two tracks, "Love Is A Wonderful Thing" and "Come Into My World," for "Tonight Is The Night," the debut album from German dance act Le Click (Logic). The album was released in more than 50 international markets, including the U.S. and the U.K., this past summer. The debut single, "Call Me" (written by Nozie Katzmann/Saraf/Wagenknecht/Misar/Haynes and published by Get Into Magic/Beam/Private Area/Songs of Logic) climbed to No. 35 on Billboard's Hot 100 and peaked at No. 4 on the Hot Dance Music/Club Play chart in April, setting up the follow-up single "Don't Go."

- Last, but not least, the songwriting team of Dietmar Kawohl and Peter Bischoff-Fallenstein, previously ASCAP Award winners for "Girl, I'm Gonna Miss You" (Milli Vanilli) and currently collaborating with Diane Warren, returned to the Hot 100 this past summer as the composers of "When I Die," recorded by Arista/BMG act No Mercy.

### 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>		
LONGNECK BOTTLE	Steve Wariner, Rick Carnes	Steve Wariner/BMI, PSO Limited/ASCAP, Songs Of Peer/ASCAP
<b>HOT R&amp;B SINGLES</b>		
MY BODY	Darrell Allamby, Lincoln Browder, Antionette 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

## Oz's Rondor, Sweden's Gazell Mark Anniversaries As Indies

**HAPPY NEW YEAR:** For two independent publishing operations on opposite sides of the globe, the year is ending with anniversaries.

For Rondor Music Australia, which lays claim to the title of the country's biggest independent, December is its 30th anniversary.

In Sweden, January will mark the fifth anniversary of Gazell Music AB, whose owner/chairman is Dag Haeggqvist.

Part of the international publishing setup owned by Jerry Moss and Herb Alpert in the U.S., Rondor is managed by Bob Aird, who notes, "Rondor has always been a champion of domestic songwriters/bands and over the years has been involved with such legendary groups as Midnight Oil, Cold Chisel, the Angels, Sherbet, the

Black Sorrows, Redgum, Richard Clapton, and Russell Morris through contemporary artists such as Human Nature, Graeme Connors, War-

umpi Band, Neil Murray, Red Rivers, Colin Buchanan, Alex Lloyd [ex-Mother Hubbard member], and Wendy Morrison."

Aird also reports new signings in Adam Brand, Sugarmoth, and Harley Smith.

And, of course, the company handles such staple Rondor international catalogs as those of Burt Bacharach, the Doors, Leiber and Stoller, Roy Orbison, Garth Brooks, and Lionel Richie.

Aird notes that Rondor Australia scored its first hit in 1983 when "Our Love Is On The Faultline" by Crystal Gayle went to No. 1 on Billboard's Hot Country Singles chart. And on the local scene, Aird says, "Brothers In Arms" by Dire Straits still holds the record for the longest-running No. 1 album in Australian history, while Bryan Adams' "(Everything I Do) I Do It For You" is the longest-running Australian single.

**AS FOR GAZELL MUSIC AB,** its origins followed the sale of the Sonet label to PolyGram, leading that company's executives Haegg-

qvist and Rune Ofwerman, managing director of Gazell, to form the new company.

With representation also in the Baltic states, Gazell represents such publishers as Alpha, Arequim, Barton, Budde, Chelsea, Complete, Criterion, Francis Dreyfus, Eyeball, Gallo, Getaway, Global, Golden Withers, and Hammer, as well as Paul Simon's catalog.

In the last few years, Haeggqvist reports, Gazell has been building its own original copyrights through a number of co-publishing deals and has reactivated the Gazell label, first established in 1949. The co-publishing deals include those with Maypole Music, Plumber Music, Saxo Music, House of Kicks Music, Sittel Music, and Andromeda.

One particular point of pride at the company is that it subpublishes the Swiftwater catalog, containing the works of Dave Frishberg, in a deal with David Rosner of the Los

Angeles-based the Bicycle Music Co., which administers Frishberg's catalog. Two years ago, Frishberg was brought to Stockholm to be introduced to a private audience of music industry folks, and recently he returned to record an album for the Gazell label (distributed there by Warner Bros.) of his own songs. His classics "Peel Me A Grape" and "My Attorney Bernie" are done in Swedish. The album is due in March.

By the way, when Haeggqvist attends the January MIDEM meet in Cannes, he'll have attended all MIDEM gatherings since the organization's inception in 1966. Not too many industry executives have that track record.

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

1. "Anastasia," vocal selections.
2. Jewel, "Pieces Of You."
3. "Star Wars Trilogy," special edition.
4. Jim Brickman, "Picture This."
5. Smashing Pumpkins, "Mellon Collie And The Infinite Sadness."

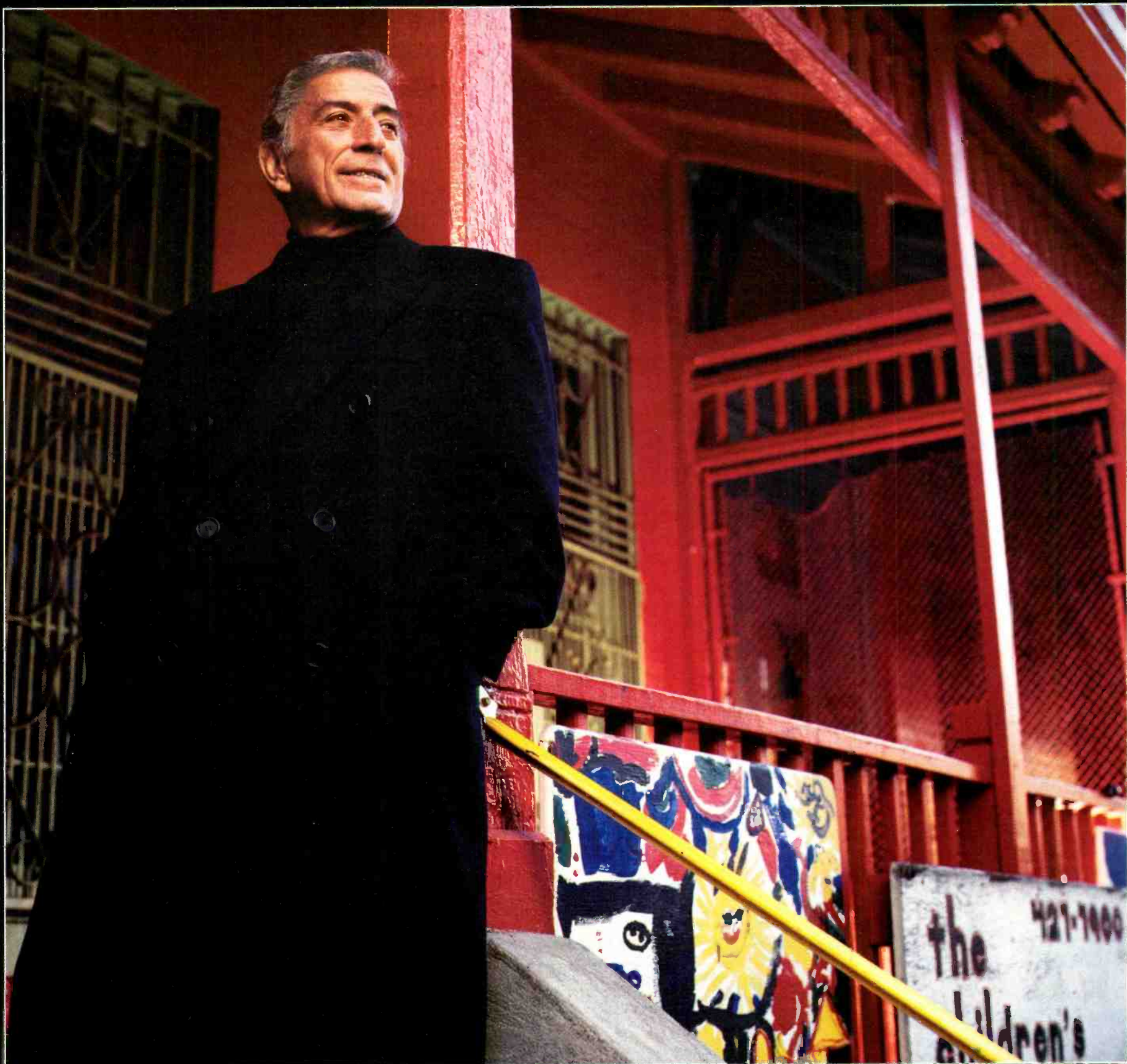


**Multilevel Writer Signed.** Man-ye Lam, a composer formerly based in Hong Kong and now living in New York, has signed a publishing deal with Helene Blue Musique Ltd. She has written music for more than 50 films produced in Hong Kong, as well as pop songs, dance music, and serious music, and is involved in record production. Shown, from left, are Robert S. Perlstein, Lam's lawyer; Lam; and Helene Blue.



# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD THE BILLBOARD TRIBUTE





# TONY BENNETT

T H E B I L L B O A R D

**T**he singing idols of his youth, including Frank Sinatra and Bing Crosby, singled him out as the best of the pop stylists, and Tony Bennett remains awed at such assessments. He learned to swing with the jazz masters partly because a vocal coach urged him not to imitate singers, but to gain individuality by understanding the music of the instrumentalists who played the storied jazz joints of New York's 52nd Street. He relates pop music to his famous (and profitable) pastime, painting, and to impressionist composers such as Delius and Debussy.

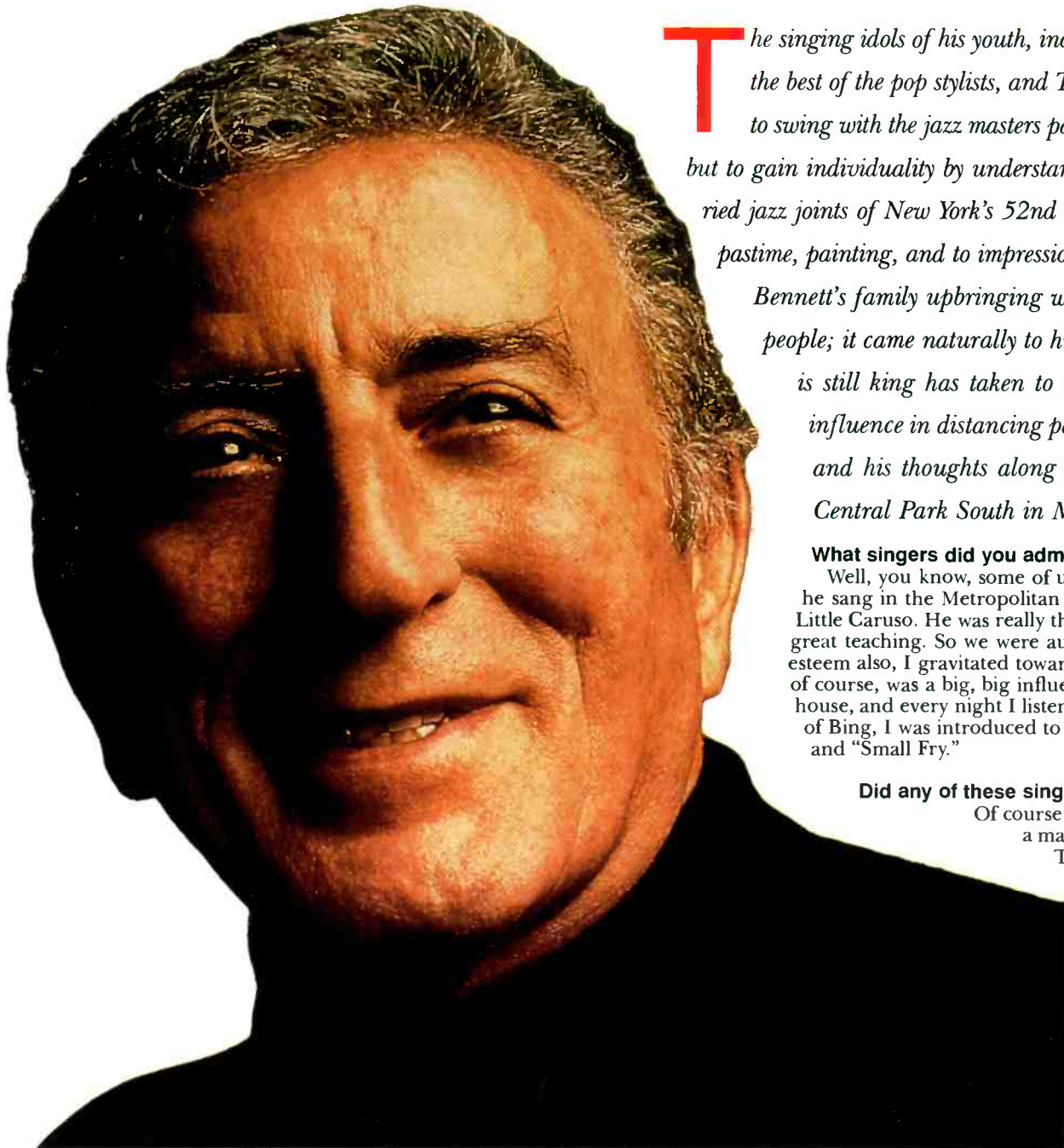
Bennett's family upbringing was such that he can say that he never had to learn to like people; it came naturally to him. Although a younger generation for which rock 'n' roll is still king has taken to his artistry, he believes rock may have had a significant influence in distancing parents from their children. Bennett told of his life, his times and his thoughts along the way in an interview conducted in his apartment on Central Park South in Manhattan.

#### What singers did you admire as a teenager and why?

Well, you know, some of us fortunately have older brothers, and when my brother was 14 he sang in the Metropolitan Opera vocal choruses and had solo spots. He was known as the Little Caruso. He was really the shining hope of our family during the Depression. And he had great teaching. So we were automatically influenced by music. To communicate and have self esteem also, I gravitated toward Al Jolson and Eddie Cantor from the radio days. Bing Crosby, of course, was a big, big influence because I had an aunt who was Irish. We used to go to her house, and every night I listened to every Bing Crosby record ever made by that time. Because of Bing, I was introduced to Louis Armstrong, because they recorded duets like "Fisherman" and "Small Fry."

#### Did any of these singers influence your early singing style. If so, who?

Of course I idolized Frank Sinatra, who was 10 years older than me. I was a male counterpart to the bobby-soxers. I used to sit in the Paramount Theater as a fan through seven shows watching him sing with the Tommy Dorsey Orchestra. What an education! He ended up not just being my mentor, but my best friend through the years. It's unbelievable. First being a fan and then many years later being shocked to find out in a 1965 *Life* article that Frank considered me the most exciting person that he ever watched as a performer. I couldn't believe it. I started out as a singing waiter in Astoria, and all of a sudden Frank, Bing Crosby and Dean Martin come along to say I was best singer they ever heard. It's one thing to be successful, such as having a couple of hit records, and then all of a sudden I get these accolades. Eventually, this made a major change in my life. For the better, actually. At first, it threw me for a curve: I had to live up to those accolades, but I said to myself, "Wait a minute. It's just like someone putting on a clean shirt or something."





**Did you ever feel arrogant about that kind of admiration?**

Not arrogant. No. I just had to live up to those accolades, and the pressure kind of threw me into a nosedive. I started spinning. I didn't think in terms of discipline because I just loved what I was doing. So I was on again, off again. I started out as kind of an avant-garde—whatever that is—singer. You know like down in the Village. Be-bop became my whole thing after World War II. Charlie Parker, Dizzy Gillespie. I find the old masters are the greatest help if you keep your eyes and ears open. If you go back to the past, you can learn how the future should be. Ella Fitzgerald studied Connie Boswell. In reading Duke Ellington's biography, you discover that he hung around all the old masters of jazz. He had to find himself. At first, he failed. He came up from Washington, D.C., from society bands there, but didn't make it in New York, so he went back to Washington. When he finally came back the second time, the old masters remembered him as being a very sociable and nice person and they gave him an opportunity. They told him to go see this guy, go see that guy. That happened to me. I had comedians Jan Murray and Milton Berle. They first put me on at Leon And Eddie's in Manhattan on a Saturday or Sunday night when they invited amateurs to perform. They liked the way I sang and they said, "Put him on there. Put him on." I got a big break there. Pearl Bailey put me in her show in the Village, and Bob Hope came and saw me and said, "You're coming with me, kid." He gave me my professional name. I used to use the name Jim Bari because my father came from Bari, Italy. In those days, you needed a name that everybody would remember. He said, "Let's Americanize you. We'll call you Tony Bennett." He took me on the road, and I've been on the road ever since.

**Under what circumstances did you make your first professional appearance as a singer?**

## I N T E R V I E W

It was for the Democratic party in Astoria. They had one of those local fund-raisers. They invited me to sing there. I only have pictures and my family telling me about it. I don't remember it. It was years later that I walked across the Triboro Bridge when they opened it [in 1936]. I cut the ribbon with Mayor LaGuardia. They had me just singing, marching along together with everybody. There are photos of this event. At the time, my mom was raising her three children by herself because my father had died. She made dresses; she was magnificent. It was the Depression and nobody moved out of town, so we all needed one another and the families would come over to my mother on a Sunday and we'd take out the guitars and mandolins and make a circle around my brother, sister and I and we would entertain every Sunday. If someone was a nice person, they were always allowed in the house. I never had to learn how to like people.

**What's the story behind your first signing to Columbia Records?**

Mitch Miller heard about Bob Hope taking me out on the road, and there was an audition record that I had of "Crazy Rhythm" and "Fascinatin' Rhythm." I also did "Boulevard Of Broken Dreams." It was just a piano and voice demo with Tony Tamburello, who was my coach at the time, a very good coach.

**Your first hits were really the power ballads of the day like "Rags To Riches" and "Because of You." How did your interest in the great Broadway and film writers develop?**

When I returned from serving as an infantryman in World War II, I enrolled at the American Theatre Wing, a tremendous school, under the G.I. Bill Of Rights. I learned a lot about the stage and songs from musicals. And my vocal coach, Mimi Spear, who worked right on 52nd Street, told me, "Don't imitate singers, because you'll just be one of a chorus if you imitate Sinatra or Bob Eberly or Dick Haymes. Imitate the musicians whose names you see on the awnings on the brownstones across this street. There's Art Tatum. There's Lester Young. There's Count Basie. There's Stan Getz. Find the musicians that you like and imitate them. Don't imitate singers. Otherwise, you'll just sound like someone else."

**You're a big fan of American pop culture, aren't you?**

The United States is so great. It offers a great palette because you have so many different nationalities here. Yet, the biggest influence is Jewish music, primarily from Broadway with Irving Berlin, George Gershwin, Harold Arlen. There is American improvisation in pop music that is the only thing we ever really created that's our own. It's our best ambassador. I travel all over the world and per-

form. They know the Gershwin songs. They know Duke Ellington. They know all of the jazz artists.

**Who is your favorite popular composer?**

The great one is Harold Arlen. But not only because he wrote great songs. His father was a cantor up in Buffalo, and he and his son sang bel canto because cantors study this kind of singing. I sing bel canto, too, which is to me the best thing because it's preserved my voice. Here I am 71, and I actually sing better now. This sounds conceited, but it's not. I sing better for one reason: I have wisdom which you don't have when you're young. The vocal chords are the same as they were when I was 18 only because of bel canto singing.

**How does that give you longevity?**

Because it teaches you how to breathe properly and how to sing so that you don't push and you don't destroy your voice. You learn how to sing correctly. It gives you a center and a breathing that's natural, and when you sing, it just comes out and stays vibrant. You study intonations. It's based on the five vowels: a-e-i-o-u. Nothing's ever topped it. So when you think of it, here I am an Italian-American who doesn't sing "O Solo Mio." I sing Jewish and African, including the blues and jazz, even Latin American. I know how to improvise. I don't really consider myself a jazz singer, although I've been on the Billboard jazz charts. Louis Armstrong was a jazz singer. Sarah Vaughan was a jazz singer. Ella Fitzgerald was a jazz singer.

**One of your biggest hits—it's almost your signature song—of course, is "I Left My Heart In San Francisco." That was the B-side of a single. How did it emerge as a timeless A-side. Is there a story behind that?**

The public made that decision. I believed in the song, of

course, but the A-side was "Once Upon A Time," which is a magnificent song from the Broadway show "All American."

**What was the process of recording singles when you joined Columbia in the '50s?**

In those days, you did four sides in three and a half hours. Every artist did it—Frank Sinatra. Billie Holiday. Doris Day. Rosemary Clooney. You did four sides in three and a half hours. You got it done. Everybody had to watch their purse strings until "My Fair Lady" came along and CBS [Columbia Records' parent at the time] had 51% of that. They never looked back after that.

**Did you have a lot of convincing to do with label execu-**

**tives to commit your album career to movie Broadway and film songs?**

They were thinking of dollar signs right away. I always say, "I don't want a hit record. I want to be heard." and that's my premise through the years. So there was a lot of verbal fencing that went on. I had people who understood me, producers who didn't understand me. The trouble with corporate America—not just corporate, but every business—is that the minute a minute of creative comes in, he fires everybody no matter how good they are. They have to show their worth. They have to show what they're presenting is not what the guy they're presenting. So you run into that danger zone. You get along great, someone inspires you—Mitch Miller was a great, great help to me. All of a sudden, a new guy comes in and we're not doing what Mitch was doing. I got a 17-volume collection on the history of art for the day present. Seventeen volumes of art, and I said, "What's the first thing that a guy's going to write if he's writing about art?" And it opened with the idea that you can't tell the uncreative tell the creative what to do it stops becoming creative. They should be allowed to be trusted and do their own thing. Once again, I can't take it personally.

**Richard Rodgers was once asked what was his definition of art. I think he gave one of the best answers I've ever heard. He said, "Art is the expression of emotion through technique." Do you feel that's accurate?**

The best description I ever heard in this vein was what constitutes a good song, which I was taught never to compromise on, and look for only good songs. A good song is what musically affects you. It's very similar to what Richard Rodgers said. Music affects you emotionally. Words affect you intellectually. When you get the combination of the two, you have a well-crafted song. That's a good song.

**Do you have or have you had any long-standing friendships with any of the songwriters?**

Many. I love them. I'm an interpreter. "Why don't you write your own songs?" they ask me. I hear some of the songs artists write and some of them are pretty clever, but most of them really aren't. I grew up with an adoration for the golden age of music. Now that doesn't mean that the beat doesn't still go on and there aren't great artists today, because there sure are. You have Stevie Wonder and Billy Joel, Sting and Madonna and Paul McCartney. They're terrific. But I grew up in an era just of looking back to the masters. It was a golden era. In those days, Ira Gershwin, Harold Arlen and others were consummate writers. They

*Continued on page 52*

BY IRVING LICHTMAN

# The Good Life

## Facts & Firsts Of A Rags-To-Riches Career

BY DON WALLER

**T**ony Bennett, born Anthony Dominick Benedetto on Aug. 13, 1926, in Astoria, Queens, New York City, U.S.A. Italian grocer father, American seamstress mother. Learns work ethic early: 10 years old when dad dies; mom supports the three kids.

Studies music and painting at NYC's High School of Industrial Arts. Still paints today: bigtime New York City gallery shows. Best-selling coffee-table art book ("Tony Bennett: What My Heart Has Seen," 1996). Works sell for up to \$40,000 a pop.

Starts career as 16-year-old singing waiter. Spends three years in the military, singing in the service. Studies singing and acting at the American Theatre Wing.

Big break comes when Pearl Bailey hears him singing—using the stage name "Joe Bari"—at the Greenwich Village Inn and makes him part of her revue the next week.

Bigger break comes a week later, when Bob Hope



catches the act, adds him to his Paramount gig (seven shows a day, starting at 10 a.m.) and suggests a new, anglicized stage name.

Signs with Columbia Records in 1950; Mitch Miller is the producer. First hits with "Boulevard Of Broken Dreams." First No. 1 comes with "Because Of You" in '51. Early evidence of experimental streak found on hit cover of country giant Hank Williams' "Cold Cold Heart."

**DRUMBEATS & BASIE'S BAND**

Gets married in 1952; 2,000 women ring St. Patrick's Cathedral in NYC to "mourn" the event. Gets more hits: "Stranger In Paradise," "In The Middle Of An Island" and "Rags To Riches" (this last tune will become the soundtrack to the opening sequence of Martin Scorsese's 1990 film "Goodfellas").

Continues to experiment: records entire album based on percussion ("The Beat Of My Heart," 1957).

*Continued on page 60*



# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## How's Danny B? He'll Manage

The father sings, the son shines, and the sky's the limit.

In a parallel universe outside of show business, often-times a son will take over or inherit the family business. Danny Bennett, son and manager of Tony Bennett, turned that concept on its ear. Inside the world of show business, a father will often manage a child, or a brother will manage a brother, but Danny's managing of his father's career is a unique arrangement that has blossomed for both of them during the 1990s. Tony Bennett's career has been jump-started with his introduction to a whole new generation of music fans, and it was Danny's gut instincts and marketing savvy that helped get him there.

How did this come about? To talk with Danny Bennett is an eye-opening lesson in growing up in the music business and the instinctively-learned lessons that no college course could ever hope to teach. At the age of 8, Danny was hanging out in his parents' basement, listening to his father jam with such luminaries as Duke Ellington and Count Basie. "Music was around us all the time," Danny remembers. "There were many nights at the Copacabana, watching Dad play, and when we grew up there was no delineation between rock or jazz—it was all music to us."

That changed a bit when the Beatles came along, but it served to deepen Danny's involvement with music. "Sid Bernstein, who's a family friend, took us to the Beatles show at Shea Stadium, and we got to meet the Beatles and hang out in the dressing room." The music bug had bitten, and within weeks Danny was learning guitar while his brother started banging drums. Another family friend was music maven Dee Anthony, who introduced them to a lot of touring British bands at the Fillmore East.

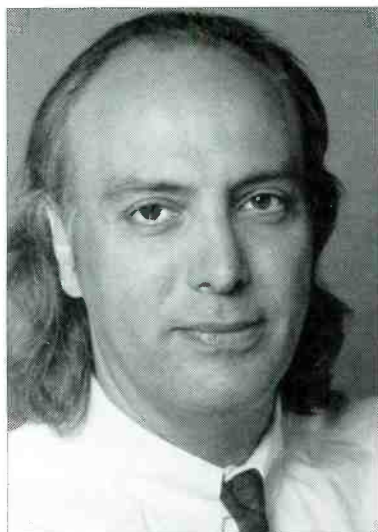
### POST-DUCK DISCUSSION

The Bennett brothers played in high-school bands, and when they graduated, their band—Quacky Duck—was signed to Warner Bros. Unfortunately, the band's career was short-lived, and in 1979, when Danny was 25, his dad approached him with an interesting idea. "He was between managers and also between labels at the time," Danny recalls. "He knew how interested I was in the business side of things, and one day he just asked me if I would be interested in getting involved with his career. He just sort of presented it that way...Let's take it step-by-step and see if it works."

That discussion turned into a full-fledged business partnership. "Tony was very trusting at that point, but again it's a matter of results," Danny remembers. "We worked very slowly at first. There were certain avenues Tony wouldn't necessarily have thought of going down. But I said, 'If we're going to expand your market, we have to go where

that market is.'"

So Danny first started branching out with Tony's television appearances and press coverage. Where it had once been just Johnny Carson, now it was Carson, but "Let's try Letterman too." If Tony's press had been limited to jazz publications or magazines aimed at an older demo, Danny took him to *Spin* and college-oriented press. "I just applied what I instinctively knew worked," he says.



Danny Bennett

One thing that came out of the blue was a guest appearance on "The Simpsons." As Danny recalls, "One day, they called me up and asked me if Tony would do a song for them. I love the show, but Tony wasn't as aware of it. He checked it out and liked it, so I talked it over with him and told him that what I really wanted to do was pitch Tony as a character. "The Simpsons" had yet to have guest characters on, and even though that's become a staple of the show, this was a new concept.

"When I pitched it," Danny continues, "Matt Groening [creator of the Simpsons] called back the next day and thought it was a great idea." So Tony became one of the first guest characters on "The Simpsons", but that was only the beginning. A guest stint at the 1993 MTV Awards show with the Red Hot Chili Peppers led to a relationship with MTV that resulted in Tony doing "MTV Unplugged," for which he won a Grammy for Album Of The Year in 1995.

"Marketing isn't a bad word," Danny explains. "Now marketing can be bad when you compromise the music, but there you had a situation that was fun, it was part of the experience. For me, marketing became a gut instinct rather than a learned one." But that hasn't stopped the halls of academia from calling. "Sometimes, college kids come up to me and say, 'We just spent the last three days studying the marketing of Tony Bennett,'" Danny chuckles.

### NEVER-SAY-DIE ATTITUDE

Label president Donny Ienner feels it was the special bond between Danny and Tony, and Danny's never-say-die attitude, that contributed to their success. "When you have someone like Danny, who believes the impossible is just a step away, he inspires you to do your best work," Ienner believes.

As Danny reflects on what managing his dad has meant to him, he explains, "To be a great manager, there has to be a very deep respect for what each other does. When you're a manager, you're only as good as the artist when it comes to managing or marketing or whatever. Tony had the courage to try some things that other people wouldn't; they paid off for us. I mean, he's 71 and getting younger." —T.V.

## TONY AND COLUMBIA:

The Singer's Longtime Label Treasures Him As A Class-A Act And "One Of The Great B's." BY TOM VICKERS

Columbia Records and Tony Bennett have a long and successful history. It began in 1952, when he was signed to the label and started his career as a recording artist. Working with Mitch Miller, Columbia's legendary head of A&R at the time, Bennett recorded a number of albums filled with commercial songs aimed at the hit market. However, he also recorded a number of more artistic mood albums—as well as LPs with his musical idols, like a live album with Count Basie, which furthered his acclaim in jazz as well as pop circles.

After 10 years with the label, Bennett recorded the song that was to propel him to international star status: "I Left My Heart In San Francisco." It became his trademark; a song that is forever etched in millions of hearts and minds, and Bennett was the man who gave it that special flair, a magical performance that captured the world.

He continued recording for Columbia until 1975, when he left the label only to return a decade later. During his time away, Bennett recorded a total of 13 albums for other labels, including a brilliant collaboration with pianist Bill Evans on Fantasy. In 1985, he returned to Columbia and recorded the critically acclaimed "Art Of Excellence" album. Though considered one of the finer Tony Bennett works, its sales didn't live up to artistic aspirations. He recorded another three albums for Columbia but was at a career low in 1989 when new president Don Ienner came aboard to run the imprint. One of his first meetings was with Tony and his manager/son Danny Bennett. Ienner was a huge Tony Bennett fan. In Ienner's Italian household, Tony's music was a staple. "Tony was the king," Ienner recalls. "My mom was very active in the civil-rights movement, and I remember from when I was 10 or 11 years old about how Tony Bennett was the only white person, if you will, walking arm-in-arm with Martin Luther King in the marches in Alabama. There was a lot of Tony Bennett going on in my world when I was young."

### PERFECTLY FRANK

So you can imagine Ienner's excitement when he was scheduled to meet with Tony and Danny to discuss Tony's future at Columbia. "He asked me if I liked him so much, would I please release him from his contract," Ienner says with a bit of irony.

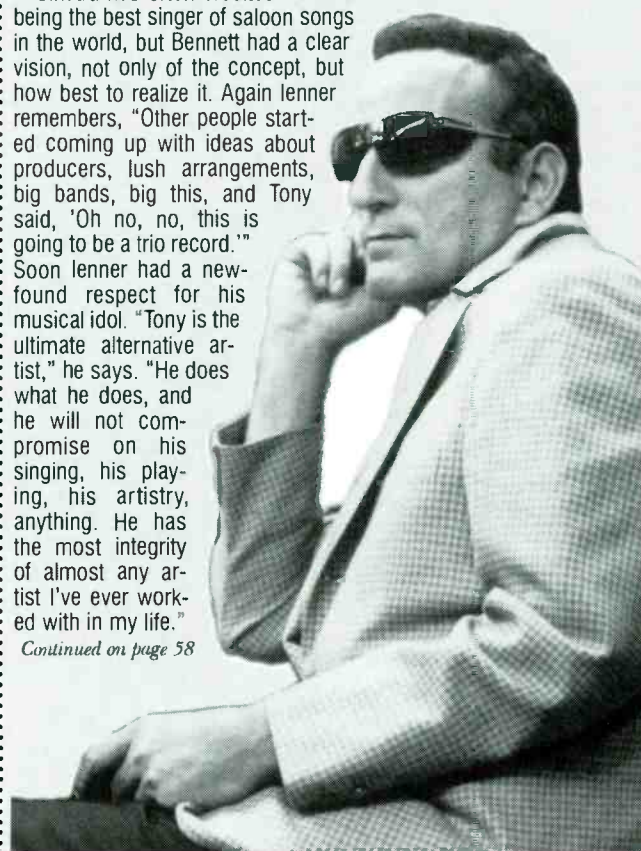
"First of all, I was probably in the job about a month. I was horrified to think that Tony would leave as soon as I got there, especially with the love I had for his music."

In the era of hard-rock and hair bands, Ienner felt that, in order to market Tony properly, they would need a concept to tie the next album to. A few weeks passed and Ienner received a phone call for a follow-up meeting to discuss the concept for the new album.

"To be honest, I was just trying to keep my head above water and hadn't had much time to come up with any concepts or marketing ideas," Ienner recalls. "But lo and behold, Tony came into my office with a concept. 'Perfectly Frank.' He laid it out, and I got it instantly. It wasn't the songs that you would think someone would normally do; it was the saloon songs that Frank had done, as opposed to his big hits."

Sinatra has often credited Bennett as being the best singer of saloon songs in the world, but Bennett had a clear vision, not only of the concept, but how best to realize it. Again Ienner remembers, "Other people started coming up with ideas about producers, lush arrangements, big bands, big this, and Tony said, 'Oh no, no, this is going to be a trio record.'" Soon Ienner had a new-found respect for his musical idol. "Tony is the ultimate alternative artist," he says. "He does what he does, and he will not compromise on his singing, his playing, his artistry, anything. He has the most integrity of almost any artist I've ever worked with in my life."

Continued on page 58



To say Tony is a great vocalist doesn't come close to describing who this marvelous man is. To the world, my dear friend is a master at interpreting lyrics and notes. His talent at handling the beautiful music we both love is quite incomparable, and he's a pretty good painter too! To my wife Barbara and I, Tony is a true and good friend. He is a soft-spoken brother whom we dearly love.

—Frank Sinatra



*Congratulations*

**TO YOU**

*You  
look  
great!*

*You  
sound  
great!*

*You  
are  
great!*

*A  
perfect  
poster  
child  
for  
Italians!*

*Amore,  
Good  
Friend...*

*on your 50th anniversary as one of America's greatest entertainers*

**Bob & Dolores Hope**



# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Ralph Sharon

Bennett's longtime accompanist digs the adventure and keeping it fresh.

Now 74, Sharon began his professional career at age 16 when he joined the original Ted Heath big band's lineup. Relocating to New York in the early '50s, Sharon backed female singers from Chris Connor to Rosemary Clooney before landing what he calls "the best job in the world—at least in the music business." **BY DON WALLER**

Ralph Sharon has been playing piano alongside Tony Bennett since 1956. A true Cockney—born in London's East End within the sound of Bow bells—Sharon, now 74, began his professional career at age 16 when he joined the original Ted Heath big band's lineup. Relocating to New York in the early '50s, Sharon backed female singers from Chris Connor to Rosemary Clooney before landing "the best job in the world—at least in the music business."

"Tony is a very inspired person," Sharon explains. "He's very dedicated to making whatever tune we're playing sound as good as the first time we sang and played it. I've never known him to slacken—his determination is quite amazing—and that's always been very inspiring to me 'cause if that guy can do it, then I've gotta do it as well. That's how we keep it fresh."

"We haven't changed the keys that we do the songs in over the years, but some of the tempos have changed—we definitely swing a little harder now."

"And we have found that certain songs that make beautiful records do not play in front of an audience. On the other hand, there are some songs that aren't even that well-known, that do really score with the audience. There's a Duke Ellington thing called 'Love Scene'—which not too many people know—but every time he sings that, it gets a great hand."

"But he's constantly changing. Every couple of months, he'll usually put three new songs in the show. And those might be things we used to do a couple of years ago. He's gotta do the hits, but other than that, he can change anything."

"He's got a great feel for what will fit him," Sharon marvels, "although I was the one that found 'I Left My Heart In San Francisco.' There were a couple of songwriters in New York who knew I was working with Tony. They gave me a song, and I put it in a drawer, because most of their stuff was not for him. Later, we were going to San Francisco for an engagement, and I happened to be looking in this drawer for a shirt and I saw the title 'I Left My Heart In San Francisco,' so I put the song copy in my case and we went away. Then I had a look at it."

"We were in Hot Springs, Ark., when I first played it for Tony. When we performed it in San Francisco, the people

liked it, but we thought it was just like singing 'New York, New York' in New York. But the Columbia Records man there at the time—this is like '62—said, 'When you guys go back to New York, record that, because you'll sell some records in San Francisco.'

"And from that, it became a worldwide hit. Slowly."

In discussing the fine art of backing a singer, Sharon is quick to point out that "being an accompanist is not an inferior role. I find that accompanying someone is a great challenge, because the one thing you have to do is stay out of the way, but also be very forceful in providing a background, a cushion for the singer. And you also have to play certain chords and certain feelings that will inspire the singer to do something better, so it's a very careful line that you have to tread. Anything that Tommy Flanagan does on records with Ella Fitzgerald is delightful. That's the correct way to do it."

"But it's a great feeling playing with Tony, because it's an adventure. After all these years, I always know something good's going to happen. And some nights, something wonderful will happen."

"Some nights, it's just nice, but there are those certain moments when it's like...great.. Everything is right: He's singing wonderfully, and the group is perfect. And I just look forward to that. I think that's where my life is with these shows, and that's where I think his life is, too. Because, when you're doing that, it's everything—it's the whole thing."

Sometimes, the most memorable nights come from unexpected sources. "We were playing at the Nugget in Sparks, Nev.—this is quite a few years back—and the headliner was Bertha the Elephant," Sharon recalls. "Tony was in the middle of singing this beautiful quiet ballad, when this Bertha let out the most tremendous gust of wind from the rear end and broke Tony, myself, and everybody in the place up. We couldn't play. The audience was screaming with laughter. We often talk about that: 'Remember Bertha the Elephant?'"

As for what qualities have made Bennett so beloved to generations of fans, Sharon says, "I think it's 'cause he's such a sincere person. There's no B.S. about him. As people see him singing on TV or on stage, that's the way he is. He's the most unaffected person that I've ever met in this business." ■



Ralph Sharon

Tony Bennett is the standard for American popular song, period. He is respected and revered by his peers and fans alike—onstage, offstage and backstage. He brings songs to life, and in the process makes them a part of our lives. He is a world-class gentleman who we all look up to and admire. It is an honor and a privilege to have him as one of Sony Music's signature artists, and I am proud to know him as a friend.

—Thomas D. Mottola, president and CEO, Sony Music Entertainment

I have loved, adored and worked with Tony Bennett many, many times through the years. I think he is the greatest, and I've told him so many times. Thank you, Billboard, for offering your tribute. —Lena Horne

## WHEN IT COMES TO GOOD WORKS, BENNETT DOES A GREAT JOB

From the beginning, he's made it a practice to give as well as take. Three key charities are the beneficiaries. **BY DON JEFFREY**

Tony Bennett didn't really leave his heart in San Francisco, because he's had plenty to spare for those not as fortunate as he.

Everyone knows about the public Tony Bennett, the silver-toned interpreter of the great standards of the century. But few probably know about the private Bennett, who is as generous offstage as he is onstage, sharing his musical gifts with audiences and his sidemen.

Bennett is not a man who believes that charity begins and ends at home. He has been a significant contributor to some important and high-profile organizations, donating his time and talent, his money, his name and even his artwork. There are three charities in particular that have benefited from his largess. They are the American Cancer Society, the Juvenile Diabetes Foundation and Gilda's Club.

For Bennett, the Juvenile Diabetes Foundation has particular resonance. "That's the big one for me," he says. "They're very close to finding an answer. It'll be unbelievable when it happens."

"My grandson was born with it [diabetes]. We were gripped by it. I love him so much. I'm very committed to that."

**"When I was starting out, Sinatra, who was 10 years my elder, said, 'Just make sure you do a lot of benefits.' I believe that. And I've been doing them for years."**

Wherever the Juvenile Diabetes Society is [around the world], I do a benefit."

Karen Brownlee, director of foundation relations for the society, says that the organization was begun in 1970 by parents of children with the disease to "find a cure for diabetes and its complications through support of research." There are more than 100 chapters throughout the U.S. and 11 international affiliates. JDF International's New York number is 212-785-9500.

Bennett established the Tony Bennett Diabetes Research Fund, to which he gives proceeds from concerts, advertising campaigns, personal appearances and paintings. Over the years, contributions have totaled \$2.2 million. "These moneys go directly to funding research," says Brownlee.

### HUMANITARIAN AWARD

In 1995, Bennett received the JDF's highest tribute, the Humanitarian Award, "because of his generosity and concern and the awareness he's created by establishing this fund," Brownlee continues. Another way in which the performer has gone to bat for the diabetes organization is by appearing in videos that are used to build awareness of the disease and the efforts to combat it. One important fact that the videos get across, Brownlee stresses, is that insulin, which is used to treat diabetes, is not a cure for the disease.

In a statement, Mary Tyler Moore, the international chairman of the JDF, says, "I've long been a huge fan of Tony's...Through JDF, and his establishment of the Tony Bennett Diabetes Research Fund, I've come to know another aspect of Tony. As a generous contributor to the Foundation, his sensitivity and dedication to our goal of curing diabetes have made him my ideal."

### GILDA'S CLUB

Another recipient of Bennett's eleemosynary drive is Gilda's Club. Named after Gilda Radner, the comedienne who died of ovarian cancer in 1989, Gilda's Club is a social and emotional support group for cancer sufferers and their families. Services, including lectures and social events, are provided free of charge to more than 800 members, as they are called. There's also a program called "Noogieland," for children who have parents with cancer

Continued on page 54



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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Essential Bennett

Continued from page 46

### SOMETHING (COLUMBIA) 1970

There's an entire genre of kitsch music, documented most impressively on Rhino Records' "Golden Throats" series, which features singers and TV stars of an older generation revealing their terminal un-hipness by ineptly warbling pop hits from the '60s. The underlying conceit, of course, is that the '60s scene and the music that informed it was simply too cool for its essence to be grasped by anyone not of its time. But on "Something," Tony turns the tables, imbuing several familiar songs of that era with enough weight and dignity to reduce the original versions, if not to kitsch, then to relatively callow precursors of a deeper, more mature vision. The hit list here includes master-class vocal renditions of Beatles faves "Something" and "The Long And Winding Road," along with a beautifully understated "Make It Easy On Yourself" and a compassionate reading of "Come Saturday Morning" that plumbs depths of feeling previously unexplored, perhaps unimagined.

Conversely, Bennett doesn't fall into the trap of covering material just because it's supposed to be hip. He plucks tunes from films and Broadway as well as the pop charts, revealing, for example, the sheer melodic beauty of a song like "When I Look In Your Eyes," which might have eluded listeners not otherwise enchanted by the movie "Dr. Doolittle." More predictable but satisfying fare such as Andre Previn's pretty "Coco" and Jobim's seductive "Wave" round out the program, framed with orchestrations by Peter Matz. The late '60s was certainly not Tony Bennett's idea of musical fun, but you don't survive 50 years in the big leagues without learning how to hit the curve ball. This album strokes them with style.

### TONY BENNETT AND BILL EVANS—THE ALBUM (1975) AND TOGETHER AGAIN (1977) (IMPROV)

After nearly three decades with Columbia Records, Tony went on hia-

tus from the label in the early 1970s to protect his sense of artistic integrity—or as he put it, "because they wanted me to sing Janis Joplin songs." Having already demonstrated his mastery of the pop idiom, he took an opposite tack through the decade, an approach exemplified by these duet albums with the legendary pianist Bill Evans.

This is not your traditional piano-accompanies-singer approach; indeed, the opposite is more often the case. Bennett sings in a lower register than usual, performs staples of Evans' concert repertoire ("Waltz For Debbie," "But Beautiful," "A Child Is Born," "You Must Believe In Spring") and often seems to be following Evans' inventive voicings, crystalline tone and irregular rhythms, rather than the other way around. For all of Evans' genius, after a while one appreciates anew Ralph Sharon's extraordinary versatility in support of Bennett, not to mention his sense of humor.

The material is almost entirely ballads, performed here in a manner that is neither recognizably pop nor jazz but qualifies as a kind of art song, albeit art songs sung in a bar after the other customers have dispersed. The main mood is ruminative bordering on despair, though occasionally leavened by rays of hope, as on the delicate parent's paean "Waltz For Debbie." Though these records really aren't for everyone (both are currently out of print), they afford an opportunity to hear Bennett in a unique and challenging context unlike any other in his long career, while holding his own with another great artist of equally unshakable purpose.

### BENNETT/BERLIN (COLUMBIA) 1987

Bennett has always been generous about paying tribute to that generation of songwriters who comprise the "golden" age of popular song, and his largess goes beyond lip service: More than any other great singer this side of Ella Fitzgerald, Bennett seeks to discover the essential character of these songs, rather than exploit them as vehicles for his considerable chops. Here, he establishes his affinity for the music of Irving Berlin, and it's easy to see why; not only was Berlin the most expertly prolific songwriter in American popular music, but his sensibility, at once radiantly optimistic and unabashedly sentimental, frequently mirrors Bennett's own.

For all that, "Bennett/Berlin" may be the most unfettered jazz album of Tony's career, with a trio of legendary ringers helping Ralph Sharon's fine trio swing the bejesus out of these tunes. Dizzy Gillespie lights a cool burning flame under "Russian Lullabye," George Benson cooks in a way we hear from him too rarely on "Cheek To Cheek,"—and tenor saxophonist Dexter Gordon, in one of his last recorded appearances, gives "White Christmas" the cast of an elegy. But Bennett knows when to pull in the reins, too; his performance of "When I Lost You," written by Berlin fol-



lowing the death of his young wife, is deeply moving for its spare brevity.

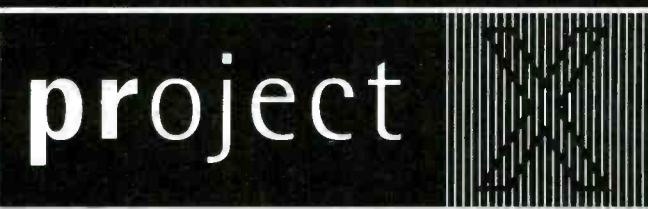
Bennett's empathy with Berlin is perhaps drawn from shared experiences; albeit generations apart, both grew up in New York with close ties to the old world, both changed their names as they entered the culture of show business, and their notions of cultural assimilation carries over to music—neither composer nor singer ever allows himself to be limned by the conventional boundaries of pop vs. jazz, or frank emotions vs. artful sophistication. Which is perhaps why each artist has transcended such categories, their music simply settling under the rich designation of "American."

### PERFECTLY FRANK (COLUMBIA) 1992 AND TONY BENNETT ON HOLIDAY (COLUMBIA) 1997

Deep into the fifth decade of his recording career, Bennett keeps finding new ways to revisit and re-define the Great American Songbook, in this case by paying tribute to two of its greatest stylists. The collection of Sinatra "saloon" songs is a natural: Tony has long enjoyed a mutual admiration society with his Italian soul brother. But Bennett knows how to deliver a tribute without compromising his own identity. Thus, the generous selection of songs here (24 in all) still omits several Sinatra favorites while veering strongly toward quiet balladry over ring-a-ding-swing. And while the Chairman of the Board was clearly most comfortable fronting a full orchestra throughout his recording career, Bennett here chooses the more intimate confines of Ralph Sharon's veteran piano trio—which is, after all, closer to the sort of accompaniment one might actually hear in a saloon.

Tony Bennett On Holiday features more varied settings, from orchestral strings on Ellington's "Solitude" to duets with Sharon's elegant Teddy Wilson—like stride piano on "All Of Me" and "What A Little Moonlight Can Do" to a final, digitalized "duet" between Bennett and Billie herself on "God Bless The Child." But as on "Perfectly Frank," the real stars on display are neither Holiday nor Sinatra, or even Tony Bennett, but the songs themselves, which after decades reveal themselves, in Bennett's capable hands, as emotionally alive and deeply nuanced as ever. No doubt it's that same humility which inspires Bennett to pay tribute to such worthy idols as Sinatra and Holiday, as if he hasn't yet noticed that in terms of musical accomplishment he's long since joined their company. Not to mention the dedication which allows him to make autumnal albums like these, extending the vital prime of his career in a manner unmatched by any other great singer this side of Louis Armstrong.

Tony Bennett's life in song spans 50 years and thousands of performances, yet in one respect it remains constant: from "Boulevard Of Broken Dreams" to Bennett On Holiday, his music is infused with the sound of an artist at once respectful of the past, committed to the present and determined that the best is yet to come. ■



( International Public Relations for Tony Bennett )

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*Congratulations.*

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right about one thing.*





Dear Tony,

*That you are amazing in many ways is obvious, but I would like to congratulate you on your inspirational and courageous stand against racism, as well as your generosity in lending your time to countless causes and Foundations, including mine.*

*Thank you for all you do,*

*Michael Bolton*

# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Bennett Brushes Up

As a sketcher of songs, he has few peers. Gallery shows and last year's book of prints show he's no slouch as a portrait and landscape painter either.

BY RICHARD HENDERSON

He signs his family name, Benedetto, to every painting and sketch. He has equal facility for oils or watercolors, and his work has graced hotel stationery as often as canvas, a testament to the peripatetic nature of his other, better-known career. His gifts have been widely recognized later in his life, like those of many great artists. Over the past two decades, solo shows of his work have been displayed in galleries throughout the country, along with the addition of one of his canvases (a portrait of Ella Fitzgerald) to the permanent collection of the Smithsonian Institute. Bennett traces his inspiration back to a childhood fondness for drawing and painting that was first recognized by James McWhinney, an art teacher in his hometown of Astoria. His first mentor kindled a desire for visual expression that continues unabated to the present.



Perfectly framed: Bennett with his portrait of Sinatra

He has since trained with other art teachers, both American and European; Of his ongoing education, Bennett says, "Even now, I'm still studying. My teacher now is Everett Raymond Kinstler, the best portrait painter since John Singer Sargeant. He paints the presidential portraits for the White House, the deans of universities and all that.

"I work in watercolors when I'm on tour," says Bennett, when asked to describe how, while performing some 200 dates annually, he maintains his connection with his visual muse. "It's functional, it's clean. With watercolors, you must work fast, because the light changes. The technique is completely different from working in oils, but I love to experiment with oil techniques, too. I never stop; I try every medium."

Both Bennett's range of subject matter and his diverse approaches to same are evidence of exuberance and imagination comparable to that with which he imbues each syllable of a song's lyrics. His landscapes can possess the visceral impact of folk art or the subtlety of Monet. His portraits—often of fellow entertainment luminaries—are the manifestation of deeply felt respect and affection. This writer was struck by one in particular, a poignant rendering of "Duke Ellington With Black Rain." Pleased that it had been singled out, Bennett responded, "I did that one in London. I'd done his face and thought it should have a black background. I took the brush to the top of the page, and made a black stroke horizontally. Of all things, the black dripped, and it became rain! It's an example of what is known to artists as a 'happy accident.' Completely unplanned, but a wonderful experience." ■

# THE TRUMP TAJ MAHAL SALUTES TONY BENNETT ON 50 YEARS OF REMARKABLE ENTERTAINMENT





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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## THE BILLBOARD INTERVIEW

Continued from page 39

were educated. They studied Shakespeare. They studied e.e. cummings. They studied George Bernard Shaw. They studied haiku poetry. After much hard work of just becoming tunesmiths and song pluggers or taking any job in the music business, they grew from just writing Tin Pan Alley songs to writing for Broadway, and from Broadway to the movies. They developed a style that is invincible. Articles in the music magazines or *The New York Times* respect the music, but it's almost like they treat it like a museum piece.

### Have you had any songs written specifically for you to introduce?

Oh, yes. Many. I've had 35 songs that have become permanent standards now. Some of them are "I Want To Be Around" by Johnny Mercer; Sammy Cahn wrote "I'll Only Miss Her When I Think Of Her" with Jimmy Van Heusen, "The Shadow Of Your Smile" by Johnny Mandel and Paul Francis Webster. I recorded show songs such as "Stranger In Paradise" and "Just In Time" because labels then would bargain for the rights to original-cast albums on the basis of getting singles by performers who were having big hits.

### How did you discover that certain songs weren't for you?

I could move right away because I had good teachers. I really did. I was told not to compromise. Unfortunately, they should have tipped me off that if you do that you're going to get in a lot of trouble. What happened at Columbia—after I had "Because Of You" and "I Won't Cry Anymore" and songs like that, early records—was that they

told me not to change, make records like these. I've had a very good piano player for 30 years now, Ralph Sharon, and he said, "If you don't change right now, the ax is going to drop on you. You know what you have to do." I said, "What?" He said, "You know how to improvise. You know how to sing jazz." He said, "You gotta do a jazz album." Well, the war that that created at Columbia! I had guys say that they would leave Columbia; the late [orchestra leader] Percy Faith said, "I'll leave Columbia if you agree to have this guy come in and do a jazz album."

### On the other hand, did you ever turn down a song that became a big hit by another artist?

Oh, yeah. "Somewhere Along The Way" with Nat Cole... "A Kiss To Build A Dream On" with Louis Armstrong. Oh, my god. What a loss they were! Big winners.

### Do you recall an epic conflict or two with Columbia A&R people over songs they felt you should record?

Oh, many times. Many times.

### Who usually won?

Actually, I came to a good agreement with Mitch Miller. He always had a tough time with me because he knew what I was up to, because composer Alec Wilder was a good friend of Mitch and Goddard Lieberson, the head of Columbia Records. They all went to college together, so Miller knew that Alec was also coaching me about never doing bad songs. Miller kind of understood it, but yet he was also a money man. He was the first producer that everybody knocked, and now they're all imitating him. He was pretty sensible, though. He worked out a thing with me. He said, "I'll choose two songs, and you choose two."

### You undoubtedly saw rock 'n' roll coming. How did you at first react to it?

At first I didn't understand it. I always thought the music business was getting better and better musically. It was 10 years after the big bands. When I came back from the army, it was just economically unfeasible to keep doing it.



With Columbia's Mitch Miller in 1952

But you still had Claude Thornhill, who started to be influenced by classical composers Delius, Ravel and Debussy. But then it just stopped short so that when rock hit I disliked it and I'll tell you why. Because the marketing people did a terrible thing. Greed overtook everything. What happened is that disc jockeys like Alan Freed, for example, really damaged American-style music because he created [a certain] schizophrenia throughout the United States. He

said, "This is your music, and your parents like the other kind." That was pretty dangerous. During the Depression, I was told if you buy a record make sure that the whole family will like it because we have to respect what we own; so I had to bring back a Caruso record, which is something I knew everybody in the house would like. I couldn't just buy a record that I liked. So rock 'n' roll created a disrespect. It taught the children to disrespect their parents. In the early days, I was taught by theater owners that in the morning you have the teenagers, in the afternoon you have adults. The demographics of the record store changed so that the majority of people who bought records were young people. The older people who would have bought records were kicked out of record shops. To me, it was not a sensible business. When you look at the early stars like Jack Benny and George Burns, Bob Hope and Charlie Chap-

lin, and Gary Cooper, they thought in terms of performing to the whole family. They were very wise because if something hit, the whole family bought it. Rock 'n' roll seemed to say, "This is our music, and your parents like the other kind of music." That's terrible because, if a young person doesn't respect his parents, that means you don't respect yourself. If you don't respect yourself, you're not going to respect anyone else. You have to respect your parents because that's how you become a good person. Anything else just doesn't work. It doesn't work.

### Under what circumstances did your first career at Columbia Records end?

I kind of just got burnt out because I was doing three albums a year for 23 years, and that was a lot of albums and a lot of deadlines. But then they started saying, "We don't take concept albums." I had a wonderful idea to do an album about peace, years before John Lennon did. I had this thing called "Plea For Peace" that Alec Wilder wanted me to do. I got turned down. It was a wonderful project to have young children talking about why they didn't want their parents to go to war.

### A project you can revive someday?

Yeah. Now I would just do it. I'll get to that. But what happened at Columbia is they finally started turning down ideas. They just said, "We don't want you to introduce any new songs." I said, "But that's my record. I've introduced 35 new songs that everybody sings. It's good for the whole music business." "No," they said, "They're not doing that anymore. We want you to just cover the top 10." The minute they had Andy Williams, Jack Jones or Steve Lawrence cover other artists' hits, they all sounded alike. There was no individualism. Years ago, the whole accent was that Dinah Washington sounded different than Peggy Lee. And Peggy Lee sounded different than Billie Holiday. You had to be different. Nat Cole sounded different than Sinatra. Sinatra sounded different than Johnny Mercer. That's what made you a star.

### If you had to choose one song that you wished you wrote, which one would it be?

I would say "All The Things You Are" by Jerome Kern and Oscar Hammerstein. Every great musician I know loves "All The Things You Are" more than any other song.

### How did the Improv label, a label you owned in the '70s, come about?

When I was a young professional, I was very nervous. I went up to the Paramount Theater and I said to Sinatra, "I'm very nervous. I'm doing the Perry Como summer show, and I don't know what to do." And he said, "Don't worry about being nervous. The people like that." So when you're not nervous, he said, "It's as if you don't care; if you don't care, why should they care?" So he calmed me down with that. Then he said, "Don't do any novelty songs. Just do quality songs all the time. Put your integrity first." I never [strayed] from that lesson that he taught me. It allowed me to stay with good music. [That was the idea behind Improv, but] the company failed only because there was a moment when CBS said, "We'll distribute you," and

Continued on page 56

Dear Tony...

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Looking forward to your next

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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## GOOD WORKS

Continued from page 42

or who have the disease themselves.

The focus of the group, says executive director Joanna Bull, is to help people "learn how to live with cancer." Bull, who began the group, was Radner's cancer psychotherapist. "Gene Wilder [Radner's husband] and friends invited me to come to New York to start the organization. It's a

meeting place for people with cancer and their friends and families." Gilda's Club has offices in New York and Hollywood, Florida. The main "clubhouse" is on West Houston Street in New York (1-888-GILDA4U).

Bennett became involved with the club when the late Diana, Princess of Wales, visited Chicago last year. She was in town to donate her time to several charities, including Gilda's Club. "The sponsors wanted entertainment for the gala ball," recalls Bull. "Bless Tony's heart. We got the word from his office that he would do the job—on one condition: that his \$25,000 fee would be turned directly over to Gilda's Club." She adds that Bennett directly serenaded the Princess.

Bennett recalls the evening in Chicago, and he especially remembers all the flowers the Princess received. "All the years I've been in Chicago, I never saw such an outpouring of love," he says of the reception for Diana. That wasn't the only time he sang for the Princess. He also performed at an AIDS benefit in New York at which she appeared. "Every billionaire in Palm Beach and New York City was there. They raised \$10 million," he says. And he sang at a command performance for her and Prince Charles in Britain.

## DESIGNS FOR THE A.C.S.

Bennett's visual talents also benefit another important charity, the American Cancer Society (800-ACS-2345). Karen Radwin, deputy executive VP of the organization, which has been in existence since 1913, says that he has for the past four years created the design that it uses for its holiday greeting cards.

Bennett became involved with the Cancer Society through his friends Ann and Herb Siegel, who are longtime volunteers. Ann Siegel is chairperson of the society's holiday-card program.

Each year, the ACS distributes its catalog to 37,000 companies and individuals. "It raises over \$100,000 a year, and a lot of that is due to Tony. His card is featured on the cover, and a letter from Tony is inside the catalog," says Radwin. This year's card is entitled "Holiday Bouquet." It's a still life of red, green and white flowers on a white background.

"We just think Tony's terrific," Radwin adds. "He's a good friend and a strong supporter. We just think he keeps getting better."

Bennett is no Johnny-come-lately to the world of giving. He recalls doing benefits on tour years ago with people like Lena Horne. And, for about 10 years, he was the spokesperson for the United Way.

"When I was starting out, Sinatra, who was 10 years my elder, said, 'Just make sure you do a lot of benefits,'" Bennett says. "I believe that. And I've been doing them for years. I learned it from Bob Hope. He started me out, gave me a big break. He said, 'If you get lucky in show business, you make a lot of money. But you're not going to feel too good about it if you don't give as much as you take. It'll make you feel great to help somebody.'" ■

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*Tony Bennett on your 50th*  
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## TONY'S GREATEST HITS

Tony Bennett's top 20 singles and albums were compiled by Chart Beat columnist Fred Bronson based on peak position on Billboard's singles and album charts. Ties were broken by length of stay on a chart. What may surprise most people about Bennett's top 20 singles is that his signature song, "I Left My Heart In San Francisco," ranks No. 7 instead of No. 1. Bennett's highest-charting single was "In The Middle Of An Island," which peaked at No. 9. While "I Left..." is a better-known song, it only went as high as No. 19. Bennett was especially prolific in 1963, when he had eight separate titles enter the Hot 100, including two of his best-known tunes, "I Wanna Be Around" and "The Good Life." Bennett's top 20 album list is most notable for including titles from five separate decades. The crooner is one of a handful of artists who have charted albums on the Billboard charts in the '50s, '60s, '70s, '80s and '90s. The only other artists to accomplish this feat with new recordings, as opposed to greatest-hits collections and reissues, are Frank Sinatra, Johnny Mathis, Johnny Cash and Chet Atkins.

### THE TOP 20 SINGLES OF TONY BENNETT

1. "In The Middle Of An Island," 1957
2. "From The Candy Store On The Corner To The Chapel On The Hill," 1956
3. "I Wanna Be Around," 1963
4. "Can You Find It In Your Heart," 1956
5. "The Good Life," 1963
6. "The Autumn Waltz," 1956
7. "I Left My Heart In San Francisco," 1962
8. "Firefly," 1958
9. "Ca, C'est L'amour," 1957
10. "Young And Warm And Wonderful," 1958
11. "Who Can I Turn To (When Nobody Needs Me)," 1964
12. "If I Ruled The World," 1965
13. "Happiness Street (Corner Sunshine Square)," 1956
14. "Just In Time," 1956
15. "One For My Baby (And One More For The Road)," 1957
16. "The Little Boy," 1964
17. "Don't Wait Too Long," 1963
18. "This Is All I Ask," 1963
19. "Smile," 1959
20. "Climb Ev'ry Mountain," 1960

### THE TOP 20 ALBUMS OF TONY BENNETT

1. "I Left My Heart In San Francisco," 1962
2. "I Wanna Be Around," 1964
3. "Tony," 1957
4. "The Movie Song Album," 1966
5. "Tony's Greatest Hits, Volume III," 1965
6. "The Many Moods Of Tony," 1964
7. "This Is All I Ask," 1963
8. "Tony Bennett At Carnegie Hall," 1962
9. "Who Can I Turn To," 1965
10. "If I Ruled The World—Songs For The Jet Set," 1965
11. "MTV Unplugged," 1995
12. "Love Story," 1971
13. "A Time For Love," 1967
14. "When Lights Are Low," 1964
15. "Here's To The Ladies," 1995
16. "Tony Bennett On Holiday—A Tribute To Billie Holiday," 1997
17. "Perfectly Frank," 1992
18. "Steppin' Out," 1994
19. "I've Gotta Be Me," 1969
20. "The Art Of Excellence," 1986



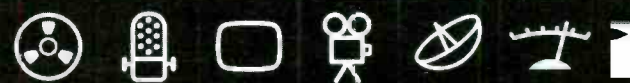
# TONY BENNETT

your incomparable grace and style  
have left a mark on all of us

HALF A CENTURY  
& LOOKING FORWARD

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Sony Music Studios





# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## THE BILLBOARD INTERVIEW

Continued from page 52

I said, "Great! Do it." I told Bill Hassett [who ran the label], "Do it." He said, "No. We're not going to go that way." But, as far as I was concerned it was successful, although it cost me \$250,000 to get out of my label. My point is that, as far as I was concerned, it was successful because I kept my integrity. I'm still proud of those records. I did some. We had Bill Evans, Charlie Byrd, Torrie Zito and Earl "Fatha" Hines.

**Do you still long for a top-10 single hit to validate your great stature as an artist?**

I kind of answered that earlier. I said I don't want a hit record. I'd like a hit catalog. I met Glenda Jackson, the great British actress, and a promoter introduced her to me and said, "This is Tony Bennett. His record is 'I Left My Heart In San Francisco.' That hit record." She replied, "Every record Tony Bennett makes is a hit." I'll take that one. I don't want to make a bad record. I won't release it. That's one of the reasons I love

I told him to change his name to Tony Bennett. But you know something? With his talent, he'd be just as popular with his real name, Antonio Benedetto.

—Bob Hope

Without a doubt, Tony Bennett is one of America's greatest performers. And he belongs to and is appreciated by all America. No generation gap with this legend... He looks great. He sounds great. He is great. A perfect poster child for Italians. Amore, Tua Paisana! —Dolores Hope

The classiest guy I know.

—Madonna

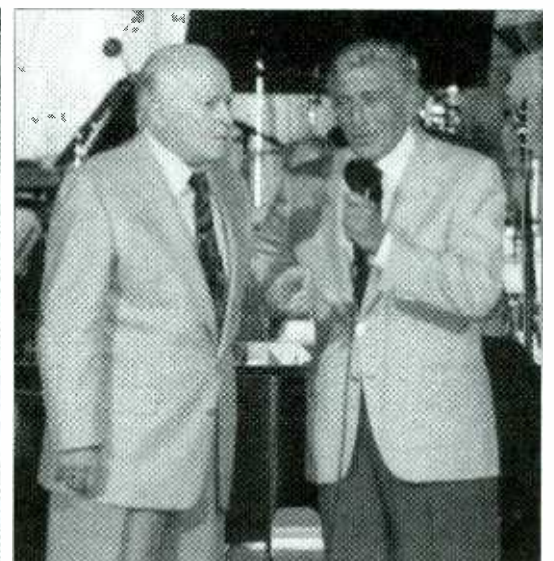
CDs now, because I'm allowed to take some of my early records and when we re-release them I can edit out anything that I'm not satisfied with.

**Do you get a sense that the MTV generation you have touched will maintain a lifelong interest in the golden age of pop music? Is it real for that generation? Are they going to pick up on it?**

It's like Arthur Miller said. He did a play, 'After The Fall,' that was not well received on Broadway and he just said, "The American public is not interested in tradition." It's how much money is it going to make, and they're not inter-



Bennett on David Letterman in the '80s, and with Bob Hope in the '90s



ested if someone is really contributing something. But when you look at any of the old countries, like China, Africa, anywhere in Europe, tradition is just as important as how much money they're making.

**Here's a desert-island question. What kind of music by what artist would you want to have with you if you were stranded on a desert island?**

There's a lot. There's so many beautiful artists. And composers like Delius, Ravel and Debussy. Nothing's ever going

to top that, as far as I'm concerned.

**If push comes to shove on that desert island, are you leaning toward the classical area?**

Well, of course. That's when you grow up. These are masters, the real masters of music. You should listen to all the masters just like [one should know] the history of art. I'm a painter. If I don't study Michelangelo or Rembrandt or Raphael, I'm nowhere.

**Could you share a wish list of ideas or concepts for new albums you hope to make in the years ahead?**

Well, I don't want to give away. What I would say is that I really wish I had two lifetimes, because I have that many ideas. It's easy for me to come up with concepts, easy. And I just love it. I laugh at the fact that at one time I was booted out of Columbia because I wanted to do concept albums, and now everybody does concept albums. Mitch Miller used to criticize me. He said, "You're all right," he said, "but you're always ahead of your time. Just pull back a little and it'll be all right." I'd rather be a little ahead of time because people will catch up to me. It's like Donald O'Connor once told me. He said, "If you do something good, wait five years." And it's true. It happens. You just have to be patient. Finally, the cream rises to the top. If it's really good, sooner or later someone's going to say, "Did you hear that record that guy made?" and it works.

**Can you talk about your return to Columbia Records? How did that come about?**

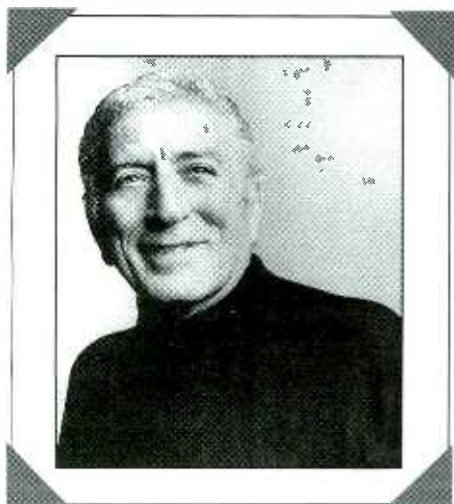
I have to thank my son Danny for that all the way. He is so brave. In the last 17 years he's managed me, he's turned everything around. I've had a lot of different managers, I don't know why. It just didn't work out. It started good and then it would flop. I never flopped with the audience. The audience never let me down. Whether in small houses or big houses years ago, the audience always encouraged me. God bless them. They reaffirm that I should just keep going. My son had to do something I practically felt was impossible. He had to overcome the fact that we had this separation between the young and their parents—the demographics question. One day, he came up to me and he said, "Dad, there are a lot of young people my age that are starting to like your music." I said, "You're kidding!" I always [thought] I had a following around the world with just people my age or maybe 10 years younger than me. I was very comfortable just doing that, playing nice concert halls. I never wanted to play stadiums. I like nice clean halls where the family could come in—2,700-seaters like Carnegie Hall or the Academy of Music in Philly or Heinz Hall in Pittsburgh, Dorothy Chandler Pavilion in L.A. Beautiful places. That's the way I like to work. So he said, "If you don't mind, I'd like to experiment a little." I said, "Go. Let's see what happens." So he put me on SCTV with John Candy, and then they put me with the Simpsons, then they put me on David Letterman and Jay Leno, and then we started kidding around with MTV. Before you know it, I got involved with the MTV Awards. I started getting played on MTV.

**Was your son involved with you when you returned to Columbia after a 10-year absence?**

Yeah. And he changed the whole scene. I must tell you, he worked a thing out with Columbia that I think only Sinatra had. I just hand in my record. They don't say what I should sing or how I should sing. Or if you don't do this you're not going to be on the label or whatever. No threats. And every time that we've done something in the last four years, I've won Grammys. ■

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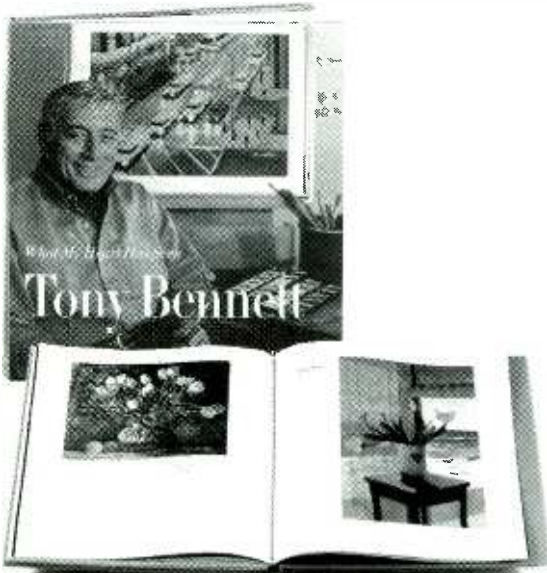
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New York

# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Value In The Vaults Legacy's Active Reissue Program Mines Bennett's Rich Catalog

BY MICHAEL AMICONE

"I never went for a hit record," states master pop vocalist Tony Bennett. "I always wanted a hit catalog." And though this singer's singer has had his fair share of hit singles, including a '60s run that saw him release such signature tunes as "I Left My Heart In San Francisco," "I Wanna Be Around" and "The Good Life," he has always been more of an album-oriented artist, preferring to take a theme or a mood and explore it over the course of an entire album of songs, in much the same way that Sinatra fashioned his classic output.

Now, Bennett's catalog is getting the state-of-the-art reissue treatment befitting his stature as one of the greatest singers in pop history. Columbia/Legacy's "The Tony Bennett Master Series" features titles handpicked by the singer himself—albums that "stand out in my mind as my definitive recordings"—remixed, remastered and digitally spruced up with 20-bit Super Bit Mapping technology. "I Wanna Be Around" (1963; with bonus tracks from Bennett's 1963 album "This Is All I Ask"), "Who Can I Turn To" (1964) and "Something" (1970) inaugurated the series in late 1995, and five more titles hit the shelves in October: "The Beat Of My Heart" (1957), "Tony Bennett At Carnegie Hall—The Complete Concert" (1962), "If I Ruled The World—Songs For The Jet Set" (1965), "Tony Bennett Sings His All-Time Hall Of Fame Hits" (1970) and "All-Time Greatest Hits" (1972).

Overseeing the project, along with Bennett, his son/manager Danny, and label A&R VP Don DeVito, is veteran reissue producer Didier C. Deutsch. "The titles are chosen by Tony and his son Danny," explains Deutsch. "Once the titles have been agreed on, I am left alone in the studio to remix, remaster and do everything that needs to be done. And, of course, they have final approval on everything I do. So, essentially, I am a middleman acting on their behalf in the studio."

### ART BLAKEY AND BINAURAL STEREO

Of the titles released so far, the Carnegie Hall concert album and Bennett's 1957 concept album "The Beat Of My Heart," on which he is accompanied by a first-class array of drummers and percussionists (including Chico Hamilton and Art Blakey), benefit the most from the reissue program.

"The Beat Of My Heart" was recorded in 1957 during several sessions," says Deutsch. "In June, the label was experimenting with binaural stereo; up until then, they had recorded everything in mono. So they started experimenting with binaural stereo, with the singer on one side and the



"Beat" Bennett, with (clockwise) Jo Jones, Art Blakey, Billy Exner and Candido

orchestra on the other side. That's the way they recorded the first several songs from that album."

By the time that Bennett and company reconvened in the studio for the October sessions, the Columbia engineers had developed the full stereo spectrum on two channels. However, though most of the album was recorded in true stereo, it was only released in mono, since stereo was still in its infancy.

"When we went back to the tapes for the reissue, I had to sift through all of them," says Deutsch. "We received something like a dozen boxes, and two of them were marked 'extras'—I can't remember the exact labeling. So we listened to them, and to our surprise, we discovered that they were the stereo tapes. That enabled us to release the product, for the first time, in stereo."

### EXPANDING CARNEGIE HALL

"The other album that's important in the new series is the Carnegie Hall concert," Deutsch continues. "We found the complete concert, and it contained 18 songs that had been previously unreleased. When they released it initially, they eliminated a lot of songs because they wanted to fit it on two LPs."

To ensure the best possible sound in the digital medium, Deutsch bypassed the original-master mixdown tapes, while also including bonus tracks whenever appropriate. "For instance, on the album 'If I Ruled The World,' the song 'Falling In Love With Love,' which is a great selection, was on the tapes, but it had never been released," he explains. "And I thought it should be added. Also, on 'The Beat Of My Heart,' there is a killer track, 'Begin The Beguine,' which to me is one of the best numbers he did on that album, but they decided not to use it originally."

### VAULTS IN VEGAS

Regarding what might be coming down the reissue pipeline, Deutsch says, "We want to do some early Tony Bennett. There is one particular title that I would like to do, and I think it has been requested by a lot of people. It's a tribute to Harold Arlen, called 'A String Of Harold Arlen.' We also have some unreleased live albums in the vault, one recorded in Las Vegas, which we have been talking about releasing for the first time. But that will have to wait for a while. Eventually, though, we intend to reissue everything that's in the vault." ■

### TONY AND COLUMBIA

Continued from page 40

### ON A CLEAR DAY

As the Tony Bennett juggernaut started to pick up steam, Jenner was excited to see not only Bennett's success, but how clear his artistic vision was. "I was very proud and happy. I was very happy that Tony had decided to stay here, and I was proud that we were able to help Tony and Danny get their vision off the ground," he says.

When asked what it is about Bennett that has connected with a new audience of listeners, Jenner replies without hesitation. "I think one very simple thing: honesty. People know when something is bogus, and they know when something is real. That's part of the

problem with the business today; there are not enough real artists, and to use an overused phrase, Tony is a real artist."

Jenner feels that Bennett's one of "the great B's at Columbia Records, along with Bruce, Barbra, Billy and Bob, and he was one of those B's that was really the foundation of the company." And Jenner wants the Bennett run at Columbia to continue: "My personal feelings are that the 13 records Tony made outside of Columbia—and that's out of a total of 79 recordings—I hope that those are the only outside Columbia recordings he ever does. For as long as he makes records, I hope Tony will remain on Columbia. We're very proud and lucky to have him." ■

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December 1997

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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## THE GOOD LIFE

Continued from page 39

Becomes first white vocalist to record with the Count Basie Band ("Basie Swings—Bennett Sings," 1958); reprises concept with "Bennett & Basie Strike Up The Band" in '61. Duets with longtime pianist Ralph Sharon on "Tony Sings For Two," 1959; they reprise concept with "When Lights Are Low" (a tribute to Nat "King" Cole) in '64.

Records million-selling signature-song "I Left My Heart In San Francisco" in '62. Wins first Grammy for it that same year. Becomes first pop singer to headline Carnegie Hall; cuts memorable double album there. (He's still be able to headline it again in 1997—35 years later.)

More hit singles: "I Wanna Be Around," "The Good Life," "Who Can I Turn To," "If I Ruled The World," "The Shadow Of Your Smile" and "For Once In My Life" (a Stevie

Wonder cover).

More hit albums: "I Wanna Be Around," "The Many Moods Of Tony" and "The Movie Song Album" (a concept LP in '66).

More adventurousness: Makes some of the first American bossa-nova records, cuts discs with cornetist Bobby Hackett and Canadian composer/conductor Robert Farnon and tours with Lena Horne.

Exits Columbia in 1971. Records with Buddy Rich, Woody Herman and Ruby Braff for various labels, including his own Improv imprint; issues discs by Charlie Byrd and Earl "Fatha" Hines, among others. Teams with jazz pianist Bill Evans for the "Tony Bennett/Bill Evans" album in 1975 and again in '77 for "Together Again: Tony Bennett & Bill Evans."

Works 200 nights a year. Names first son, Danny, his manager in 1979.

Returns to Columbia Records in 1986. Issues "Singin' Till The Girls Come Home," a collection of previously unreleased jazz sides recorded with Stan Getz, Herbie Hancock, Ron Carter and Elvin Jones; revisits the concept with the '87 double-LP "Jazz," featuring Getz, Carter, Art Blakey, Tony Williams, Nat Adderley, Milt Hinton, Joe Newman and Zoot Sims on sessions recorded between 1954 and 1967.

## ROLE MODEL OF COOL

Records full orchestra-backed "The Art Of Excellence" album in 1986 and another, "Astoria: Portrait Of The Artist," in '90.

Releases "Bennett/Berlin"—a tribute to songwriter Irvin Berlin—backed by the Ralph Sharon Trio with guests

In 1982 or 1983, I had just done three nights with the Attractions at the Pier in New York City. I received an invitation to play on a television show with Tony and the Count Basie Orchestra. It was a dream come true, although, as a result of the three shows, I had no voice. Tony couldn't have been nicer. He took me to one side and tried to give me valuable advice on how I should warm up. Although I may have seemed like a bit of a clown to the Basie Orchestra, Tony and Count Basie were very encouraging. I was happy to get the opportunity to work with Tony again on "MTV Unplugged." I learned the song for "Unplugged" orally. I do write music, but I don't sight read very well. And, inevitably you tend to absorb the shape of melodies by a composite of many different performances. Jazz musicians often have the habit of bending the melodies at their whim. The problem with that is you may be singing slightly in variance to what Cole Porter wrote down. At the 'Unplugged' rehearsal, Tony told me, very nicely, but very firmly, "You're not singing the melody." Although Tony has his own style, he's a very good servant to the writers. He always sings the written tune and always mentions to the audience who wrote the songs. That, I believe, shows his humility.

—Elvis Costello

Quotes compiled by Debbie Galante Block

Dexter Gordon, Dizzy Gillespie and George Benson in '87.

Writing in a 1988 issue of national rock magazine *Spin*, Glenn O'Brien calls Bennett "a role model of white cool; he was one of our few heroes who never acted like a jerk," citing Bennett's having marched for civil rights in Selma, Ala., as well as his refusal to play South Africa when apartheid was in effect.

Showcasing his sense of humor, Bennett poses for *Spin*'s swimsuit issue, performs on David Letterman's late-night TV show and makes an animated appearance in a '91 "Simpsons" episode.

Bookended by two versions of "Boulevard Of Broken Dreams"—his original and a far more worldly new recording—Bennett crowns his career with "Forty Years: The Artistry Of Tony Bennett," a four-CD boxed set. Marks 40th anniversary in show business with a '91 concert at London's Prince Edward Theatre.

## FROM FRANK TO FLEA

Releases Grammy-winning "Perfectly Frank" album (a tribute to Sinatra) in 1992. Follows up with Grammy-winning "Steppin' Out" (a tribute to Fred Astaire) album in '93; "Steppin' Out" video gets played on MTV.

Teams with Sinatra on "New York, New York" for Frank's '93 "Duets" album. Appears with Anthony Kiedis and Flea of the Red Hot Chili Peppers at the '93 MTV Music Video Awards. Lands running-shoe, dress-shirt and computer-software commercials.

Performs on "MTV Unplugged" in 1994. Subsequent album features duets with Elvis Costello ("They Can't Take That Away From Me") and k.d. lang ("Moonglow"). *Wall Street Journal* cites "Tony Bennett factor" as integral to business success in '95 op-ed piece.

Records "Here's To The Ladies" (tribute to female singers) in 1996. Does first two-hour "Live By Request" TV show for the Arts & Entertainment Network; gets 1.2 million phone/Internet requests, wins an Emmy.

Cuts "Tony Bennett On Holiday" (a tribute to Billie Holiday) in 1997; his portrait of her provides the album's cover art. Plays the Apollo Theatre with the ticket price rolled back to \$8.50—same as the last time Holiday performed there 30 years earlier.

Call him "the best singer in the business" (Frank Sinatra did). Call him "the best singer I've ever heard" (Bing Crosby did). Or just call him...Tony Bennett, because he is. ■

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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Tony On Tour

The show goes on, more than 200 times a year, and the singer gives 110%. Lately, his signature brand of cool has been championed by a younger generation, so it's not unusual to find him a star attraction at KROQ's Acoustic Christmas show within weeks of playing Radio City Music Hall. But no, he doesn't require pink jellybeans.

BY RICHARD HENDERSON

The setting is perfection itself: The sounds of a full orchestra reverberate from the stage of the Hollywood Bowl into the boughs of the pine trees surrounding the famed venue, and beyond into the Hollywood Hills, as a capacity audience savors the introduction to the Anthony Newley chestnut, "Who Can I Turn To?" Within moments, beneath the starry canopy of a warm August night, Tony Bennett will once again make this tune, along with many other classics of American songcraft, his own.

Then, three lines into the first verse, a woman's voice from a box seat punctuates a quarter-note rest in the arrangement, with the nearly anguished cry, "I love you, Tony!" As the house dissolves in laughter and applause, the unflappable and smiling Mr. Bennett sings the next line, only to hear another woman at its conclusion wailing, "I love you too!" No doubt the majority of the San Fernando Valley's residents hear these voices and agree with them. Tony waits a beat, then deadpans, "I thought you guys all lived in San Francisco." Hardly. Bennett's fanatical fan base has been nurtured with constant touring throughout America. In recent years, he has added Asian and European dates to his already exhausting schedule, giving new audiences a taste of the craftsmanship cultivated in a 45-year career.

His signature brand of cool has been championed of late by a younger generation, and so it is not unusual that Bennett now finds himself a star attraction at KROQ's Acoustic Christmas show within weeks of playing Radio City Music Hall.

One can imagine the booking of the peripatetic Bennett's schedule of engagements to be a task nearly as wearing as actually being on the road for the majority of the year. But if there is stress involved, it cannot be detected in the voice of Rob Heller, VP of talent in the music division of the William Morris Agency, the tone of whose voice brightens markedly upon mention of Tony Bennett.

By way of introduction, Heller explains, "I've had the pleasure of working for Mr. Bennett and Danny [Bennett, the singer's son and manager] for about eight years, initially for three years at Triad and then for the past five since we became William Morris. I'm Tony's responsible agent at William Morris, which means that all of my colleagues who come up with various offers for Tony—be they promotional dates or symphony dates or private engagements—basically are funneled through my desk. I formulate that data to present to Danny and then to Tony, and then put a game plan together for a touring schedule."

How much of the year finds Tony onstage? "It seems like every day," says Heller. "Certainly, he does at least 200 dates a year. He stays very, very active."

Is Heller's a fun gig? "Oh, the funnest! We're working for a man who's at the top of his game, who gives 110% at every performance, who couldn't be more giving to his audiences. We're fortunate as agents to represent talent that's the best at what they do, and there's no finer example of that than Tony Bennett." ■



Onstage in the early '60s

Emmy  
Ace  
Tony  
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I left my heart in San Fran

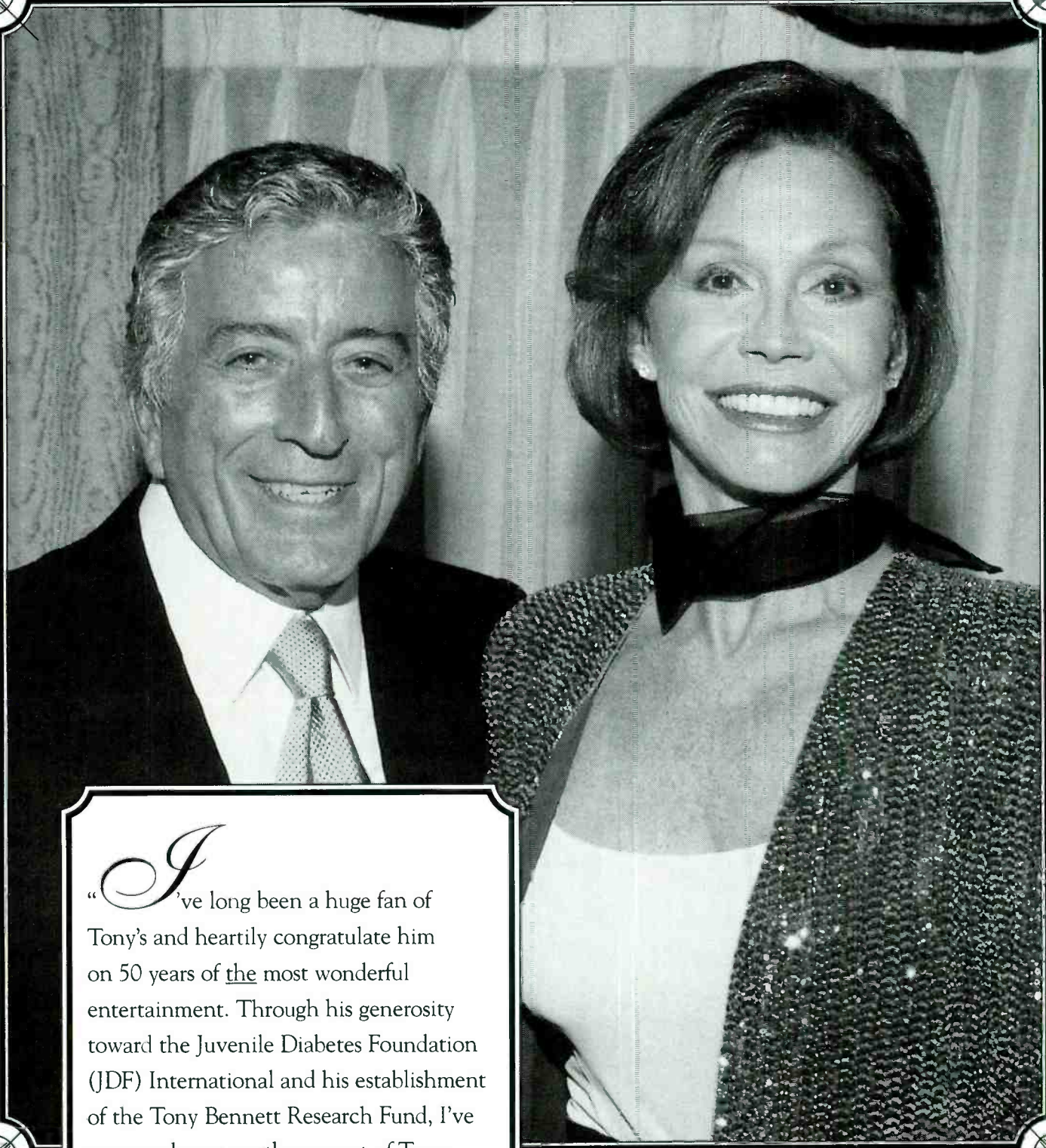


Photo: David Blachman

*I*'ve long been a huge fan of Tony's and heartily congratulate him on 50 years of the most wonderful entertainment. Through his generosity toward the Juvenile Diabetes Foundation (JDF) International and his establishment of the Tony Bennett Research Fund, I've come to know another aspect of Tony. As an outstanding contributor to the Foundation, his sensitivity and dedication to our goal of curing diabetes have made him my ideal."

Mary Tyler Moore  
International Chairman

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# newsline...

**FUTURE DISC SYSTEMS** of Hollywood, Calif., hired mastering engineer Kris Solem and production engineer Pete Thomas, both of whom formerly worked at nearby facility 52nd Street Digital Mastering. Future Disc president Gary Rice says, "We have added two very talented engineers to our staff. Kris will be working in Studio 2 and has more than 10 years of mastering experience and is an accomplished Sonic Solutions editor. Peter has extensive experience in radio production. In addition, he is also highly experienced in CD-R technologies."

Solem's prior mastering experience includes titles by Michael Feinstein, Filter, and Shadowfax; Thomas has edited tracks for artists including Skold, Suga Free, and the Elevator Drops. Solem and Thomas join veteran mastering engineers Steve Hall, Tom Baker, and Kevin Gray at the mastering studio, which has six rooms that offer 20- and 24-bit state-of-the-art services. Last year, Eddie Schreyer left Future Disc to open his own facility, Oasis Mastering.

In other news, Future Disc has installed a Kodak PCD600 Writer with an automatic disc transporter that writes at six times real time and feeds up to 75 discs sequentially. "This has enabled us to expand our services by offering multiple quantities of advance CDs and by bringing in new CD-R duplication business from the broadcast industry," says Rice.

**VETERAN RECORDING ENGINEER** Kevin Nettleingham has opened his own mastering studio, Nettleingham Audio, in Vancouver. Nettleingham most recently worked in Portland, Ore., area studios Dog Fish Sound and Musiercraft Recording and Duplicating. With 16-track hard-disc recording capabilities, the new facility will specialize in mastering, editing, forensic audio, voice-overs for radio spots, videos, CDs, and books on tape.

**CHICAGO-AREA SOUND REINFORCEMENT COMPANY** db Sound, a relative unknown in a field dominated by longtime stalwarts, has been drawing critical raves nationwide for its work on the Rolling Stones' Bridges to Babylon tour. Critics for The Chicago Tribune, The New York Times, The Boston Globe, The Los Angeles Times, and USA Today praised the Stones' sound for its clarity and robustness.

Db Sound partner Harry Witz says, "The Stones' sound engineers flew around the world to find the best sound reinforcement—requiring each company to give live demonstrations of their wares." The company's other partner, Barry Dane, adds, "The Stones were looking for a marked improvement in every category, and they were only willing to change from their previous sound company if there were compelling reasons."

Db Sound came to the Stones' attention through the band's live sound engineer for the Babylon tour, Robbie McGrath, who had previously used db Sound systems on an AC/DC tour, according to Witz. For the Stones tour, db debuted the X-Array system, which the company co-developed with speaker and microphone manufacturer Electro-Voice. Witz says the X-Array reduces the amount of reflected sound the audience hears and is "musically richer and more dynamic, lighter and more compact, powerful, and easier to rig" than previous systems. Dane adds that the X-Array saved the Stones two trucks, a generator, and two crew people over the band's previous tour. "This can translate into hundreds of thousands of dollars of savings over the course of a tour," says Dane.

**EUPHONIX CORP. HAS APPOINTED** Tom Fristoe to the newly created position of VP of worldwide sales, according to Barry Margerum, CEO of the Palo Alto, Calif.-based console manufacturer. Fristoe was most recently VP of sales and marketing for Specular International, a software publisher of 3D design, automation, and Internet design tools. In a related announcement, Euphonix appointed pro audio industry veteran Chris Pelzar to the new position of East Coast director for broadcast system sales. Pelzar was VP of the Eastern region for Euphonix competitor AMS/Neve.

Margerum joined Euphonix in July 1997 following former chairman/CEO James Dobbie's decision to relinquish his CEO duties (he continues as chairman). Margerum was most recently president/GM of the Computer and Mobile Systems division of Plantronics Inc. of Santa Cruz, Calif. In other Euphonix news, longtime VP of marketing John Carey has left the company.

**CINRAM INTERNATIONAL INC.** reported strong results for the three months ended Sept. 30. Sales increased 59% in the quarter to \$136.8 million from \$86.2 million in the corresponding quarter in 1996. Net earnings in the third quarter of 1997 were \$12.2 million, or \$0.41 per share, compared with \$7.7 million, or \$0.32 per share, in the third quarter of 1996. For the nine months ended Sept. 30, sales were \$334 million, compared with \$233 million in the comparable period in 1996. Net earnings in the nine months ended Sept. 30 were \$24.4 million, or \$0.87 per share, compared with \$16.6 million, or \$0.70 per share, in the period ended Sept. 30, 1996. A Cinram statement attributes the growth to recent acquisitions "and to generally improved demand for the company's products." Cinram also cites its DVD capacity as one of its assets, although the statement acknowledges that DVD production will not have a "material impact" on its results for another three to five years.

## AUDIO TRACK

(Continued from preceding page)

**Mark Hagen.** Nitty Gritty Dirt Band worked on its forthcoming album for Rising Tide with producer Emory Gordy Jr., engineer Csaba Petocz, and assistant David Hall; **Faith Hill** mixed a Warner Bros. session with producer Huff, engineer Balding, and assistant Hagen; the **Mavericks** mixed with producer **Tony Brown**, engineer **Chuck Ainlay**, and assistant **Mark Ralston** for MCA Nashville; **Patty Loveless** worked with producer Gordy on her Rising Tide set with engineer **Dennis Ritchie** and assistant **Amy Hughes-Friggo**; and **Emmylou Harris** and actor **Robert Duvall** worked on a soundtrack project for Rising Tide with producer Gordy, engineer **Russ Martin**, and assistant **Rob Macmillan**. Among other artists who recent-

ly worked at Masterfonics include **Rodney Atkins**, **Trini Triggs**, **Deep Blue Something**, and **Kevin Sharp**.

### OTHER LOCATIONS

**CUBAN TRUMPET VIRTUOSO** **Arturo Sandoval** finished mixing an album for N2K Encoded Music at Criteria Recording Studios in Miami. The 48-track digital session was engineered by **Eric Schilling** and assisted by **Chris Spahr**. Also at Criteria, columnist **Dave Barry** joined **Warren Zevon** on a project for Don't Quit Your Day Job Records with producer **Kathi Goldmark** and engineer **Ted Stein**. In other news from the historic studio, Columbia Records act **Soul Asylum** finished its upcoming album for the label with producer **Chris**

**Kimsey** and engineers **Keith Rose** and **Michael Barbiero**, who occupied Criteria's Neve and SSL G+ rooms simultaneously.

At Sound Techniques in Boston, **Neon Jesus** wrapped up its self-produced debut album, "Martian Blues And Jovian Sonatas," with co-producer/engineer **Tom Richards**; Fort Apache artist **Juliana Hatfield** recorded vocals and mixed with engineer **David Cook** and assistant **Ted Paduck**; and **Mike Hermans Band** tracked with producer/engineer **Shawn Bradley**.

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## SAN FRANCISCO



THE BILLBOARD SPOTLIGHT

## A Wealth Of Talent Rushes For The Gold

When It Comes To The Music Scene, San Francisco Boasts An Embarrassment Of Riches

BY JAMES SULLIVAN

In early October of '97, tens of thousands of scruffy, patchouli-scented, natural-fiber-clad people of all ages descended upon the outermost edge of San Francisco's Golden Gate Park. The occasion was the 30th anniversary (actually, a couple of months late) of the Summer Of Love, that defining moment when the City By The Bay became irrevocably linked with the hippie ideals of peace, love and willful eccentricity.

Promoter Chet Helms, one of the original architects of the counterculture, believed in his anniversary event, but he wasn't convinced he'd draw a sizable crowd until he actually saw it materialize that morning.

Helms' concern was understandable, given that San Francisco's pop scene has diversified to a remarkable extent in the 30 years since the city's revolutionary youth joined hands to the acid-rock strains of "Somebody To Love."

### PIONEERS' GROUND ZERO

Of course, the city remains ground zero for such Haight Street icons as the Grateful Dead, Santana, the Charlatans and the Jefferson Airplane; various members of each of those pioneering groups performed at the Summer Of Love celebration. But San Francisco and the surrounding Bay Area have also become well-known proving grounds for dozens of newer styles—acid jazz and experimental hip-hop, punk and alternative music with an eye on the mainstream, stylish swing and cabaret revivals, and armchair travels from tribal cacophony to didgeridoo music.

The Bay Area has always been a magnet for talented artists. Neil Young, Bonnie Raitt, John Lee



Third Eye Blind

Hooker and Tom Waits are just a few of the names on the list of venerable Golden Gate musical celebrities, while the last few years have seen the likes of Metallica, Primus, Green Day, rockabilly heartthrob Chris Isaak and hip-hop alchemist DJ Shadow all emerge from local recording studios onto the national stage.

Among the acts whose open-mike-night dues have begun to pay off of late are impure popsters Third Eye Blind, Western Gothic quartet Tarnation and eight-string jazz guitarist Charlie Hunter. San

Francisco is home to the conscious rap of Spearhead and the multi-culti turntable wizardry of the Invisible Skratch Piklz. It's also the on-again, off-again home of Mark Eitzel, the longtime leader of the close-but-no-cigar indie band American Music Club who recently recorded a well-received solo album with the help of R.E.M.'s Peter Buck.

### DESTINATION SF

Touring bands from all over recognize San Francisco as an important place to break their music. "This is a key market," says Michael Cerchiai, proprietor of Bimbo's 365 Club, a plush, old-fashioned nightclub that plays host to some of the city's most trend-conscious bookings. "San Francisco's appreciation for music is so great and diverse. Most tours that go out know that this market is really important."

That's been true since the heyday of the actual "Bimbo"—Cerchiai's grandfather, Agostino "Bimbo" Giuntoli. "He opened this place in 1931 as a full-on supper club, with comedians, jugglers, crooners," Cerchiai says. After Bimbo retired in 1969, the club was used mostly for private parties for 18 years, though local promotional powerhouse Bill Graham would rent it out for occa-

sional shows. "We had Duke Ellington, Smokey Robinson, Louis Prima," Cerchiai says.

A handful of years ago, Cerchiai began to shift the club's emphasis back to concerts, with remarkable results. The burgeoning success of Bimbo's reflects the robust atmosphere of the current San Francisco music scene in general.

For some reason, though—possibly stemming from the very fact that the Bay Area is awash in an embar-

rassment of artistic riches—local bands have a tough uphill battle when it comes to building a healthy following.

"My impression is that it's hard to get people to come out to shows," says Sharky Laguana, founding member of the S.F. buzz band Creeper Lagoon. With so many things going on culturally, he says, "It's hard to get bands to stand out."

### JAZZY DJS

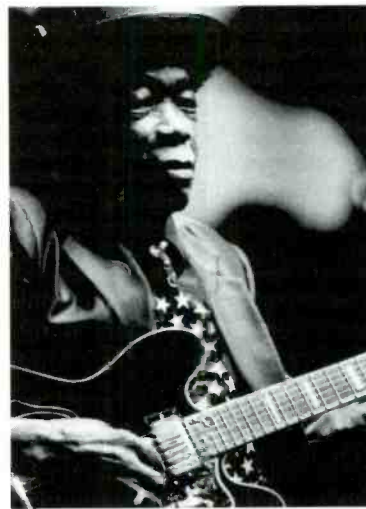
DJ culture is huge in San Francisco at the moment—to the detriment of many traditional rock bands. "This month alone, I have Goldie, Spring Heel Jack and Hooverphonic all coming in," says Cerchiai. "Sometimes, I don't even use opening acts. I just go with DJs. We used to do a lot of acid-jazz type shows, and this seems to be kind of a descendent of that."

Columbia signees the Hardkiss Brothers hail from San Francisco, and the turntable collective Funky Tekno Tribe drew a reported 12,000 to a recent Halloween rave.

Local audiences are much more adventurous than many of their counterparts in other parts of the country. The dance-music underground is enormous, with gay clubs, raves and the still-developing acid-jazz scene all doing phenomenal business.

In jazz, both Blue Note and Verve Records have acknowledged the recent revitalization of the Bay Area scene, with Blue Note releasing three albums to date by the innovative guitarist Hunter and Verve affiliate Antilles putting out acclaimed discs by guitarist Will Bernard and the heavy-groove fusion band Grassy Knoll.

Continued on page 74



John Lee Hooker



# SAN FRANCISCO

## STATISTICS



**Alternative Tentacles**, 1104 24th St., Suite P.O. Box 419092. Jello Biafra's punk label.

**Blind Pig**, P.O. Box 2344. Blues: Preacher Boy, Tommy Castro.

**Bomb Hip-Hop**

**Records**, 4104 24th St., Suite 105. Originator of acclaimed "Return Of The DJ" collections.

**City Of Tribes/Zoe Magik**, 3025 17th St. City Of Tribes offers "ethno-ambient-New World" music: Trance Mission, Stephen Kent. Zoe Magik is "tribal-trance-dance."

**Double Play**, 41 Sutter St., Suite 1337. Indie pop.

**Fantasy Records**, 2600 10th St., Berkeley. Jazz.

**Gallery Records**, 1010 B Street, San Raphael. New age.

**Hearts Of Space**, 1 Harbor Dr., Suite 201, Sausalito. Contemporary instrumental. Subsidiaries: Hearts O' Space (Celtic), RGB (electronic pop), World Class ("traditional music for the 21st century"), Fathom (ambient).

**Hightone**, 220 4th St., #101, Oakland. Roots, Americana. Now distributed by Rhino.

**Lookout!**, P.O. Box 11374, Berkeley. Beloved punk proving ground.

**New Albion**, 584 Castro #525. "New" classical music: Lou Harrison, John Cage, John Adams, Terry Riley.

**911 Entertainment**, 540 Howard St. New umbrella company with three imprints: 911 (rock), Long Arm (Adult Contemporary), 4DAT (dance).

**Om**, 50 Minna St. Multimedia label specializing in experimental beats and CD-ROMs. Acclaimed titles: "Mushroom Jazz," "Deep Concentration."

**Reference Recordings**, Box 77225x. Classical and jazz.

**Solesides**, P.O. Box 6277, Albany. Experimental hip-hop. Original home of DJ Shadow.

**Son Of Berserkley**, 2245 5th St., Berkeley. Ska-punk successor to label that broke Jonathan Richman, Greg Kihn.

**2B1**, 450 Harrison St., #310. New label imprint of the Maritime Hall. Live reggae, psychedelia.

**Vaccination**, P.O. Box 20931, Oakland. The odd and the off-kilter.



**Bimbo's 365 Club**, 1025 Columbus Ave., cap. 685; swank nightclub that's often the first choice of trendy/Britpop/"experimental" touring groups.

**Bottom Of The Hill**, 1233 17th St., cap. 300; popular neighborhood space hosts local bands, cult-sized touring acts. Site of early gigs by Oasis and Alanis Morissette, among others.

**Elbo Room**, 647 Valencia St., cap. 225; World and urban beats. DJs and live acts.

**The Fillmore**, 1805 Geary Blvd., cap. 1,250; venerable Bill Graham venue reopened in 1994 after undergoing seismic retrofitting.

**Great American Music Hall**, 859 O'Farrell St., cap. 500; eclectic bookings run from straight-up to avant-garde, in a plushly appointed Barbary Coast-era nightclub setting.

**Justice League**, 628 Divisadero St., cap. 450; Brand-new hip-hop spot on site of the old Kennel Club. Broad early bookings include world beat, jazz, even experimental theater.

**Maritime Hall**, 450 Harrison St., cap. 1,800; Converted art-deco theater run by independents is challenging Bill Graham Presents' stranglehold on the local concert scene. Lots of reggae, hip-hop, country and psychedelia.

**924 Gilman**, 924 Gilman St., Berkeley, cap. 500; Infamous punk proving ground for bands like Green Day and Operation Ivy.

**Paradise Lounge/Transmission Theater**, 308/314 11th St., cap. 550/550; These two adjacent clubs anchor the 11th Street corridor, one of the city's most bustling weekend destinations.

**Purple Onion**, 140 Columbus Ave., cap. 100; Legendary North Beach hole-in-the-wall is a haven for punk-surf-trash bands and kids on scooters.

**Slim's**, 333 11th St., cap. 470; Owned by Boz Scaggs, this warehouse-style venue hosts a wide variety of acts with a focus on modern rock.

**Sweetwater**, 153 Throckmorton St., Mill Valley, cap. 90; Well-established hideaway featuring top-notch talent.

**Warfield**, 982 Market St., cap. 2,250; Another Bill Graham Presents venue—Patti Smith, David Bowie, etc. Nightclub setting at ground level, balcony above.

**Yoshi's**, 510 Embarcadero West, Oakland, cap. 310; The area's premier jazz venue, newly renovated.



**The Tower, Sam Goody, Warehouse and Virgin Megastore** chains all have locations in the city.

**Amoeba Music**, 1855 Haight St. and 2455 Telegraph Ave., Berkeley. The largest independent record store in the country just opened a second store, in a former bowling alley on Haight Street.

**Aquarius**, 1055 Valencia St. Small, discriminating shop for the intelligentsia, specializing in obscure indie product.

**Groove Merchant**, 687 Haight St. Hot wax haven (no CDs!). With a DJ clientele, the emphasis is on soul and funky jazz.

**Grooves—Vinyl Attractions**, 1797 Market St. Great stock of hard-to-find vinyl. Good source for

## BLACKALICIOUS

The experimental hip-hop collective Solesides was established a few years ago on the unlikely birthing



ground of the University of California at Davis. Now located in the East Bay, the independent label claims a catalog that includes the rhymes'n'beats duo Latyrx and early material by acclaimed instrumental DJ Shadow.

With a new album scheduled for early spring, Blackalicious is Solesides' latest pick to click. Chop-shop producer Chief XCel (Xavier Mosley) and rapper Gift Of Gab (Timothy Parker) have already begun generating a groundswell of support for their latest project. "It's music that everyone can get into," XCel says. "It's music formed from the foundations of hip-hop, but, at the same time, it's universal. Anybody can relate to it—no matter what your degree of hip-hop education." Now in staggering demand, critical darling Shadow still found time to lend production help to two tracks on the Blackalicious record. And Solesides labelmates Latyrx—rappers Lateef and Lyrics Born—drop by for guest appearances on a handful of tracks as well. "There are gonna be quite a few singles," says XCel. "It's definitely a radio-accessible record, even though we don't make records with that in mind."



## WALLY BRILL

Though he's worked as a house producer for the pioneering punk labels Stiff and IRS, Wally Brill's new musical endeavor has more in common with

new age than new wave. "The Covenant" is the artist's first record for Island imprint Six Degrees, and it's safe to say there's nothing quite like it in the record stores.

Introduced to the operatic recordings of early-20th-century cantors by his girlfriend's father, Brill took the ghostly voices he heard on those old 78s and set them to tribal and trip-hop beats. "Aside from klezmer," he says, "I'd never heard of this other Jewish music." "The Covenant" is the first in Brill's proposed series of modern audio collages invoking ancient faiths. Working with veterans of local Bay Area groups like Voice Farm and American Music Club,

## Five SF Acts To Follow

BY JAMES SULLIVAN

Brill crosses a vast expanse of pop forms, from nimble Jamaican dub ("Rubadubatavo") to surging, electric-guitar-driven dance groove ("Rtzeh [We Pray]"). "We're on the hunt for cantors who grew up in a rock mode," Brill says. "We want to tour some of this music, and we need people who understand the stage-rock paradigm."

## CREEPER LAGOON

This band's offbeat name is currently on the tips of a whole lot of tongues. A fast-and-furious courtship recently resulted in an unusual arrangement by which the group will release its debut album on the Dust Brothers' Nickel Bag Records in late February. Following that, this tuneful



slack-rock quartet becomes the property of the Spielberg-Katzenberg-Geffen juggernaut Dreamworks.

First thing's first, says bandleader Sharky Laguana, a transplanted Ohioan (as is his songwriting partner Ian Sefchick). "We've spent two years making this Nickel Bag record. We've put our heart and soul into it." The guys in Creeper are still astounded by the fact that they were courted by the Dust Brothers—one of the hottest properties in Hollywood after their production work on Beck's "Odelay." "They normally cost like \$100,000 a song," says Laguana. "Obviously, we don't have that kind of money lying around." Actually, they don't even have a fraction of that—yet. "I borrowed money from my girlfriend to make the last record," laughs Laguana. "We had to struggle to come up with three grand to make it."

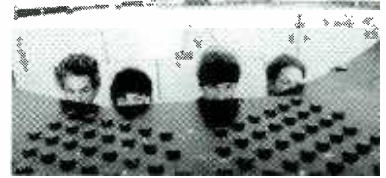
With sales of Creeper's recent EP reaching 2,000 copies, Laguana jokes about his modest expectations for the record. "I'm hoping we can sell 5,000 records. So we're looking to double our sales by having big millionaire producers involved!" Mounting curiosity about the band's powerful associates is a bit frustrating, he admits. "The whole business thing doesn't really add up to anything. In the end, all anybody cares about is whether the music's any good."

## MUMBLIN JIM

Look for this band's early-spring Island Records debut to make a splash. Named for Jack Nicholson's fictive band in the 1968 hippie exploitation flick "Psych-Out," Mumbly Jim mixes classic garage-band abandon with a stylish, soulful, '70s-inspired groove. Led by guitarist Steve Fallis and Farfisa/Fender

Rhodes keyboardist Josh Rifkin, the group's debut is produced in part by Dan "The Automator" Nakamura (Cornershop, Dr. Octagon).

"The record is coming along beautifully," says Rifkin. What the Automator has done, Rifkin says, is help



the group "merge beats and loops with a rock 'n' roll band." "Maybe half the songs will have his signature; the other half are just the band playing in a room, with no production. I like that blend." Hoping to make their pop dreams come true, three members of Mumbly Jim relocated together from Toronto to San Francisco a few years ago. Despite its robust music scene, their adopted hometown is a tough place to catch a break, Rifkin admits. "I think it's a trade-off. If you come out of Boulder or Chapel Hill, you can be a big fish fast." But paying your dues in front of San Francisco's notoriously critical audiences has plenty of long-term benefits. "It's like swinging with a batting donut on," Rifkin laughs. "That's my metaphor."

## SUNFUR

Sunfur bears resemblance to the bands of San Francisco's psychedelic heyday. Combining an acid-rock wallop—the group's chief songwriter is its drummer—with a spiritually yearning jam-band philosophy, Sunfur has been attracting plenty of interest from majors and indies alike.

"We'd really enjoy a grassroots approach—building an audience, and getting the culture together," says lead vocalist "Luna." ("When you think about it, names aren't really anything," muses this longhaired traveler.) Formed as the musical collaboration of childhood friends Lu



(drummer) and Emil (guitarist), Sunfur has grown into a five-piece, carrying on the great San Francisco tradition of open-ended, trance-inducing rock.

"It's an emotional thing for all of us," Luna says. "It takes us places we really want to go." While the band has released two recordings on its own Ritual Records, it continues to entertain the advances of intrigued A&R folks. Says Luna, "We're taking the steps as they come. When everything feels right, with whoever, we'll do it." ■

Continued on page 74





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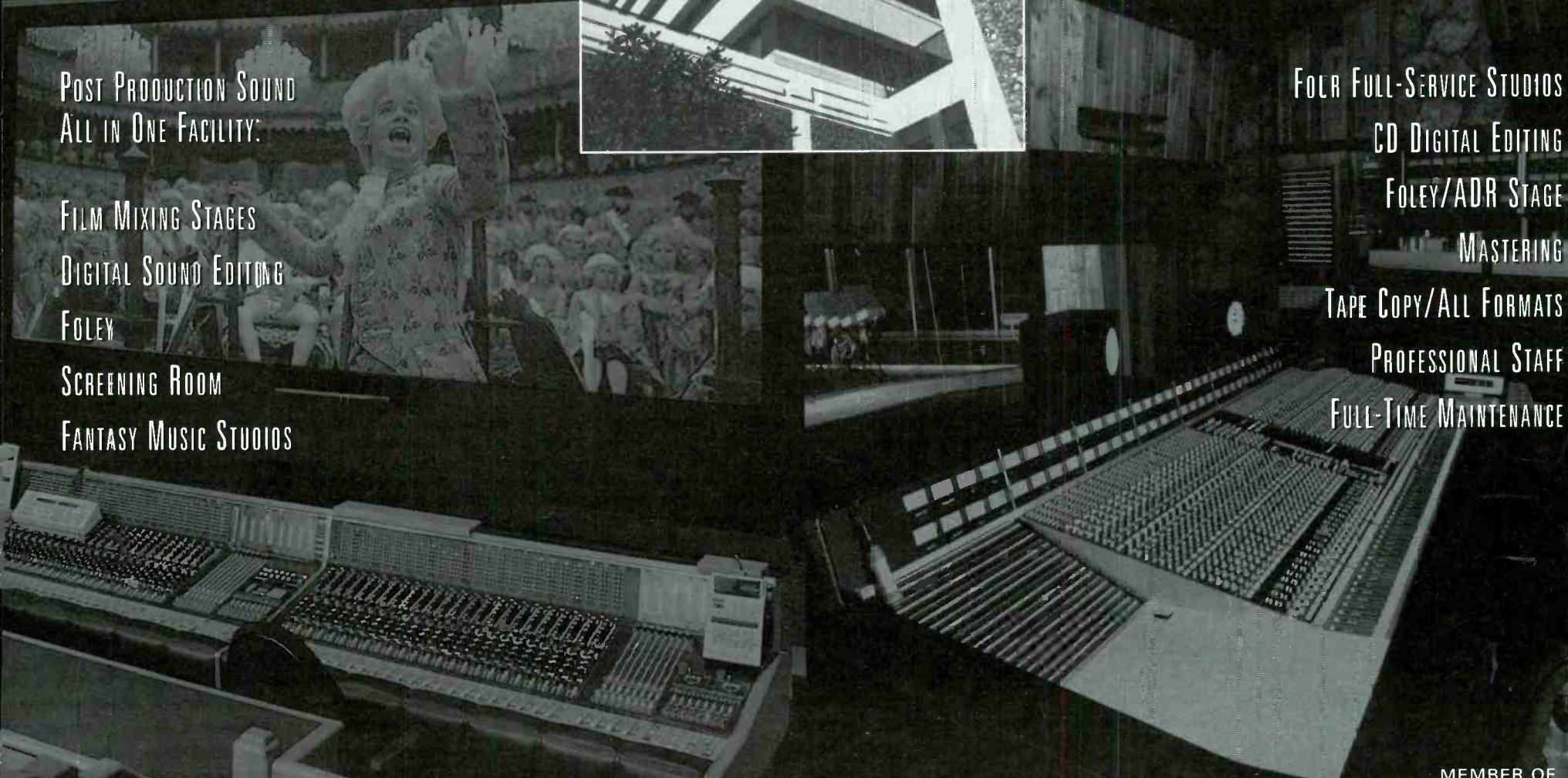
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# SAN FRANCISCO

## VITAL STATISTICS

Continued from page 72

vintage S.F. bands and soundtracks.

**Jack's Record Cellar**, 254 Scott St. Since 1951, a neighborhood haven for old soul, R&B and jazz. Jukebox singles, too.

**Medium Rare**, 2310 Market St. Kitschy, comprehensive collection of lounge, show tunes and vocalists. Lots of vinyl.

**Mod Lang**, 2136 University Ave., Berkeley. All things British.

**Rasputin Music**, 2403 Telegraph Ave., Berkeley. Huge space with new and used CDs and a basement full of vinyl. One of the best reggae selections anywhere.

**Streetlight**, 2350 Market St. and 3979 24th St. Something for everyone. Lots of DJ product at the Market Street store.

**Village Music**, 9 E. Blithedale Ave., Mill Valley. World-class vinyl selection, all genres. A favorite of visiting musicians.



**BAM**, free bi-weekly, owned by the BAM Network, circ. 120,000. Statewide California music magazine established 20 years ago as the "Bay Area Music" magazine.

**San Francisco Bay Guardian**, free weekly (one of the country's first), owned by Bruce B. Brugmann, circ. 153,000. Lots of music coverage written by a variety of contributors.

**San Francisco Chronicle**, major daily owned by Chronicle Publishing, circ. 490,000. Staff writers: Joel Selvin, James Sullivan. Sunday

"Pink Section" features show previews, CD reviews and extensive listings.

**San Francisco Examiner**, major daily owned by the Hearst Corporation, circ. 113,000. Live previews/reviews.

**SF Weekly**, free weekly, owned by New Times Inc., circ. 120,000. Features, record reviews and columnists.



**Brilliant**, 444 Natoma St. Clients have included Jewel, Spain, American Music Club.

**Coast**, 665 Harrison St. Relocated studio has hosted recent sessions with Chris

Isaak, Tower Of Power. Past clients have included Faith No More, Paul Westerberg, lots of

Concord Jazz records.

**Different Fur**, 3470 19th St. Eclectic client list, from Phil Collins to George Winston to Bobby Brown. **Fantasy**, 2600 10th St., Berkeley. One of the area's largest, oldest facilities. Affiliated with Fantasy Records.

**Hyde Street**, 245 Hyde St. Formerly Wally Heider's, unofficial home of the San Francisco Sound: Grateful Dead, Creedence Clearwater, Jefferson Airplane. Recent clients include Joe Satriani, Chris Isaak, Green Day.

**The Plant**, 2200 Bridgeway St., Sausalito. Legendary site is celebrating its 25th anniversary. Recent clients: Metallica, Dave Matthews Band. Major projects have included Stevie Wonder's "Songs In The Key Of Life," Fleetwood Mac's "Rumours."

**The Site**, Nicasio. Hush-hush studio in Marin County has hosted heavyweights from Pearl Jam to Keith Richards.

**Skywalker Sound**, P.O. Box 3000, San Rafael. Director George Lucas' compound has a scoring stage that's been used by Boz Scaggs and the Kronos Quartet, among others.

**Toast**, 1340 Mission St. Renovated from old Coast Studio. Alternative rock. Recent clients: Third Eye Blind, Black Lab, Box Set. R.E.M. scheduled for spring.



The Bay Area's airwaves offer a smorgasbord of sound—virtually every market is served.

For rock'n'roll, the heavy hitters are the modern-rock trend-setter **Live105 (KITS**

**FM 105.3)** and the "gray pony-tail" roots-and-classic rock station **KFOG (FM 104.5 and 97.7)**.

Urban beats are dominated by two rap-and-new-jack powerhouses, **KMEL (FM 106.1)** and "**Wild**" **KYLD (FM 94.9)**.

The venerable oldies station is **KFRC (FM 99.7)**. Another hoary set of call letters, **KSAN**—once the groundbreaking home of the progressive "album-oriented-rock" format—was recently resuscitated as a straight-ahead classic-rock station at a new frequency (**FM 107.7**) after a short stint as a country station.

**KYCY (FM 93.3)**—"Young Country"—has that genre pretty much covered, while **KNEW (AM 910)** provides a more tradition-based alternative.

One of the local airwaves' newest attractions is "**Alice**," **KLLC (FM 97.3)**, a two-year-old station primarily targeting women, with current female artists, pop hits by sensitive guys and the occasional new-wave flashback.

The Bay Area is also blessed with a wealth of non-commercial radio alternatives, chief among them are the nationally recognized college stations **KUSF (FM 90.3)**, **University of San Francisco** and **KALX (FM 90.7)**, **University of California at Berkeley**. Finally, the community-oriented **KPOO (FM 89.5)** offers a nice mix of jazz, soul, rap and ethnic music. ■

## WEALTH OF TALENT

Continued from page 71

In recent years, the 15-year-old San Francisco Jazz Festival—one of the country's best-attended affairs of the sort—has devoted extra attention to the burgeoning local scene, often considered the country's second most fecund, after New York. On any given weekend, clubgoers might have a number of genre-smashing local combos to choose from, including the loosely organized "tribute" band Mingus Amungus, the "cowboy jazz" of virtuoso guitarist Jim Campilongo and the twisted avant-garde improvisation of the Oranj Symphonette, improbably based on the works of schlockmeister Henry Mancini and featuring a crackerjack quartet of musicians that includes guitarist Joe Gore (PJ Harvey, Tom Waits), cellist Matt Brubeck (yes, he's Dave's son) and horn player Ralph Carney (another Waits sideman).

The Bay Area is also home to a number of new age and ambient record labels. Specializing in spiritual music with pop tendencies, the Island subsidiary Six Degrees is located here. In January, Sumer-tone Records will release "Fiesta Amazonica," the long-awaited Merl Saunders follow-up to "Blues From The Rainforest," the veteran B-3 organist's impressionistic collaboration with the Grateful Dead's Jerry Garcia.

With a catalog including records by didgeridoo master Stephen Kent and the aptly dubbed "tribal atmospherics" of Trance Mission, City Of Tribes is highly regarded in both world music and new age circles. Co-founder and musician Patti Clemens prefers to call it "deep listening" music, a description that fits right in with the Bay Area's longstanding affinity with serenity-seeking music.

## BREAKING THROUGH

With all these diversions, it remains relatively easy to toss a band together and line up gigs. It's another story, however, to "graduate" to headlining status or to become a high-profile opening act for the touring heavyweights booked locally by Bill Graham Presents.

Bill Crandall, editor of the 20-year-old California music magazine *BAM*, says that the glut of local talent is a boon to audiences but frequently a bane to musicians.

"There are so many places to play that it tends to be a very disjointed scene," he says.

In San Francisco, Crandall notes, bands that make it to the top of the local heap but fail to find a substantial audience away from home tend to get disillusioned quickly, often breaking up soon after making an unsuccessful push for national recognition. Recent examples of this unfortunate phenomenon include Jawbreaker and Heavy Into Jeff.

And there are always a dozen acts waiting to rush into the breach. "There's always a great band that I haven't seen yet," says Crandall, "and I go out a fair amount. I don't think that would happen much to a journalist in Omaha." ■

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Music Industries Take Issue With Government

### Report Criticizes Japanese Price System

■ BY STEVE McCLURE

TOKYO—The Japanese record industry is describing as “regrettable” a government report critical of the country’s controversial resale price maintenance system, the system that enables producers of copy-

right-related goods to set retail prices.

“We cannot see any special reason for keeping the current resale price maintenance system intact,” the deregulation subcommittee of the government’s administrative reform council said in a report released Dec. 8.

“Appropriate action should be taken swiftly after thorough discussion seeking public consensus.”

The reform council is scheduled to present a final report to Prime Minister Ryutaro Hashimoto Dec. 18.

“It is regrettable that the report

concluded that there is not enough reason for keeping the system intact,” the Recording Industry Assn. of Japan (RIAJ) says in a statement, noting that the subcommittee stopped short of recommending its outright abolition.

“We are determined to make further efforts to appeal for the need to preserve the system,” the RIAJ says.

The system (known as *saihan* in Japanese) enables Japanese labels to set the retail prices of domestically pressed product, including non-import foreign repertoire, for two years from the release date.

Officially, Japanese record companies, publishers, and retailers support *saihan*, saying that it nurtures music culture by making it economical for labels to release minority-interest titles as well as million-sellers. Privately, however, many in the industry say the current trend toward deregulation means the writing is on the wall as far as *saihan* is concerned.

### Oz Parallel-Import Relaxation Blocked

■ BY CHRISTIE ELIEZER

SYDNEY—The music industry here has stepped up its campaigning after winning a temporary reprieve from the federal government’s plans to relax parallel import restrictions.

The Copyright Amendment Bill No. 2 passed through the House of Representatives Dec. 2 but failed to get Senate approval when it was presented there Dec. 4. The rebuff was a setback to Sen. Richard Alston, minister for the arts and communications, who claims widening the source of product from the multinational companies would reduce the price of CD prices here—by three Australian dollars immediately and at least six Australian dollars in the long run (Billboard, Nov. 1 and Oct. 16). The full price of a CD in Australia is \$31 Australian (nearly \$22).

The major opposition party, the Labour Party, has steadfastly refused to give its support, agreeing

with the music industry that changing the copyright act would destroy the independent sector and make the industry vulnerably to piracy. The industry has argued that dropping the 22% sales tax on records, which raises \$120 million Australian (\$79 million) annually, would have the desired effect.

The other two opposition parties, the Democrats and the Greens, have had no firm policy on the issue. But at the last minute, they both voted against the bill. The Democrats’ consumer affairs spokeswoman, Sen. Natasha Stott-Despoja, says that recent devaluation of the Australian dollar against the U.S. dollar (the value of one Australian dollar fell from 75 U.S. cents to 66 cents) made imports more expensive than six months ago, making nonsense of talk about lowering prices. The Greens’ leader, Bob Brown, asked for further research on possible repercussions.

The bill has been sent for investigation to the Senate Legal and Constitutional Committee, under chairman Eric Abetz. The music industry gets the chance to put its case to the Senate when hearings are held in early February. The committee has to complete its report by March 23.

“This will be an opportunity to air our case,” says Jeremy Fabinyi, CEO of the Australasian Music Publishers Assn. Ltd. “We are hopeful that we can convince those senators who hold the balance of power to stand by Australian composers, publishers, artists, and record companies.”

## Mega Returns To Centralized Structure

### Indie Closes Affiliates, Restrengthens Danish Office

■ BY KAI R. LOFTHUS

OSLO—Indie-labels group Mega Scandinavia has abandoned plans to develop fully fledged record companies in the Nordic territories and could once again end up as a label within a larger group, thereby returning to the same type of arrangement it had with EMI throughout the '80s.

On Dec. 1, Mega centralized its A&R activities in its headquarters in Copenhagen and closed its A&R operations in Oslo and Stockholm, though its representative offices in those cities remain open. The restructure has been followed by instant resignations from the managing director at the Norwegian affiliate; a termination of the distribution deal with Warner Music in Norway, Sweden, and Finland as of Jan. 1; and continued joint-venture negotiations with the Dutch-based Arcade Music Group.

Additionally, Mega has become the licensee for Arcade repertoire in Denmark, where Arcade does not have an office. Material released under this arrangement will be distributed by GDC.

Mega Scandinavia senior VP Cai Leitner says that a deal with Arcade could be finalized before the end of the year. Arcade would be Mega’s third distributor in two years, following deals with Sony and Warner (EMI and Warner in Finland).

Leitner says that a joint-venture deal with Arcade would allow Mega

to focus on its creativity: “[Our intentions are] to concentrate solely on A&R, while leaving sales and distribution to another company.” He says he cannot confirm whether promotion and marketing duties also will be handled by a joint-venture partner.

Billboard has learned through sources independent from Mega that the label was close to combining its operations with Virgin Records in Scandinavia last year.

Mega and Virgin executives were involved in talks for five months in 1996. The two sides were about to sign a deal that would have made Terje Engen, currently head of Mega in Norway, managing director of Virgin Records Norway, effective as of Oct. 1 last year, but the negotiations failed for undisclosed reasons.

Continues Leitner, “For the past few years, Mega has traditionally been the company that has had the greatest international success with acts like Stella Getz, Yaki-Da, Ace Of Base, and Leila K.

“International exploitation of local acts has been our core business and given us the best results, and we have chosen to concentrate further on that. We’re just focusing on A&R in a different manner.” He denies that there is displeasure with the artists signed outside Denmark.

Engen says he was not notified about the changes until he read the company statement Nov. 29. He announced Dec. 1 that he intends to

leave the company when his contract expires Dec. 31, 1998, unless an agreement can be reached between him and Mega Scandinavia president Kjeld Wennick in regards to taking care of the current artist roster in Norway.

The managing director in Sweden  
(Continued on next page)



**Bonn Accord.** German record industry executives and prominent artists are pictured with the country’s president, Roman Herzog, after the music industry’s first meeting with the German head of state Nov. 26 in Bonn (Billboard, Dec. 13). Pictured, from left, are BMG artist Peter Maffay; Wolf-D. Gramatke, president of PolyGram Germany and chairman of the German national group of the International Federation of the Phonographic Industry; Herzog; Gerd Gebhardt, president of Warner Music Central Europe and chairman of the German Phonographic Academy; Polydor artist Nena; BMG artist Jazzy; and Thomas M. Stein, president of BMG in the German-speaking territories and chairman of industry body BPW.

## FNAC Signals Int’l Expansion Via Paris Store

■ BY REMI BOUTON

PARIS—The opening of a new flagship store on the Champs-Élysées here marks the kickoff of an ambitious international expansion plan for leading French retail chain FNAC, which plans to be present in Eastern Europe, Asia, and Latin America within the next 12 to 18 months.

The expansion strategy for the chain, which accounts for 25% of record sales in France, was unveiled

by the chain’s chief executive, Francois-Henri Pinault, Dec. 3, the day the new Champs-Élysées store opened, 100

meters away from the Virgin Megastore, which has been trading there since 1988.

This FNAC store is the 50th in a chain that achieved a record revenue of 12 billion francs (\$2.4 billion) in 1996. FNAC, owned by retail conglomerate Pinault-Printemps-La Redoute—a company controlled by Francois-Henri’s father, Francois Pinault—is the leading retailer in France of cultural goods (books, records, video, multimedia) and TV, electronics, photography, and stereo equipment.

Francois-Henri Pinault says the store required a 40 million franc (\$8 million) investment and “allows FNAC to be at last present on the most famous avenue in the world.”

The opening of the store “marks the kickoff of our new international development policy,” adds Pinault.

So far, the chain has eight stores outside France—five in Belgium and three in Spain, accounting for 10% of revenue. Pinault says he aims to boost international operations to 25% of sales within five years, adding, “it means that, taking into account our local development, we have to multiply threefold our international business.”

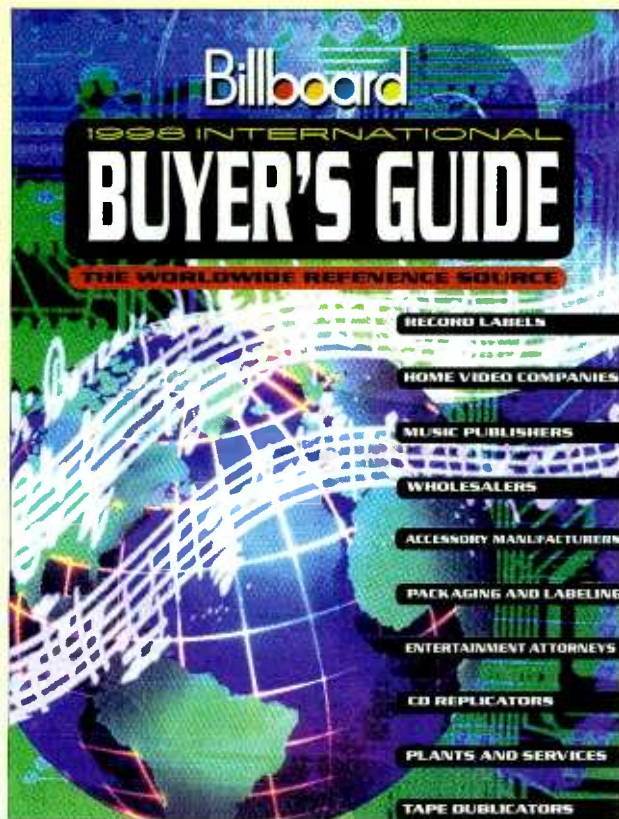
FNAC’s most adventurous foray outside France so far was its store in Berlin, which operated from December 1991 to the end of 1994 just off the Kurfurstendamm in an area where the presence of Virgin Retail and WOM stores made for a cutthroat environment.

One senior observer of the global retailing sector says that such competition might be the stumbling block to FNAC’s new round of expansion. “FNAC has done well in France because, apart from Virgin, who have given them a good run for their money, they haven’t really had

(Continued on page 77)



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## International

# PRS Gets Fivefold Increase From BSKyB Tribunal Orders Broadcaster To Up Ante For Music

■ BY JEFF CLARK-MEADS

LONDON—U.K. authors' body the Performing Right Society (PRS) has secured a fivefold increase in its royalty payments from TV channel British Sky Broadcasting (BSkyB) despite failing to convince a Copyright Tribunal of its arguments.

The tribunal ruling, delivered Dec. 10, says that PRS payments should rise to 3 million pounds (\$4.8 million) for 1997. However, chairman Christopher Floyd rejected PRS' case that all payments should be based on a percentage of BSKyB's revenue. PRS had claimed that, on a scale of European comparisons, a 3% rate would have been just; this would have resulted in a tenfold increase in current royalty payments to approximately 6 million pounds (\$9.6 million) a year.

Asked whether the fivefold increase means PRS has won, chief executive John Hutchinson comments, "I'm not sure that the tribunal is set so that anybody can ever say they won. It is rare that the tribunal will come out totally on the side of what anyone asked for."

He adds, though, "It is satisfactory in that we have got a significantly increased payout. But, in terms of

what we can get for our members, we are never satisfied. We always want more."

The royalty dispute between PRS and the satellite-and-cable broadcaster is rooted in BSKyB's near collapse five years ago. At that time, mindful of the station's precarious financial position, PRS implemented an emergency tariff of around 600,000 pounds (\$960,000) per year.

*'I'm not sure the tribunal is set so anybody can say they won'*

BSkyB has remained on that scale ever since despite its increasing financial health and huge increase in channels.

PRS wanted to move from this to a percentage of revenue; BSKyB argued for a lower range of payments based on viewing figures. The two sides presented their case to the tribunal during a 12-day hearing in November (Billboard, Dec. 6).

Floyd has now ruled that the new

system for payments will have two elements:

- a fee of 1.5 million pounds (\$2.4 million) adjustable in future years based on inflation and increase in viewing figures; and

- a fee of 1.25 million pounds (\$2 million) to be adjusted by 10,000 pounds (\$16,000) per channel that BSKyB introduces or closes, and rising to take account of inflation.

The fees Floyd quotes are relevant to 1995 and have been raised to a total of 3 million pounds (\$4.8 million) for 1997.

Floyd's ruling is an interim one and leaves PRS and BSKyB to agree on terminology and methods of calculation. Floyd will monitor their progress in this area and will impose a ruling if the two sides cannot agree.

In making his decision on the new payment method, Floyd declined to take into account PRS' argument that a 3% share of revenue would have been fair in terms of a comparison with elsewhere in Europe. He went further in saying that his ruling on BSKyB would not be regarded as relevant in PRS' negotiations with the main terrestrial broadcasters, the BBC and Independent Television.

# Sony's Ricky Martin, Youssou N'Dour Chosen To Provide World Cup Music

*This story was prepared by Christian Lorenz, music business and talent editor for Music & Media.*

PARIS—Even before the whistle blows for the first match of next year's World Cup soccer tournament June 10 in France, one potential winner has already emerged.

Sony Music Europe is to provide both the international theme song for the event and the French anthem.

By the time the final World Cup



match finishes July 12, Ricky Martin's "The Cup Of Life," the official international song of the World Cup, and Youssou N'Dour and Axelle Red's "La Cour Des Grands," the official French anthem for France '98, will have been heard by what is projected to be the world's largest TV audience.

Both songs were performed during the draw ceremony Dec. 4 in Marseilles, France, which determined the pairings for the tournament's first-round matches. Prior to the event, radio across Europe was serviced with a 55-second edit of "La Cour" and 30 seconds of "The Cup" via ISDN for use in

their coverage of the draw.

Sony Music—in conjunction with world football organization FIFA—has also announced the release of an as-yet-untitled official World Cup album. The project's executive producer, Rick Blaskey, director of the Music & Media Partnership, reveals that 22 acts, which are "predominantly but not exclusively Sony-signed artists, are currently recording tracks especially commissioned for the occasion."

Blaskey was involved in the selection of music for the last World Cup, in 1994 in the U.S. He also served as executive producer on the comedians Baddiel and Skinner's collaboration with the Lightning Seeds, "Three Lions" (Epic), the official England team theme for the European Championships, held last year in England. Blaskey and Sony Music Europe senior VP of marketing Richard Ogden will make the final selections early next year for the official World Cup album. "The size and scale of the World Cup, its passions and intensity, is a hugely challenging concept for an artist to capture in music," admits Ogden.

N'Dour—best known in key international markets for "7 Seconds," his 1996 hit duet with Neneh Cherry—says, "It's a great honor for me to have my song chosen by the [French organizing committee] CFO. I'm a huge football fan, and I find the whole World Cup event hugely inspiring."

N'Dour's song will be available in French and English, while Martin's "The Cup" will be released in English and Spanish. N'Dour's song will be released first, with Martin's single and the album to follow, although no release dates had been set at press time.

The Music & Media Partnership is not connected with the Billboard Music Group publication Music & Media.

## MEGA

*(Continued from preceding page)*

den, Anna-Lena Ahlstrom, whom Engen hired as his successor in Sweden in 1996, handed in her resignation in August and will leave the company Feb. 1. Ahlstrom was unavailable for comment at press time.

Engen strongly disapproves of the sudden change in strategy, claiming that three-quarters of revenue is created by local artists and that the Copenhagen office "doesn't know anything about the Norwegian market." He predicts that there will be no local Mega affiliates in Oslo, Stockholm, or Helsinki in three months.

However, Engen says, he does not take the restructuring as personal criticism, adding that "there are no hard feelings or bad vibes."

Mega employs four people in Norway, five in Sweden, and one in Finland. The company has annual pan-Scandinavian revenue of 70-80 million Norwegian kroner (\$5.4 million-\$6.1 million).



# newsline...

**GERMAN RECORD SALES VOLUME** rose 3% in the first nine months of the year to a total of 184.9 million units, according to federal labels' body the BPW, which covers some 82% of the market. Growth has slowed during 1997, however, with sales in the first quarter up 4.1% year-on-year, and first-half sales 3.6% higher. At 128.7 million units, sales of CD albums were up 4.5% compared with the same period in 1996. Sales of Elton John's "Candle In The Wind 1997" buoyed singles volume, with a rise of 5.7% to 37 million units, reversing the 4.2% drop seen at the half-year point. Full-price CD album volume was up 6%. Meanwhile, the budget sector, with a rise of 16.3%, grew at the expense of midprice CDs, which saw a fall in volume of 4%. The BPW did not publish data on the value of record sales. **WOLFGANG SPAHR**

**CALVIN WONG** has been confirmed in his appointment as VP of marketing, Southeast Asia, at Warner Music Asia-Pacific in Hong Kong (Billboard, Nov. 15). Wong, who will report to Warner senior VP Brian Harris, assumes the post just three months after relocating to Hong Kong from his native Malaysia to become VP of marketing/A&R at EMI's local affiliate. He succeeds David Gilchrist, who is relocating to a new, to-be-announced Warner Music International position in his home country of Australia. **GEOFF BURPEE**

**WARNER MUSIC INTERNATIONAL (WMI)** has formed a new subsidiary, Warner Music Switzerland (Zurich), to market and promote the company's releases in the territory. It has also inked a distribution deal with local company Dispodrom, which ends Warner's long relationship with Zurich-based Musikvertrieb. WMI has named Chris Wepfer, formerly marketing director at Musikvertrieb, managing director of the new subsidiary, which will work alongside Warner's existing office in Montreux. Musikvertrieb recently announced plans to launch its own production arm and expand its roster of distributed indie labels. **MARK SOLOMONS**



**POLICE IN NAGOYA, IN CENTRAL JAPAN**, arrested Carl Edward Hunter, manager of Ray Charles, Dec. 5 on suspicion of marijuana possession. A Nagoya airport customs officer reportedly found 3.2 grams of marijuana in Hunter's shirt pocket. Hunter, 40, had flown in from Portland, Ore., in advance of Charles' Japanese tour, which was due to start Sunday (14) in Tokyo. **STEVE McCLURE**

**INIGO ZABALA**, currently managing director of Warner Music Spain, has been named managing director of the major's Mexican affiliate, effective Jan. 1. He succeeds Julio Saenz, who has left "to pursue other interests in the music business," according to the company. Former musician Zabala, who joined Warner Spain as A&R manager in 1988, will report to Warner Music Latin America president Andre Midani.



**HMV WILL OPEN ITS FIRST FRANKFURT** store next fall. The retailer has signed a lease on 15,000 square feet on the Zeil, the city center's prime shopping strip. The move marks the U.K.-based chain's first expansion on the European mainland since the opening of a similar-sized store in Oberhausen, near Dusseldorf, in September 1996. HMV, which has stores in the U.S., Japan,

Hong Kong, Singapore, and Australia, as well as the U.K. and Ireland, has been keen to re-enter the mainland since a short-lived foray into the French market at the start of the 1990s. **MARK SOLOMONS**

**EMI MUSIC'S GERMAN AFFILIATE EMI ELECTROLA** is reorganizing its operations. Although no official announcement has been made, it is understood that the move will consolidate four divisions—EMI Strategic Marketing, EMI Classics, EMI Label, and progressive imprint Spin—into just two: EMI and Electrola. According to sources close to the company, Electrola will handle catalog marketing, joint ventures, and compilations, while the EMI division is said to be firmly artist-oriented, with a focus on local A&R. Joint managing directors of the new EMI unit are former Spin managing director Peter Burtz and Marco Quirini, who previously held the post of managing director at the EMI Label division. Quirini is now responsible for marketing activities, while Burtz will handle all A&R affairs. Former EMI Classics managing director Roman Rybnikar becomes head of the Electrola division. The shake-up coincides with the appointment of Rüdiger Fleige as managing director of Cologne-based EMI Electrola. Former executive VP/commercial director Fleige is understood to be retaining his existing distribution and sales duties, as well as assuming some of the responsibility for the day-to-day running of the company. He will report to Helmut Fest, president/regional managing director of EMI Music G/S/A. Fest, who could not be reached for comment, is expected to devote more time to artist-related matters.

## Net Ordering System Unveiled BMG Asia Seeks Link With Retailers

■ BY GEOFF BURPEE

**HONG KONG**—BMG Music Asia demonstrated on Dec. 8 a new Internet-based sales-order-processing system that the company hopes will ultimately streamline distribution of its products to music retailers in the Hong Kong market.

The inauguration of the system occurred when the record company received its first electronic order from HMV. The chain has committed to placing all its orders electronically from now on. BMG hopes that talks with other major retailers in the market, specifically Tower Records and KPS Stores Ltd., will soon yield similar agreements in an effort to create an ordering system exclusive to each retailer.

"We've put ourselves in the position of the buyer," says BMG director of operations Swee Wong. "In Hong Kong, we hope Tower and KPS will use the system. HMV are quite committed."

At the moment, BMG's Wong says, the system will allow retailers to pre-order new-release product, which previously they could not do. There is also a status function, to determine a product's immediate availability.

While retailers acknowledged the fledgling system as a step in the right direction, the operation will require fine-tuning before it becomes a comprehensive solution for ordering BMG product. "At this point, we deliberately took the view that we want an order-processing function," says Wong. "Six months down the road, we can get feedback [from retailers] and ask what to improve on and then develop a second version."

Such improvements could include all catalog material (including CD covers scanned in) and music genres properly classified for easy accessibility.

While both Tower and KPS say they have been following the development of the system, HMV, the major retailer in the territory without its own internal computer-ordering system, is the most logical target among international brands.

Bob Kaufman, Tower's GM for Asian development, says he welcomes BMG's effort. While the sys-

tem is currently incompatible with Tower's regional in-store computer system, Kaufman says Tower is working with BMG to bridge the gap. "I don't think it's going to take a long time to work it out so we can send files directly," he says.

Tom Hudak, group CFO at KPS Stores, says that BMG has been talking with his staff and that he will be receiving an internal presentation on the system shortly. Of the system's impact on his company's relationship with BMG, Hudak says, "It would alleviate some of the scramble in sourcing product, certainly."

The system was developed by BMG at a cost of \$30,000, in conjunction with AT&T's Internet service provider (which also hosts the system) in Hong Kong. BMG says that orders for locally available product received by noon will be delivered the same day, and that all orders through BMG's international

ordering system (the Hong Kong project is linked to BMG's main warehouse in Gütersloh, Germany) will be filled in seven to 10 days.

The company aims to implement the system in five other markets within two months, including a Singapore launch during December. There will be rollouts in Malaysia and Taiwan in January and then Korea and Thailand a month later.

The company hopes the system will alleviate the unavailability of product that retailers claim has forced them to acquire BMG products from foreign markets—a practice banned in Hong Kong in June in the form of a new copyright law that carries stiff fines for parallel importation without consent of the copyright owner. Making product available is one side of the equation, says Wong. Building an extensive profile of the individual retailer requirements and marketing potential is another.

"There's lots of catalog which is not properly exploited yet," he says. "We look at this as an additional sales source; if an import takes off, we'll look at the system as a safety net. We will try to aim for tailor-made catalog."

the next three to five years."

Giraud adds that the chain will pursue its development in Spain and Belgium and will open in March its first store in Portugal. "We are also interested in Italy, but the U.K. and Germany are not our priorities, because these markets are already pretty well developed," he explains. Apart from southern Europe, FNAC is also eyeing Eastern Europe, where four cities are on the agenda: Warsaw; Prague; Moscow; and Budapest, Hungary.

"Europe will become our domestic market, but our international development will cover other continents," says Pinault; he identifies these new areas of

(Continued on page 80)

## FNAC SIGNALS INT'L EXPANSION

(Continued from page 75)

any international competition."

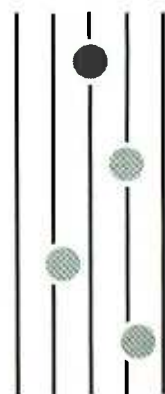
He adds, "FNAC have something which is very French. That's their strength, but it's also their weakness in that the concept and history is well known in France, but they now have to persuade consumers of what they do on a broader scale.

"It will also be difficult for them to defend so many product lines when they come up against specialists in music and books and everything else they do everywhere in the world."

Asked which countries the chain targets for new stores, Jean-Paul Giraud, FNAC's managing director, says, "We will establish in the countries where we think we can become the leader within

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# HITS OF THE WORLD



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JAPAN		(Dempa Publications Inc.) 12/15/97			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	NEW	WHITE SILENT NIGHT SHAZNA BMG	RYUICHI KAWAMURA LOVE VICTOR		
2	NEW	STAMINA BLACK BISCUITS BMG	YUMI MATSUOTOYA WAVE OF THE ZUVUYA TOSHIBA		
3	3	SAISARERU YORI AISHITA KINKI KIDS JHONNY'S ENTERTAINMENT	1	1	NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY
4	NEW	MY BABY GRAND ZARD B-GRAM	2	2	B'Z SURVIVE ROOMS RECORDS
5	2	SHIAWASE NA KETSUMATSU EIICHI OHTAKI SONY	3	3	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN
6	1	DREAMING I WAS DREAMING NAMIE AMURO AVEV TRAX	4	4	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY
7	5	WHITE LOVE SPEED TOY'S FACTORY	5	5	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
8	4	UNMEI NO HITO SPITZ POLYDOR	6	6	DREAMS COME TRUE SING OR DIE TOSHIBA/EMI
9	NEW	AU REVOIR MALICE MIZER COLUMBIA	7	7	GLAY REVIEW—BEST OF GLAY PLATINUM
10	11	1/3 NO JYUNJO NA JYONETSO SIAM SHADE SONY	8	8	MOON CHILD MY LITTLE RED BOOK AVEV TRAX
11	12	SAYONARA MAYO OKAMOTO TOKUMA JAPAN	9	9	MIHO KOMATSU NAZO? AMEMURA O-TOWN RECORD
12	7	WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS	10	10	MASAYUKI SUZUKI CARNIVAL EPIC SONY
13	15	PROMISE KOHMI HIROSE VICTOR	11	11	KAZUMASA ODA I'VE GOT SOMETHING TO TELL YOU FUN HOUSE
14	6	KIMI TO YURETEITAI SOPHIA TOY'S FACTORY	12	12	MASAYOSHI YAMAZAKI STEREO 2 POLYDOR
15	10	SYONEN KUROYUME TOSHIBA EMI	13	13	MOTOHARU SANO & THE HOBOKING BAND THE BARN EPIC SONY
16	8	WANDERIN' DESTINY GLOBE AVEV TRAX	14	14	RYOKO HIROSE ARIGATO! WEA JAPAN
17	18	SHAPES OF LOVE EVERY LITTLE THING AVEV TRAX	15	15	LOREN & MASH ARIANNE EVANGELION-VOX KING
18	13	SNOW AGAIN CHISATO MORITAKA ONE UP MUSIC	16	16	LE COUPLE ON THE SOFA PONY CANYON
19	9	I F-BLOOD PONY CANYON	17	17	BABYFACE BABYFACE MTV UNPLUGGED NYC 1997 SONY
20	16	NAMIDA NO TENSHI NI HOHOEMIWO YUKO HARA VICTOR	18	18	WOLFGANG PETRY ALLES ARIOLA
			19	19	RAMMSTEIN SEHNSUCHT MOTOR MUSIC
			20	20	RAMMSTEIN SEHNSUCHT MOTOR MUSIC

GERMANY		(Media Control) 12/09/97			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	BARBIE GIRL AQUA UNIVERSAL	1	3	EROS RAMAZZOTTI EROS ARIOLA
2	2	CHERISH PAPPA BEAR UNIVERSAL	2	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	4	SUNCHYME DARIO G WEA	3	1	METALLICA RE-LOAD MERCURY
4	3	RESCUE ME BELL BOOK & CANDLE ARIOLA	4	4	DIE SCHLUEPFER IRRE GALAKTISCH VOL. 6 EMI
5	14	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	5	5	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
6	6	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	6	13	ANDRE RIEU MEIN WEIHNACHTSTRAUM POLYDOR
7	7	DOWN LOW JOHNNY B ZYX RECORDINGS	7	6	ERA ERA MERCURY
8	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	8	NEW	BRYAN ADAMS UNPLUGGED POLYDOR
9	15	WENN DU DA BIST PUR INTERCORD	9	8	THE KELLY FAMILY GROWIN' UP KEL-LIFE/EMI
10	8	DU FEHLST MIR CAPPUCCINO MERCURY	10	9	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE
11	5	DAS MODELL RAMMSTEIN MOTOR MUSIC	11	7	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
12	NEW	TOO MUCH HEAVEN NANA EPIC	12	10	SPICE GIRLS SPICEWORLD VIRGIN
13	10	PRINCE IGOR RAPSODY FEATURING WARREN G & SISSEL MERCURY	13	11	JOE COCKER ACROSS FROM MIDNIGHT EMI
14	12	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	14	12	WOLFGANG PETRY NIE GENUG ARIOLA
15	16	MEINE KLEINE SCHWESTER SPEKTACOLAER ARIOLA	15	18	ANDRE RIEU STRAUSS & CO. POLYDOR
16	11	WESTBAM HARD TIMES RCA	16	17	TIC TAC TOE KLAPPE DIE 2TE RCA
17	17	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD	17	NEW	AARON CARTER AARON CARTER EDELPIECH
18	18	SUNSHINE JAY-Z FEATURING BABYFACE ARIOLA	18	20	ANDREA BOCELLI ROMANZA POLYDOR
19	20	RUMOURS AWESOME ARCADE	19	16	WOLFGANG PETRY ALLES ARIOLA
20	13	CRAZY LITTLE PARTY GIRL AARON CARTER EDEL	20	15	RAMMSTEIN SEHNSUCHT MOTOR MUSIC

U.K.		(Chart-Track) 12/08/97			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	6	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC WORLDWIDE	1	4	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE PRINCESS DIANA TRUST
2	1	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	2	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM
3	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	3	3	THE VERVE URBAN HYMNS HUT/VIRGIN
4	2	BARBIE GIRL AQUA UNIVERSAL	4	2	CELINE DION LET'S TALK ABOUT LOVE EPIC
5	4	BABY CAN I HOLD YOU BOYZONE POLYDOR	5	7	SPICE GIRLS SPICEWORLD VIRGIN
6	5	NEVER EVER ALL SAINTS LONDON	6	8	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
7	NEW	ANGELS ROBBIE WILLIAMS CHRYSALIS	7	6	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC
8	NEW	SLAM DUNK (DA FUNK) FIVE RCA	8	14	ALL SAINTS ALL SAINTS LONDON
9	7	TORN NATALIE IMBRUGLIA RCA	9	12	JOHN LENNON LENNON LEGEND PARLOPHONE
10	3	WIND BENEATH MY WINGS STEVEN HOUGHTON RCA	10	17	ETERNAL GREATEST HITS EMI
11	NEW	TOMORROW NEVER DIES SHERYL CROW A&M	11	9	HOT CHOCOLATE THEIR GREATEST HITS EMI
12	NEW	HIGH TIMES JAMIROQUAI SONY S2	12	20	VARIOUS ARTISTS THE BEST SIXTIES ALBUM ... EVER! III VIRGIN/EMI
13	10	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL WILDSTAR	13	5	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
14	8	LUCKY MAN THE VERVE HUT/VIRGIN	14	16	LIGHTNING SEEDS LIKE YOU DO ... BEST OF EPIC
15	14	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	15	18	BARBRA STREISAND HIGHER GROUND COLUMBIA
16	16	LET A BOY CRY GALA BIG LIFE	16	10	VARIOUS ARTISTS THE GREATEST HITS OF 1997 TELSTAR
17	NEW	FORGIVEN SPACE BROTHERS MANIFESTO	17	13	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND
18	9	IT'S OVER LOVE TODD TERRY MANIFESTO	18	15	TEXAS WHITE ON BLONDE MERCURY
19	NEW	JUST CRUISIN' WILL SMITH COLUMBIA	19	NEW	BRYAN ADAMS UNPLUGGED A&M
20	11	5,6,7,8, STEPS JIVE	20	NEW	VARIOUS ARTISTS THE BEST ROCK BALLADS ... EVER! VIRGIN/EMI

FRANCE		(SNEP/FOP/Tite-Live) 12/06/97			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM	1	1	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
2	2	BARBIE GIRL AQUA UNIVERSAL	2	2	EROS RAMAZZOTTI EROS DOD/BMG RICORDI
3	3	TE GARDER PRES DE MOI ALLIAGE & BOYZONE MERCURY/POLYGRAM	3	NEW	POOH THE BEST OF POOH CGO
4	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	4	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	5	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA	5	5	AQUA AQUARIUM UNIVERSAL
6	6	I WANNA BE THE ONLY ONE ETERNAL DLA/EMI	6	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
7	8	J'E T'AIME LARA FABIAN POLYDOR	7	4	SPICE GIRLS SPICEWORLD VIRGIN
8	7	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	8	NEW	ANTONELLO VENDITTI IL PAESE DELLE MERAVIGLIE BMG
9	NEW	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYGRAM	9	8	THE VERVE URBAN HYMNS VIRGIN
10	NEW	POETIC LOVE QU'IL EN SOIT AINSI SONY	10	6	METALLICA RE-LOAD MERCURY
11	9	TE EXTRAÑO, TE OLVIDO, TE AMO RICKY MARTIN TRISTAR/SONY	11	11	MIDGE URE BREATHE ARISTA/BMG
12	11	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL/SONY	12	20	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC
13	NEW	COME INTO MY LIFE GALA POLYGRAM	13	15	SHOLA AMA MUCH LOVE WEA
14	12	I WILL SURVIVE HERMES HOUSE BAND SCORPIO	14	9	STING & THE POLICE THE VERY BEST OF A&M
15	13	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	15	12	883 LA DURA LEGGE DEL GOL FRU/RTI
16	17	TOUT LARA FABIAN POLYDOR	16	10	FIORELLA MANNOIA BELLE SPERANZE COLUMBIA
17	14	N'OUBLIEZ JAMAIS JOE COCKER EMI	17	NEW	JANET JACKSON THE VELVET ROPE VIRGIN
18	15	POUR ETRE LIBRE 2 BE 3 EMI	18	14	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL
19	NEW	I WILL COME TO YOU HANSON MERCURY/POLYGRAM	19	13	FRANCESCO DE GREGORI LA VALIGIA DELL'ATTORRE COLUMBIA
20	NEW	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	20	RE	ELLIO E LE STORIE TESE DEL MEGLIO DEL NOSTRO MEGLIO BMG

CANADA		(SoundScan) 12/20/97			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	NEW	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER
2	3	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	2	1	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
3	2	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA	3	2	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM
4	4	I WILL COME TO YOU HANSON MERCURY	4	6	AQUA AQUARIUM UNIVERSAL
5	6	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	5	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
6	5	FEEL SO GOOD MASE ARISTA	6	3	GARTH BROOKS SEVENS EMI
7	9	ANGEL JOE POP ART	7	4	SHANIA TWAIN COME ON OVER MERCURY
8	7	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS.	8	7	SPICE GIRLS SPICEWORLD VIRGIN
9	13	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY ARISTA	9	8	CHUMBAWAMBA TUBTHUMPER UNIVERSAL
10	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA	10	13	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
11	10	POPHEART U2 ISLAND	11	9	BARBRA STREISAND HIGHER GROUND COLUMBIA/SONY
12	18	CHRISTMAS EP ENYA WEA UK	12	11	MASE HARLEM WORLD ARISTA
13	12	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA/SONY	13	10	METALLICA RE-LOAD ELEKTRA/VEG
14	11	LOVE GETS ME EVERY TIME SHANIA TWAIN MERCURY	14	14	HANSON MIDDLE OF NOWHERE MERCURY
15	NEW	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN MERCURY	15	15	SARAH MCLACHLAN SURFACING NETTWERK
16	14	THE MEMORY REMAINS METALLICA ELEKTRA/VEG	16	16	JEWEL PIECES OF YOU ATLANTIC
17	RE	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS ARISTA	17	19	VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY
18	19	INVISIBLE MAN 98 DEGREES MOTOWN	18	RE	HANSON SNOWED IN MERCURY
19	17	EVERYBODY BACKSTREET BOYS JIVE/ZOMBA	19	17	OUR LADY PEACE CLUMSY EPIC
20	RE	FREE ULTRA NATÉ STRICTLY RHYTHM	20	RE	PUFF DADDY & THE FAMILY NO WAY OUT ARISTA

NETHERLANDS		(Stichting Mega Top 100) 12/13/97			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	ALANE WES EPIC	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	2	2	PAUL DE LEEUW LIEF EPIC
3	2	NOBODY'S WIFE ANOUK DINO MUSIC	3	3	SPICE GIRLS SPICEWORLD VIRGIN
4	4	DOCTOR JONES AQUA UNIVERSAL	4	4	ANOUK TOGETHER ALONE DINO MUSIC
5	5	IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW EPIC	5	8	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/ROUGH TRADE
6	6	YOU MAKE ME WANNA ... USHER BMG	6	NEW	AQUA AQUARIUM UNIVERSAL
7	8	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL MERCURY	7	6	BARBRA STREISAND HIGHER GROUND COLUMBIA
8	7	BARBIE GIRL AQUA UNIVERSAL	8	5	METALLICA RE-LOAD MERCURY
9	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE	9	7	WES WELINGA EPIC
10	14	ALL CRIED OUT ALLURE EPIC	10	NEW	BZN PEARLS MERCURY
11	10	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	11	NEW	KINDEREN VOOR KINDEREN 18 COLUMBIA
12	12	I WILL COME TO YOU HANSON MERCURY	12	13	ETERNAL GREATEST HITS EMI
13	11	NEEM EEN ANDER IN DE MALING! OME HENK CNR	13	9	ERA ERA MERCURY
14	17	FOOLISH GAMES JEWEL WARNER MUSIC	14	10	FRANK BOEIJEN HET MOOISTE & HET BESTE BMG
15	13	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	15	14	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III BMG
16	19	I'LL BE THERE FOR YOU SOLID HARMONIE ZOMBA/ROUGH TRADE	16	NEW	JANTJE SMIT KERSTMIS MET JANTJE SMIT MERCURY
17	NEW	ANGEL OF MINE ETERNAL EMI	17	18	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER MUSIC
18	NEW	PERFECT DAY VARIOUS ARTISTS EMI	18	15	DE KAST NIETS TE VERLIEZEN CNR
19	NEW	LEVENSLANG 4 FUN BUNNY MUSIC	19	12	EROS RAMAZZOTTI EROS BMG
20	15	IN NIJE DEJ DE KAST CNR	20	NEW	ROB DE NIJS OVER LEVEN & DANSEN EMI

AUSTRALIA		(ARIA) 12/14/97			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	1	TUBTHUMPING CHUMBAWAMBA EMI	1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
2	6	I WILL COME TO YOU HANSON MERCURY/POLYGRAM	2	2	SPICE GIRLS SPICEWORLD VIRGIN
3	4	EVERYBODY BACKSTREET BOYS LIBERATION/SONY	3	NEW	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE COLUMBIA/SONY
4	3	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART FESTIVAL	4	5	HANSON MIDDLE OF NOWHERE MERCURY
5	5	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	5	4	JOHN FARNHAM ANTHOLOGY 1 GOTHAM CITY/BMG
6	2	BARBIE GIRL AQUA UNIVERSAL	6	3	HANSON SNOWED IN MERCURY/POLYGRAM
7	NEW	DOCTOR JONES AQUA UNIVERSAL	7	7	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER
8	7	COCO JAMBOO MR. PRESIDENT WEA/WARNER	8	10	JOHN MELLENCAMP THE BEST THAT I COULD DO MERCURY/POLYGRAM
9	8	PUSH MATCHBOX 20 ATLANTIC	9	6	SOUNDTRACK MY BEST FRIEND'S WEDDING COLUMBIA/SONY
10	9	EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTHAM CITY/BMG	10	8	METALLICA RE-LOAD VERTIGO/POLYGRAM
11	10	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	11	9	SOUNDTRACK THE FULL MONTY BMG
12	11	HOW DO I LIVE TRISHA YEARWOOD MCA/UMA	12	13	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER
13	16	AS LONG AS YOU LOVE ME BACKSTREET BOYS LIBERATION/SONY	13	11	JEWEL PIECES OF YOU ATLANTIC/WARNER
14	14	WALKIN' ON THE SUN SMASH MOUTH INTERSCOPE/UMA	14	12	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU ATLANTIC/WARNER
15	15	YOU SEXY THING T. SHIRT EASTWEST/WARNER	15	12	THE CORRS TALK ON CORNERS ATLANTIC/WARNER
16	12	TELL HIM BARBRA STREISAND & CELINE DION EPIC/SONY	16	14	MIDNIGHT OIL 20,000 WATT RSL—THE MIDNIGHT OIL COLLECTION COLUMBIA/SONY
17	13	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG	17	RE	AQUA AQUARIUM UNIVERSAL
18	18	TOGETHER AGAIN JANET JACKSON VIRGIN/EMI	18	20	SPICE GIRLS SPICEWORLD VIRGIN/EMI
19	20	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM	19	19	TINA ARENA IN DEEP COLUMBIA/SONY
20	17	FOOLISH GAMES JEWEL EASTWEST/WARNER	20	NEW	GARTH BROOKS SEVENS EMI

ITALY		(Musica e Dischi/FIMI) 12/08/97			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	2	COME INTO MY LIFE GALA DO IT YOURSELF/SELF	1	1	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
2	3	FREEDOM ROBERT MILES JT CO/DBX/LEVEL ONE	2	2	EROS RAMAZZOTTI EROS DOD/BMG RICORDI
3	8	TUBTHUMPING CHUMBAWAMBA EMI	3	NEW	POOH THE BEST OF POOH CGO
4	1	BARBIE GIRL AQUA UNIVERSAL	4	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	6	BREATHE MIDGE URE ARISTA/BMG RICORDI	5	5	AQUA AQUARIUM UNIVERSAL
6	7	STAY SASH! YOURSELF	6	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
7	4	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	7	4	SPICE GIRLS SPICEWORLD VIRGIN
8	5	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART MEDIASELF	8	NEW	ANTONELLO VENDITTI IL PAESE DELLE MERAVIGLIE BMG
9	9	VAMOS A LA DISCOTECA PARADISIO DO IT YOURSELF/SELF	9	8	THE VERVE URBAN HYMNS VIRGIN
10	11	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	10	6	METALLICA RE-LOAD MERCURY
11	13	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	11	11	MIDGE URE BREATHE ARISTA/BMG
12	10	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS TIME/SELF	12	20	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC
13	12	MEN IN BLACK WILL SMITH COLUMBIA	13	15	SHOLA AMA MUCH LOVE WEA
14	14	VAY PENSIERO ZUCCHERO POLYGRAM	14	9	STING & THE POLICE THE VERY BEST OF A&M
15	16	STAY WITH ME CHASE MOVIMENTO/A&D	15	12	883 LA DURA LEGGE DEL GOL FRU/RTI
16	17	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	16	10	FIORELLA MANNOIA BELLE SPERANZE COLUMBIA
17	NEW	DOCTOR JONES AQUA UNIVERSAL/ZAC	17	NEW	JANET JACKSON THE VELVET ROPE VIRGIN
18	20	I'M MISSING YOU FABRICA DANCE POOL/SONY MUSIC	18	14	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL
19	NEW	ALL I NEED MARIO PIU' SELF	19	13	FRANCESCO DE GREGORI LA VALIGIA DELL'ATTORRE COLUMBIA
20	18	SUNCHYME DARIO G VENUS	20	RE	ELLIO E LE STORIE TESE DEL MEGLIO DEL NOSTRO MEGLIO BMG

Hits Of The World is compiled at Billboard/London by Raül Cairo, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 4



# HITS OF THE WORLD

CONTINUED

EUROCHART			MUSIC & MEDIA			SPAIN			(AFYVE/ALEF MB) 12/03/97		
THIS WEEK	LAST WEEK	SINGLES	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 MER-CURY/POLYGRAM	1	1	CANDLE IN THE WIND 1997 ELTON JOHN MER-CURY/POLYGRAM	1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA
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	2	2	METALLICA RE-LOAD VERTIGO
3	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	3	3	THE MEMORY REMAINS METALLICA MERCURY/POLYGRAM	3	3	BEEN AROUND THE WORLD PUFF DADDY ARIOLA	3	3	SPICE GIRLS SPICEWORLD VIRGIN
4	5	SUNCHYME DARIO G ETERNAL/WEA	4	8	BEEN AROUND THE WORLD PUFF DADDY ARIOLA	4	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	4	4	EROS RAMAZZOTTI EROS ODD
5	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE	5	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	5	5	PLEASE U2 ISLAND/POLYGRAM	5	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
6	8	CHERISH PAPPA BEAR UNIVERSAL	6	7	TU NOMBRE NEK WARNER MUSIC	6	7	TU NOMBRE NEK WARNER MUSIC	6	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE
7	4	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	7	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN	7	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN	7	6	THE VERVE URBAN HYMNS HUT/VIRGIN
8	9	SAVOIR AIMER FLORENT PAGNY MERCURY	8	5	YOU'RE NOT ALONE OLIVE RCA	8	9	TOURNIQUET MARILYN MANSON UNIVERSAL	8	8	AQUA AQUARIUM UNIVERSAL
9	NEW	I WILL COME TO YOU HANSON MERCURY	9	NEW	TOURNIQUET MARILYN MANSON UNIVERSAL	9	9	TOURNIQUET MARILYN MANSON UNIVERSAL	9	9	ERA ERA MERCURY
10	7	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	10	9	TOURNIQUET MARILYN MANSON UNIVERSAL	10	RE	AQUA AQUARIUM UNIVERSAL MUSIC	10	NEW	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
4	2	METALLICA RE-LOAD VERTIGO	2	2	ALEJANDRO SANZ MAS WARNER	2	2	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN	2	2	METALLICA RE-LOAD VERTIGO
2	3	SPICE GIRLS SPICEWORLD VIRGIN	3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	3	3	SPICE GIRLS SPICEWORLD VIRGIN
3	4	EROS RAMAZZOTTI EROS ODD	4	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	4	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	4	4	EROS RAMAZZOTTI EROS ODD
5	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	5	6	MONICA NARANJO PALABRA DE MUJER EPIC	5	6	MONICA NARANJO PALABRA DE MUJER EPIC	5	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE
6	7	BACKSTREET BOYS BACKSTREET'S BACK JIVE	6	7	JARABE DE PALO LA FLACA VIRGIN	6	7	JARABE DE PALO LA FLACA VIRGIN	6	7	THE VERVE URBAN HYMNS HUT/VIRGIN
7	6	THE VERVE URBAN HYMNS HUT/VIRGIN	7	5	METALLICA RE-LOAD MERCURY	7	5	METALLICA RE-LOAD MERCURY	7	6	AQUA AQUARIUM UNIVERSAL
8	8	AQUA AQUARIUM UNIVERSAL	8	9	THE CORRS TALK ON CORNERS DRO	8	9	THE CORRS TALK ON CORNERS DRO	8	8	ERA ERA MERCURY
9	9	ERA ERA MERCURY	9	8	SPICE GIRLS SPICEWORLD VIRGIN	9	8	SPICE GIRLS SPICEWORLD VIRGIN	9	9	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
10	NEW	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	10	RE	AQUA AQUARIUM UNIVERSAL MUSIC	10	RE	AQUA AQUARIUM UNIVERSAL MUSIC	10	NEW	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR

MALAYSIA			(RIM) 12/09/97			PORTUGAL			(Portugal/AFP) 11/25/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	METALLICA RE-LOAD POLYGRAM	1	1	ANDREA BOCELLI ROMANZA POLYDOR	1	1	ANDREA BOCELLI ROMANZA POLYDOR	1	1	METALLICA RE-LOAD POLYGRAM
2	6	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	2	2	DANIELA MERCURY FEJAO COM ARROZ EPIC	2	2	DANIELA MERCURY FEJAO COM ARROZ EPIC	2	6	SITI NURHALIZA CINDAI SUWAH ENTERPRISE
3	3	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	3	NEW	METALLICA RE-LOAD MERCURY	3	NEW	METALLICA RE-LOAD MERCURY	3	3	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS
4	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	4	NEW	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	NEW	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	4	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC
5	4	SPICE GIRLS SPICEWORLD EMI	5	3	MADREDEUS O PARAISO EMI	5	3	MADREDEUS O PARAISO EMI	5	4	SPICE GIRLS SPICEWORLD EMI
6	10	KENNY G GREATEST HITS BMG	6	4	SPICE GIRLS SPICEWORLD VIRGIN	6	4	SPICE GIRLS SPICEWORLD VIRGIN	6	10	KENNY G GREATEST HITS BMG
7	NEW	VARIOUS ARTISTS BATTLE OF METAL HUI HYANG ENTERPRISES	7	5	PAULO GONZO QUASE TUDO COLUMBIA	7	5	PAULO GONZO QUASE TUDO COLUMBIA	7	NEW	VARIOUS ARTISTS BATTLE OF METAL HUI HYANG ENTERPRISES
8	NEW	AMY MASTURA PUTERI PONY CANYON	8	9	MARIA JOAO PIRES IMPROVISOS—SCHUBERT DGG	8	9	MARIA JOAO PIRES IMPROVISOS—SCHUBERT DGG	8	NEW	AMY MASTURA PUTERI PONY CANYON
9	7	VARIOUS ARTISTS NOW 3 EMI	9	6	KELLY FAMILY GROWING UP KEL-LIFE	9	6	KELLY FAMILY GROWING UP KEL-LIFE	9	7	VARIOUS ARTISTS NOW 3 EMI
10	NEW	U.K.'S CUMA AKU YANG HIDUP BMG MUSIC	10	10	SANTANA SUMMERDREAMS GLOBE/COLUMBIA	10	10	SANTANA SUMMERDREAMS GLOBE/COLUMBIA	10	NEW	U.K.'S CUMA AKU YANG HIDUP BMG MUSIC

SWEDEN			(GLF) 12/05/97			DENMARK			(IFPI/Nielsen Marketing Research) 12/04/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BURNIN' CUE POOL SOUNDS	1	1	CANDLE IN THE WIND 1997 ELTON JOHN POLY-GRAM	1	1	CANDLE IN THE WIND 1997 ELTON JOHN POLY-GRAM	1	1	THOMAS HELMIG ARENE GAR BMG
2	3	DOCTOR JONES AQUA UNIVERSAL	2	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE	2	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE	2	3	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADE-COMPAGNIET
3	4	SAVE TONIGHT EAGLE-EYE CHERRY SUPERSTUDIO	3	6	BARBIE GIRL AQUA UNIVERSAL	3	6	BARBIE GIRL AQUA UNIVERSAL	3	2	SPICE GIRLS SPICEWORLD VIRGIN
4	5	I WILL COME TO YOU HANSON MERCURY	4	2	SUNCHYME DARIO G WARNER	4	2	SUNCHYME DARIO G WARNER	4	4	EROS RAMAZZOTTI EROS BMG
5	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	5	4	STAY SASH! SCANDINAVIAN RECORDS	5	4	STAY SASH! SCANDINAVIAN RECORDS	5	6	D.A.D. SIMPATICO EMI MEDLEY
6	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	6	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	6	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	6	7	DAZE SUPER HEROES SONY/PLADECOMPAGNIET
7	NEW	JUST CRUISIN' WILL SMITH COLUMBIA	7	5	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS BMG	7	5	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS BMG	7	5	METALLICA RE-LOAD MERCURY
8	8	FIRE WATER BURN BLOODHOUND GANG GEFREN	8	7	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART SCANDINAVIAN RECORDS	8	7	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART SCANDINAVIAN RECORDS	8	9	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
9	NEW	AMENO ERA MERCURY	9	10	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	9	10	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	9	10	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/VIRGIN
10	7	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	10	NEW	CRAZY LITTLE PARTY GAME AARON CARTER EDEL-PITCH	10	NEW	CRAZY LITTLE PARTY GAME AARON CARTER EDEL-PITCH	10	8	SPICE GIRLS SPICEWORLD VIRGIN
1	6	AQUA AQUARIUM UNIVERSAL	1	1	ALBUMS	1	1	ALBUMS	1	6	AQUA AQUARIUM UNIVERSAL
2	3	ERA ERA MERCURY	2	3	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADE-COMPAGNIET	2	3	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADE-COMPAGNIET	2	3	ERA ERA MERCURY
3	1	METALLICA RE-LOAD MERCURY	3	2	SPICE GIRLS SPICEWORLD VIRGIN	3	2	SPICE GIRLS SPICEWORLD VIRGIN	3	1	METALLICA RE-LOAD MERCURY
4	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	4	4	EROS RAMAZZOTTI EROS BMG	4	4	EROS RAMAZZOTTI EROS BMG	4	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
5	NEW	NORDMAN HAR OCH NU SONET	5	6	D.A.D. SIMPATICO EMI MEDLEY	5	6	D.A.D. SIMPATICO EMI MEDLEY	5	NEW	NORDMAN HAR OCH NU SONET
6	7	MAGNUS UGGLA KARAOKE COLUMBIA	6	7	DAZE SUPER HEROES SONY/PLADECOMPAGNIET	6	7	DAZE SUPER HEROES SONY/PLADECOMPAGNIET	6	7	MAGNUS UGGLA KARAOKE COLUMBIA
7	2	KENT ISOLA RCA	7	5	METALLICA RE-LOAD MERCURY	7	5	METALLICA RE-LOAD MERCURY	7	2	KENT ISOLA RCA
8	5	PETER LEMARC NIO BROARS VAG MNW	8	9	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	8	9	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	8	5	PETER LEMARC NIO BROARS VAG MNW
9	NEW	PETER JOBACK PERSONLIGA VAL COLUMBIA	9	10	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/VIRGIN	9	10	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/VIRGIN	9	NEW	PETER JOBACK PERSONLIGA VAL COLUMBIA
10	8	SPICE GIRLS SPICEWORLD VIRGIN	10	NEW	JIM REEVES THE ULTIMATE COLLECTION BMG	10	NEW	JIM REEVES THE ULTIMATE COLLECTION BMG	10	8	SPICE GIRLS SPICEWORLD VIRGIN

NORWAY			(Verdens Gang Norway) 12/09/97			FINLAND			(Radiomafia/IFPI Finland) 12/07/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	PRINCE IGOR THE RAPSOODY FEATURING WARREN G & SISEL POLYGRAM	1	1	SMACK MY BITCH UP PRODIGY XL RECORDINGS/SMD MUSIKKI	1	1	SMACK MY BITCH UP PRODIGY XL RECORDINGS/SMD MUSIKKI	1	1	CELINE DION LET'S TALK ABOUT LOVE SONY
2	5	SUPERHERO DAZE SONY	2	5	I WILL COME TO YOU HANSON MERCURY/POLYGRAM	2	5	I WILL COME TO YOU HANSON MERCURY/POLYGRAM	2	3	SPICE GIRLS SPICEWORLD VIRGIN
3	2	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS BMG	3	3	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM	3	3	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM	3	5	SARAH BRIGHTMAN TIMELESS WARNER
4	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	4	4	POP-MUSIKKIA NELJA BARITONIA POKO	4	4	POP-MUSIKKIA NELJA BARITONIA POKO	4	4	BJORN EIDSVAG PA SVALI BMG
5	7	I WILL COME TO YOU HANSON POLYGRAM	5	9	TOMORROW NEVER DIES SHERYL CROW A&M/POLYGRAM	5	9	TOMORROW NEVER DIES SHERYL CROW A&M/POLYGRAM	5	9	ELTON JOHN THE BIG PICTURE MERCURY
6	NEW	ANGEL OF MINE ETERNAL EMI	6	NEW	DOCTOR JONES AQUA UNIVERSAL	6	NEW	DOCTOR JONES AQUA UNIVERSAL	6	NEW	METALLICA RE-LOAD POLYGRAM
7	3	STAY SASH! SCANDINAVIAN RECORDS	7	2	SUPERHERO DAZE DANCE POOL/SONY	7	2	SUPERHERO DAZE DANCE POOL/SONY	7	3	OLE EDVARD ANTONSEN READ MY LIPS BMG
8	6	TUBTHUMPING CHUMBAWAMBA EMI	8	6	LIKAA APULANTA LEVY	8	6	LIKAA APULANTA LEVY	8	6	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
9	9	TELL HIM BARBRA STREISAND & CELINE DION SONY	9	NEW	JAMES BOND THEME MOBY MUTES/SMD-MUSIKKI	9	NEW	JAMES BOND THEME MOBY MUTES/SMD-MUSIKKI	9	7	MORTEN ABEL SNOWBOY VIRGIN
10	NEW	CRAZY LITTLE PARTY GIRL AARON CARTER EDEL	10	10	KOSKETUS KLAMYDIA KRACLUND	10	10	KOSKETUS KLAMYDIA KRACLUND	10	10	ETERNAL THE BEST OF EMI
1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	3	SPICE GIRLS SPICEWORLD VIRGIN	2	2	METALLICA RE-LOAD VERTIGO/POLYGRAM	2	2	METALLICA RE-LOAD VERTIGO/POLYGRAM	2	3	SPICE GIRLS SPICEWORLD VIRGIN
3	5	SARAH BRIGHTMAN TIMELESS WARNER	3	4	SPICE GIRLS SPICEWORLD VIRGIN	3	4	SPICE GIRLS SPICEWORLD VIRGIN	3	5	SARAH BRIGHTMAN TIMELESS WARNER
4	4	BJORN EIDSVAG PA SVALI BMG	4	3	DAZE SUPERHEROES EPIC/SONY	4	3	DAZE SUPERHEROES EPIC/SONY	4	4	BJORN EIDSVAG PA SVALI BMG
5	9	ELTON JOHN THE BIG PICTURE MERCURY	5	6	LEEVI & THE LEAVINGS KESKIIVIKKO PYRAMID/MEGAMANIA	5	6	LEEVI & THE LEAVINGS KESKIIVIKKO PYRAMID/MEGAMANIA	5	9	ELTON JOHN THE BIG PICTURE MERCURY
6	2	METALLICA RE-LOAD POLYGRAM	6	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY	6	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY	6	2	METALLICA RE-LOAD POLYGRAM
7	NEW	OLE EDVARD ANTONSEN READ MY LIPS BMG	7	NEW	SMURFFIT TANSSIHITIT VOL. 3 & SMURFFIEN JOULU EMI	7	NEW	SMURFFIT TANSSIHITIT VOL. 3 & SMURFFIEN JOULU EMI	7	NEW	OLE EDVARD ANTONSEN READ MY LIPS BMG
8	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	8	NEW	HANSON SNOWED IN MERCURY/POLYGRAM	8	NEW	HANSON SNOWED IN MERCURY/POLYGRAM	8	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
9	7	MORTEN ABEL SNOWBOY VIRGIN	9	7	ERA ERA MERCURY/POLYGRAM	9	7	ERA ERA MERCURY/POLYGRAM	9	7	MORTEN ABEL SNOWBOY VIRGIN
10	10	ETERNAL THE BEST OF EMI	10	9	DON HUONOT HYVAA YOTA JA HUOMENTA TERR-ER/BMG	10	9	DON HUONOT HYVAA YOTA JA HUOMENTA TERR-ER/BMG	10	10	ETERNAL THE BEST OF EMI

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**FRANCE/IRELAND:** French boy group **Alliage** has teamed up with Irish heartthrob band **Boyzone** to record an Anglo-French song, "Te Garder Près De Moi" (To Keep You Close), an adaptation of the 1966 hit "Working My Way Back To You" by the **Four Seasons** (revived in 1980 by the **Spinners**). "Duets are kind of the new trend," says **Quentin**, lead singer of **Alliage**. "Now we have started a new genre: band duets!" The ploy has proved successful, and the single was lodged at No. 3 on the French chart for the week of Nov. 11. However, the story behind this duet is not so much one of friendship—the bands hardly speak a word of each other's language—as commercial cooperation. The bands, which are both PolyGram acts, met in Paris earlier this year at **Boyzone's** backstage after-show party and got together to record the track in Paris this past fall. Although the single is not scheduled for release in the U.K., the track has been added to the French pressing of **Boyzone's** album "A Different Beat" (Polydor); **Alliage** (a Mercury act) also joined **Boyzone** onstage as a guest at the group's Dec. 12 gig in Dublin. **CÉCILE TESSEYRE**

**AUSTRIA:** One of the country's most popular new acts, the reggae band **Tim Tim**, released on Nov. 24 its second single, "Weep No Child" (EMI), once again bringing a touch of the islands to the Austrian airwaves. Using classic Caribbean rhythms, the band extols the good in people whenever possible. "The world is full of troubles, and when we play we want to transport good feelings to people," says the group's guitarist/producer, **Rene Rosso**. The new single follows up the band's debut, "Under The Sun," a snappy reggae tune that spent three months on the chart this past summer, selling more than 10,000 copies, says **Horst Unterholzner**, A&R manager of EMI Austria. Both singles successfully reflect an unusual mix of cultures, blending the vocals of Nigerian-born **Timothy Afolabi** and American **Deborah Charles** with those of Austrian singer/producer **Fritz "Jerry" Jerrey** and Austrian-born **Rosso**. After the band's first release, **Unterholzner** says, he fielded phone calls from perplexed journalists who couldn't believe that **Tim Tim** was from Austria. The band has already been invited to play next summer in Jamaica's **Montego Bay Festival**, and its first album is scheduled for release in April or May 1998. **SUSAN L. SCHUHMEYER**



**U.K.:** A group of young women with no formal musical training has shot to the upper reaches of the classical chart with an album of Latin plainsong. **The Mediaeval Baebes** have been called the **Spice Girls** of the classical world for their raunchy and provocative girl-power image, which has resulted in a series of high-profile features in the press. Their album, "Salva Nos" (Virgin), sold 25,000 copies in the first week of release, according to the record company, and debuted at No. 2 on the classical chart. It was beaten to the top slot by popular soprano **Lesley Garrett**, but easily outsold current releases from violinist **Nigel Kennedy** and **Luciano Pavarotti**, as well as the new orchestral work by **Paul McCartney**, "Standing Stone." The **Baebes** were convened in 1996 by **Katharine Blake**, 27, who also plays with the rock band **Miranda Sex Garden**. **Blake** is the only member of the 12-strong group with a classical background, and most of her fellow singers admit that their previous singing experience was confined to the shower. They have angered purists by denouncing the classical world as "elitist, intolerant, and jealous" while dismissing formal training as "limiting and joyless." The album sleeve is adorned with semi-naked pictures of the **Baebes** alongside the medieval Latin religious lyrics. Virgin Records believes that the album will be a huge seller in the run-up to Christmas and that it will cross over from the classical chart to the mainstream. **NIGEL WILLIAMSON**

**HUNGARY:** A surprise best seller here is a collection titled "The Best Melodies Of Communism—Selections Of Revolutionary Songs," released on the Hungarton Gong label. The album includes performances of "The Internationale" (the world anthem of communism) along with various military marches and songs of the Young Pioneers (the Eastern Bloc equivalent of the Hitler Youth movement) from 1945-90. According to producer **Akosz Retli**, the album's popularity does not reflect a widespread yearning for return to communist rule so much as simple nostalgia among many Hungarians for the familiar songs and music of their youth. "Seven magic years have gone by," **Retli** says, referring to the period since the fall of the communist regime. "And people are happy to leave the past behind." Yet the record is proving tremendously popular among tourists and locals alike and, as in other post-communist states, the music of the past is once again becoming a part of everyday life. **Retli** says that all royalties are being paid to the writers and performers of the featured material, although he doubts he will have to pay for use of **Lenin's** speeches, recordings of which are also included on the CD. **VADIM YURCHENKOV**



**CANARY ISLANDS:** The 28-man vocal group **Los Sabandeños** (Global Music Pulse, Billboard, Nov. 16,





Spain's inaugural Premios Amigo honors attracted the cream of Spanish talent to the awards ceremony in Madrid (Billboard, Dec. 6). Pictured above is Alejandro Sanz, who received the award for best male, and below is Rosana, who won best female and best album with her debut for Universal Music Spain, "Lunas Rotas" (Broken Moons). The awards are organized by Spanish labels' body AFYVE.



## FNAC SIGNALS INT'L EXPANSION

(Continued from page 77)

potential as Asia and Latin America. "In these two regions, we already have teams in action, and we plan to open stores in the next 12 to 18 months."

There will be a different approach in those regions. "In Latin America, we'll be on our own, but in Asia, because of the cultural differences, we'll team with local partners," Pinault says.

In Latin America, the group is targeting four territories—Mexico, Brazil, Chile, and Argentina—with a confirmed project already in process in Argentina. In Asia, deals are in the making between Pinault-Printemps-La Redoute and local partners in Taiwan, Philippines, Indonesia, and Thailand.

Pinault says Taiwan is most likely to be the first Asian country where FNAC will start operating in the region. "But we are also interested in China," adds Pinault, who declines to reveal how much the chain plans to invest for its international expansion. "All I can say is that we have the resources to finance our international development."

If the chain's priority is in international markets, local expansion will not be left aside, though. Within the next four years, FNAC plans to open eight to 10 main stores, with a minimum trading area of 2,500 square meters, in such major French cities as Bordeaux and Marseilles—each of which already has a FNAC and a Virgin store—as well as Aix-en-Provence and the northern suburb of Paris. In addition, FNAC plans to open smaller stores (1,500 square meters) in some 20 midsize cities of 100,000 inhabitants.

"In France, we estimate our potential for growth is in the region of 30%, as we only cover 50% of the territory," says Pinault. "The opening of the store on the Champs-Élysées is part

of our expansion strategy in France. This store is not targeting Parisian consumers but rather people from the suburbs and tourists who had not been exposed so far to FNAC."

The interest in serving foreign consumers is reflected by the fact that the store's staff will be bilingual. The store, managed by Laurent Galea, will be open seven days a week until midnight, as is the neighboring Virgin store. But in contrast to the normal concept of FNAC outlets, this store will sell neither electronics nor books.

The 3,000 square meters will be divided between records, with 100,000 titles in six main categories—international, world music, jazz, local variety, classical, and singles—with the rest devoted to video (8,000 titles) and multimedia software (3,000 CD-ROM, games, and software titles). "It would have been unthinkable to have a musical offer inferior to that of our competitor," says Giraud.

Asked if the two stores' proximity will create a situation similar to the trade war between the retail chains in Bordeaux in the early '90s, Pinault stresses that "we are not here to declare war on Virgin." To counter Virgin's popularity on the Champs-Élysées, which attracts 30,000-40,000 visitors daily, FNAC's president prefers to rely on "what makes us specific, rather than a price war."

"The presence of the two stores should increase the power of attraction of the Champs-Élysées," explains Pinault, who says his strategy is not to "quell competitors" but to remain "the leader of the market."

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

# Biz Sees '97 Ending On High Note

## 4th-Quarter Sales Jump; Domestic Acts Strong

BY LARRY LeBLANC

TORONTO—With impressive fourth-quarter retail gains, several Canadian music industry figures are now anticipating that 1997 will be a superb sales year for recorded music in Canada.

"What I'm hearing [from labels and retailers] about the last quarter is extremely positive," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA). "It's certainly been a very good year. It's been a recovery [year] from last year, which was a downturn for our industry. Canada seems to be a year ahead of the U.S. and the U.K., which now seem to be having the type of year we had last year."

"Sales are great right now," agrees Tim Baker, buyer with the 32-store retail chain Sunrise Records here. "Everything is selling in all the different [musical genres]. There's [albums selling by] Celine Dion, Chumbawamba, Aqua, Backstreet Boys, Garth Brooks, Spice Girls, Mase, Metallica, Usher, and AC/DC. It just goes on and on. Also the [compilations] 'Big Shiny Tunes' and 'Much-Music Dance Mix '97' are both doing really well."

"Business, however, has been good all year long," continues Baker. "[Labels] didn't wait until the last quarter to release all the good records. They released good records all year around."

Roger Whiteman, VP of purchasing at the 93-store HMV Canada retail chain, agrees. "This year Christmas has happened 10 days ahead of the normal time," he says. "There was a noticeable pickup [in sales] when Celine Dion came out [Nov. 18], and that really became strong in the past two weeks. There are strong releases for Christmas, but there's also been a strong steady bunch of releases throughout the year."

Year-to-date CRIA statistics for October indicate that shipments in Canada have climbed from 45.6 million units in the same period in 1996 to 51.2 million units, a 12% increase. Net sales jumped 11% in the same period, from \$473.7 million Canadian in 1996 to \$526.8 million in 1997.

"November is going to be so far ahead of last year's [November statistics]," predicts Stan Kulin, president of Warner Music Canada. "Our industry keeps talking of doom and gloom, but I don't remember a year we went backwards in both units and albums. If my guess of November and December [shipments] are right, we're looking at a 10% to 12% increase in dollars in Canada this year, maybe 6% to 7% in units. What the hell's wrong with that?"

Ross Reynolds, president of Universal Music Canada, agrees. "Business at [music] retail has been great," he says. "The nice thing is that some of our albums that had been slipping down the chart are now moving up because of [fourth-quarter] sales. So far, the

new releases have not hurt our sales [of earlier-released product]. Our sales have actually been increasing with that [earlier-released] product. That's a very healthy sign."

Emphasizing that CRIA's statistics would be more impressive if there hadn't been significant returns from several Canadian retailers in the first half of 1997, Al Mair, president of the Attic Music Group here, says, "With [major Canadian retail chain] Sam the Record Man, it's been a transitory year, which has affected all of us. If you back Sam's out of the equation, it would probably be a better year."

But Jason Sniderman, VP of Roblan Distributors, which oversees the Sam



DION

*'It's been a recovery [year] from last year, which was a downturn for our industry'*

the Record Man outlets nationally, notes that despite widespread industry fears, only seven stores in the 72-store national chain closed this year. He adds, "Sales have been pretty good [in the fourth quarter]. Some of our stores are posting great numbers. There's been lot of good music [saleswise] all year around. U2 is still top-racked; so is Radiohead, Oasis. 'Dance Mix '97' is a good package, and 'Shiny Big Tunes 2' is even stronger than the previous one."

Industry figures here are delighted with the impressive showings of recordings by Canadian artists throughout 1997. With Canadian affiliates of multinationals here aggressively marketing and promoting their rosters domestically and increasingly pushing for more international breakthroughs, sales of domestic product in Canada are at an unprecedented high.

Currently, four of the titles on SoundScan's top 20 retail album chart for the week ending Nov. 30 are by Canadian acts. This includes Dion's "Let's Talk About Love" on Columbia (550 Music in the U.S.), which had debuted at No. 1 a week earlier; Shania Twain's "Come On Over" (Mercury) at No. 4, which had reached No. 1 for the week ending Nov. 16; Our Lady Peace's "Clumsy" (Columbia) at No. 17 after 45 weeks on the chart; and Sarah McLachlan's "Surfacing" (Nettwerk) at No. 15.

Many Canadian music industry figures say they were flabbergasted by Dion's initial SoundScan sales after her set was released Nov. 18. First-week sales of the album in Canada, at 230,211 units, topped the prior record-holder, Backstreet Boys' "Backstreet Boys," which had scanned 67,043 units for the week ending Aug. 17.

Also on SoundScan's current album chart are recordings by Canadians Loreena McKennitt, Jann Arden, Amanda Marshall, Great Big Sea, Moist, Chantal Kreviazuk, Ginnette Reno, the Tea Party, Eonoline Crush,

Paul Brandt, and the seasonal EMI Music package "Do You Hear" by Heather, Cookie, and Rayleen Rankin of the Rankin Family.

Kulin, along with many other Canadian industry figures, says he's not surprised by the strong showing of Canadians in the domestic marketplace. "Globally, [the music industry is] becoming more and more a local market in so many ways," he says. "Where U.S. repertoire used to dominate and travel very well, that doesn't happen to the degree it used to. Quite often if you take the top 20 on SoundScan on any week, between Canada and the U.S., you'll find there will be 10 common titles and 10 that are different."



McLACHLAN

The Canadian market also opened its doors to R & B and rap sounds this year. Lisa Zbitnew, GM for BMG Music Canada, calls 1997 "the year urban music became mainstream" in Canada. Albums by Puff Daddy, Wu-Tang Clan, and Mase debuted at No. 1 on the SoundScan album chart, she mentions. "Puff Daddy and Mase are both crossover records that are doing very well as pop and urban records, which is helping [to drive the urban trend] here."

## MAPLE BRIEFS

**AFTER NEARLY THREE YEARS** in operation, the Toronto office of Seattle's Sub Pop label, headed by label manager France Chevalier, closed its doors Dec. 12. Sub Pop will continue to be distributed in Canada by Warner Music Canada. "With Sub Pop having a new deal in the United States with Sire Records [distributed in Canada by Warner Music Canada], my position became obsolete," says Chevalier.

**ADAMS ON THE ROAD:** With his new A&M album, "Bryan Adams: MTV Unplugged," in retail stores Dec. 9, the Canadian rocker has announced his first national trek across Canada since 1992's Waking Up the Nation tour. Universal Concerts Canada is presenting Adams Feb. 7 in Charlotte-town, Prince Edward Island; Feb. 8 in Halifax, Nova Scotia; Feb. 9 in St. John, New Brunswick; Feb. 10 in Quebec City; Feb. 12 in Ottawa; Feb. 13 in Toronto; Feb. 14 in Montreal; Feb. 18 in Winnipeg, Manitoba; Feb. 19 in Saskatoon, Saskatchewan; Feb. 20 in Calgary, Alberta; Feb. 21 in Edmonton, Alberta; and, in British Columbia, Kamloops (Feb. 23), Prince George (Feb. 24), and Vancouver (Feb. 26).

**APPOINTMENTS:** Francine McLachlan joins Universal Music Canada as manager of catalog marketing. Steve Simon has been named national sales VP at BMG Music Canada. Donna Lidster has been named national promotion director at Mercury/Polydor.



# Merchants & Marketing

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## Cups To Perk Up Its Cafe Program Coffeehouse Tour, Label Sampler Planned

BY STEVE TRAIMAN

NEW YORK—Cups, the Café Culture Magazine, is embarking on two programs to revitalize its In-Café Play concept, which has given record labels with eclectic artists a chance to expose their music to an alternative audience of coffeehouse patrons.

The Dayna Manning/Nettwerk Records/Cups tour kicked off Dec. 4 at New York's Sidewalk Cafe, the first of 11 coffeehouse dates in seven cities for the Lilith Fair tour performer. In the spring, working with Peter Gordon—president of Thirsty Ear Records—and Torani Syrups—provider of flavored coffee syrups—Cups will put together a sampler CD of the label's artists for a six-week test in 10-12 locations in New York and San Francisco.

Founded in San Francisco in 1990 by

*'The coffeehouse audience is usually ahead of the game in discovering a new artist'*

editor Christian Ettinger, advertising director Bryan Bence, and board member David Latimer, Cups got support from labels virtually from the start. Paul Millman, then publisher of New York's Java Journal, became a partner several years later, expanding delivery service into New York. Cups currently distributes about 65,000 monthly copies, according to Latimer. There are close to 400 locations in seven key markets: New York, San Francisco, Los Angeles, Chicago, Boston, Atlanta, and Seattle. Increased circulation is planned for 1998.

One of the program's earliest backers was Charlie Clendenin, sales manager of BMG Distribution's San Francisco branch. "There was an obvious tie between music and coffeehouses," he recalls. "Cups was our access to in-store play for artists with no viable radio or print media for promotion."

In return for an ad in the magazine and promotional CDs, Clendenin provided Plexiglas counter stands for the album so customers would know what was playing. He cited several successful programs, including Will Ackerman's Gang of Seven spoken-word label; folk guitarist Leo Kottke on Windham Hill's Private Music label; and classical composer Arvo Pärt on ECM Classics. "For Kottke, Cups co-sponsored an autographed guitar giveaway that got a lot of entries," he recalls. "We've gotten away from regional promotions the last few years, but the coffeehouse connection really helped back then."

Soon after Millman's arrival, he arranged with Mike Krumper, VP of product development at Atlantic Records, for a three-song CD sampler for Mike & the Mechanics. Some 5,000 samplers were distributed to cafes with a bounce-back coupon redeemable for a discount at Tower Records, with Millman reporting a "respectable redemption percentage."

In 1995, the magazine produced a CD compilation, "Wild Words," an extension of its spoken-word and poetry events promoted in coffeehouses that get the publication. "It was a good way to promote many labels at one time," Ettinger says. "It was a joint production of Bryan, David, Paul, and Jim Coffman."

In-Café Marketing was launched in 1995, a partnership of Millman, Latimer, and Tim Brack, former president of Continuum Records. Each label paid for a half-page ad, about \$1,400-\$1,500, and supplied the sample CDs. About 500 participating coffeehouses agreed to play and display the CD on the logo-embossed stand. A follow-up call to a representative selection of about 200 locations resulted initially in an In-Café Play Top 15 chart, later expanded to a Top 25 chart, a program that ran for about 11 months in 1996.

An additional service to labels involved the production of two 16-track CD samplers, "In-Café's Cool! Volume 1" and "Volume 2." Each track cost the label \$500, and Latimer says that about 3,000 copies of each volume were pressed, with two copies sent to an expanded list of about 1,500 locations.

Volume 1 featured Jars Of Clay and Buddy Guy (Silvertone); Cocteau Twins, Radiohead, Dean Martin, and Louis Prima (Capitol); Hammell On Trial (Mercury); Leonard Cohen (Mouth Almighty/Mercury); R. Kelly (Jive); and Gene Harris remixed by Guru (Blue Note). Represented on Volume 2 were such acts as Joe Henry and Clannad (Atlantic); Laura Harding (Miramar); Loudon Wainwright III (Pointblank/Virgin); Soraya (Island); Patti Griffith (A&M); and then unsigned act Changing Man.

The most ambitious program to date was for the Work Group's launch of Fiona Apple in the fall of 1996. "The total cost was about \$10,000," Millman notes. "It included promotional paper cups and coasters with Fiona's likeness, table cards for the cafes, double-sided posters with her biography on one side for each location, sample cassettes, and a supporting ad campaign."

Barbara Bausman, the label's VP of product management, says, "When Cups approached us, we felt that the coffeehouses were very similar to NPR and [triple-A] radio where we wanted to go for Fiona. Rather than a hit single for radio, we chose an artist-defining track, 'Shadow Boxer.'

The coffeehouse audience is usually ahead of the game in discovering a new artist and has more loyalty as well." The cassette single also had snippets of other tracks from Fiona's "Tidal" album, and Work Group placed a track on the CD sampler. "We wanted to be sure there were enough tools to introduce Fiona," Bausman adds, "and we were very pleased with the results."

Another supporter has been Dina Rositani, media planner for PolyGram. "We've been involved since the program started," she says. "The half-page ad cost of about \$1,500 is a

(Continued on next page)



Nettwerk Records artist Dayna Manning began her tour of coffeehouses, in a joint promotion with Cups magazine, at Sidewalk Cafe in New York. Shown, from left, are Christian Ettinger, editor of Cups; Paul Millman, partner in Cups; Manning; Nicole Martin, publicist for Nettwerk; and Kevin Fox, cellist.

## Pyramid Music Puts Premium On Location Santa Monica Store Benefits From Tourist Trade

BY EARL PAIGE

SANTA MONICA, Calif.—When Tim and Pamela Cody opened their record store, Pyramid Music, here six years ago on the city's Promenade, a pedestrian mall lined with retailers, they thought their location would cater to local clientele. But they soon found out otherwise.

Santa Monica is "the most famous beach city in the U.S.," attracting tourists from around the world, says Tim. Pamela adds, "It came as a total surprise" that the store would be so dependent on the tourist trade.

As a result of the tourist-oriented trade and traffic from neighboring movie theaters, 60%-70% of the store's volume is generated at night. Consequently, store hours have been gradually extended; the Codys used to keep the shop open until 1 a.m. on Friday and Saturday but more recently have expanded business hours on those days to 2 a.m.

"We could stay open all night," says Tim, but he and Pamela are concerned about employees' safety. "We are the last store open on the block," he adds.

On weekdays, the store is manned by four staffers, and during weekends, six employees handle the bustling business. The Codys decline to disclose their annual volume because of the intense competition among record shops on the Promenade. "Tempo couldn't last, but we have Tower, Barnes & Noble, Borders, Penny Lane, Hear Music, Wherehouse—all this in a four-block section," says Pamela.

The Codys feel that they are in the prime spot on the three-block Promenade, which connects enclosed mall Santa Monica Place with Wilshire Boulevard, perhaps the hottest business artery extending out of downtown L.A. to the ocean



Pamela and Tim Cody are pictured in their 6-year-old Pyramid Music store, located on Santa Monica, Calif.'s Promenade pedestrian mall. The store has a depth of 150 feet. The couple estimate that 60%-70% of their business is at night, "when the theaters empty out." (Photo: Earl Paige)

in Santa Monica.

"Westwood is probably our toughest competition, and it is coming back from a period when they joked about 'Westhood,'" says Pamela of a shopping district surrounding the UCLA campus. She says the steady buildup of the Santa Monica Pier has added immeasurably to the success that Promenade merchants are experiencing.

Pyramid Music, which measures 2,200 square feet, prides itself on selection, with "everything from jazz and classical to blues and world; we carry it all," says Pamela. "We specialize in obscure titles, we have lots of hard-to-get items, and we think that in new music our everyday \$12.99 helps us against the chains, which run \$11.99 on just a few items to draw in traffic and

then charge as much as \$16.98 for a CD."

Still, the Codys concede that 1996 was not a strong year for Pyramid. The Olympics, which were held in Los Angeles in 1996, "hit us hard last summer. It drew away a lot of the tourist business, and we missed that extra lift we get in the three months of summer," says Tim. "Just like most record stores depend on the Christmas quarter, we depend on the summer tourist months. It rounds out the year and helps us over the slow times."

In an attempt to further enhance traffic to the store and better utilize space, the Codys recently carved up their oversized office behind the store, freeing most of that space for retail usage. But instead of adding to the store's inventory, they instead chose to lease the space to two other merchants, one selling jewelry and the other incense.

Nonetheless, the Codys are looking to expand their music business. "We're designing a [World Wide] Web page, and we hope to be offering music by E-mail," says Pamela.

The hallmark of Pyramid is its used CD and cassette business, which makes up 50% of the music volume at the store. "Tourists don't bring us any used product, so that is entirely dependent on what has developed into a very loyal local clientele," Tim explains. "We have 15 tables of CDs alone." Of the total used volume, cassettes represent only 10%. The couple estimates that the other half of the store's total volume is divided, with new music accounting for 35% and a mix of electronics, gifts, and magazines accounting for 15%.

While once upon a time independents had the used business all to themselves, huge local chain Where-

(Continued on next page)



## CUPS TO PERK UP ITS CAFE PROGRAM

(Continued from preceding page)

good investment for our artists with smaller promotion budgets. It's a good way to get a sampler distributed to an appropriate market like coffeehouses." This past spring, she used the program for the "Sekou Sundiata/The Last Poets" compilation on the Mouth Almighty spoken-word label. Coming up, she hopes to utilize it again for "Edgar Allen Poe," an album featuring various artists reading the writer's works, and for Boscia, an Asian spoken-word hip-hop artist.

Lisa Latendresse, national audio

sales manager at Seattle-based Miramar Records, is a new program supporter. Her boss, audio division sales and marketing director Tom Mehran, liked the magazine and suggested that it was appropriate for the new Tangerine Dream album, "Oasis," which ships in February. "Being that we're in Seattle, the land of coffee, [coffeehouses] seemed like the obvious place to go," she says. "A lot of our audience are there for an extended period of time, and it's a great place to let people know about our records. We'll probably include a

bounce-back card with the sampler to encourage the cafes to continue getting our music."

"Since midyear, the In-Café Marketing program has been downsized," Latimer notes. "We've relied on informal distribution to get CDs for a limited number of label clients to about 350 cafes in the seven markets. We're very excited about our two new concepts, which should help redefine and relaunch the entire program this coming year."

The Nettwerk tour for Dayna Manning was the idea of Ilene Barg, the label's national product manager. "We had been working with Cups as an advertiser," she says, "and thought that a coffeehouse tour for Dayna would be ideal to keep her momentum going after the successful Lilith tour."

Each of the 11 coffeehouse sites got 250 cassette samplers and counter boxes, posters, and support from a full-page color ad in the December issue of Cups. Following a pre-tour showcase at Meow Mix in New York, Manning played the Sidewalk Cafe in New York, then headed west. There were three dates in Los Angeles, at Borders Books & Music (3rd Street Promenade), Little Frieda's, and the Bourgeois Pig; three in San Francisco, at the Polk Street Blues, Brainwash Café, and Chat House; Kokopelli's in Portland, Ore.; Bauhaus in Seattle; Steamboat Springs, Colo.; and Stella Café in Denver.

The retail sampler test for this coming spring grew out of Gordon's frustration with getting traditional retail channels to move more of his Thirsty Ear titles and genres. "We play to the upper-demographic listener who likes instrumental music or the older-skewed, nontraditional rock buyer," he says. "Many of our potential customers don't frequent record stores but have a keen interest in our music."

Gordon had been aware of Cups and its value in providing a nontraditional environment with its distribution to coffeehouses. With the Cups management team, he shares a broader vision of the "cafe culture" as a marketing opportunity to sell music in a closed, nondistracting, compatible environment.

"With Torani Syrups and Cups, we said, 'Let's make it a selling environment,'" Gordon explains, "and provide some selling-effective tools." These will include in-cafe posters to promote the sampler CD; counter-top displays for [point-of-purchase] items; an attractive price point, under \$10; in-cafe play; and a supportive advertising and editorial program in Cups to tie the program together.

The initial sampler will include artists on Thirsty Ear and its associated labels, including the U.K.'s All Saints, one of whose artists is Brian Eno. "We'll launch the test in March or April at about a dozen locations in San Francisco and New York," Gordon says, "and give it a good six weeks or so to get a fair response on the concept. If it's as successful as we think it will be, we'll roll out more product to more locations throughout 1998."

Cups' Bence puts the entire program in perspective. "Coffeehouses are like mini radio stations," he says, "and it is to every label's advantage to get its music into cafes for consumers to listen to—and buy."

## PYRAMID MUSIC PUTS PREMIUM ON LOCATION

(Continued from preceding page)

house Entertainment blasted into the category four years ago but has presented little competition, the couple claims. Still, the Codys say they have closely managed Pyramid's used CD business.

"You have to have control over your employees and how they buy," says Tim. "They can't allow their own music preferences and knowledge to guide them. In fact, we have a music quiz that is part of our hiring package [to] test their general knowledge. We go by the charts and

by other indicators as to what to buy—the condition, resalability, what genre it is—with prices paid ranging \$3-\$4.50. We will go up to \$5 if it's a good title."

The Codys say they guard closely against customers offering stolen goods, too. "We require I.D. on every transaction, though of course we know hundreds of our customers, too," says Pamela. "We have a pawnbroker's license. You have to have that."



A wide array of product draws visitors into the back of the 2,200-square-foot Pyramid Music store. (Photo: Earl Paige)

## EXECUTIVE TURNTABLE

**HOME VIDEO.** MGM Home Entertainment promotes **Robert Wittenberg** to senior VP of sales, North/GM, Latin America, based in Santa Monica, Calif.; **Lawrence Szabo** to VP of sales, Asia/Pacific and international business administration, based in Santa Monica; and **Julian Stanford** to senior VP/GM, Europe, based in London. They were, respectively, senior VP of sales, North; VP of financial planning and strategy; and VP/managing director, Europe.

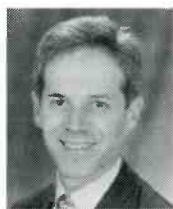
Go-Video in Scottsdale, Ariz., names **Ralph F. Palaia** senior VP of marketing and sales. He was senior VP of marketing and sales at Philips Consumer Electronics.

**LIVE** Entertainment in Van Nuys, Calif., appoints **Greg Pastor** Eastern regional sales director. He was North-eastern regional sales manager at Hallmark Home Entertainment.

Fox Lorber Associates Inc. in Burbank, Calif., names **Drew Manister** Western regional sales manager. He was Southwest regional sales manager at Sony/Columbia TriStar Home Video.

**MANUFACTURING.** Shape Inc. in Sanford, Maine, names **Daniel Herrick** VP of new business operations. He was president/CEO at Interlakes Group.

**RELATED FIELDS.** Universal Studios in Universal City, Calif., promotes **Blair Westlake** to chairman of Universal Networks and Worldwide Television Distribution Group. He was president of Universal Studios Pay Television and television business development at Universal Studios.



WESTLAKE

Atlantic Records in New York promotes **Nick Romei** to manager of packaging and preproduction and **Ilene Budin** to manager of packaging and preproduction. They were senior coordinators of packaging and pre-production.

# newsline...

**MUSICLAND** reports that sales for stores open at least a year increased 4.3% in the four weeks that ended Nov. 29 from last year. Total sales, however, fell 3.7% to \$157.4 million because the store count declined by 110. The company says that Thanksgiving weekend music sales were "particularly strong."

**THE RECORD EXCHANGE OF ROANOKE**, which operates 11 music stores in North Carolina and Virginia, and the 20-store Cat's Music, with locations in Tennessee, Indiana, and South Carolina, have formed the Music Monitor Network to help develop and promote new artists. The alliance plans to release seven samplers in 1998, which will be given away to customers who purchase CDs by featured artists. Three of the samplers will focus on unsigned acts from the Southeast. The 31 stores already distribute an in-house publication, the Music Monitor.



**NATIONAL RECORD MART** says that sales from stores open more than a year jumped 14.5% in November, the sixth consecutive month of double-digit same-store sales gains. Total sales during the month rose 15.6% to \$11.6 million. The Carnegie, Pa.-based retailer operates 150 stores.

**SONICNET**, an Internet music company, has launched SonicNet Australia with Telstra Multimedia, a subsidiary of Australia's largest telecommunications company, Telstra. The World Wide Web site ([www.sonicnet.com.au](http://www.sonicnet.com.au)) features song excerpts, videoclips, interviews, photos, and a daily Music News of the World section.

**CAPITOL RECORDS** plans an ambitious Internet marketing campaign for the soundtrack to "Scream 2," including the free downloading of two tracks. Capitol has joined with Microsoft, Liquid Audio, and E! Online in a promotion that "showcases new technologies for audio and video delivery over the Web," according to the label. The downloaded tracks, available through Liquid Audio's Liquid MusicPlayer CD, are "Suburban Life" by Kottonmouth Kings and "She Said" by Collective Soul.

**ON-LINE ENTERTAINMENT NETWORK (OEN)** has joined with J2 Communications' National Lampoon to create an Internet comedy site ([www.oen.com](http://www.oen.com) or [www.songquest.com](http://www.songquest.com)) within OEN's SongQuest audio-on-demand, pay-per-listen system. SongQuest will also provide listeners with the opportunity to purchase magazines, cassettes, CDs, and other merchandise. J2 is a film/video producer and distributor. OEN's parent is public company GlobalNet Systems Ltd.

**FLOATING CODE**, a new-media design firm, has launched a World Wide Web site, Urban Sounds ([www.urbansounds.com](http://www.urbansounds.com)), devoted to contemporary electronic music. The site, which debuted Dec. 3, was formed by Chicago DJs/multimedia entrepreneurs Marie Kacmarek, the site's designer, and Tim Frick.

**THE GOOD GUYS!**, a 76-store consumer electronics retailer, reports a net loss of \$12.2 million on sales of \$890.5 million in the fiscal year that ended Sept. 30, compared with a loss of \$6.2 million on \$925.7 million in sales the year before. Comparable-store sales declined 8% from the year before. In the fourth quarter, comp sales fell 3%. During the year, the retailer opened its second Wow! outlet, a joint venture with Tower Records, in Long Beach, Calif. The first is in Las Vegas.

**READER'S DIGEST VIDEO** is taking orders for a 50-minute commemorative video, "Reader's Digest Remembers Diana: Queen Of Hearts," offered to direct-mail customers for \$29.97 plus \$3.49 shipping and handling. Purchasers will also receive a silver-tone, framed portrait of the late Princess of Wales. The company says that it has made a contribution to the Diana, Princess of Wales Memorial Fund.

**NOODLE KIDDOODLE**, a 32-store chain specializing in children's educational and entertainment products, reports a net loss of \$2.4 million for the third fiscal quarter, which ended Nov. 1, on sales of \$15.6 million, compared with a loss of \$2.47 million on \$11.8 million in sales in the same period last year. The Syosset, N.Y.-based retailer says that operating profit margins improved due to "higher sales volumes and reduced administrative costs" and that the company is ready to "resume growth through new store openings."

**THE RIGHT STUFF**, a marketing company that manages the catalogs of EMI North America labels, plans compilations and reissues in the new year from Al Green, the Whispers, Shalamar, and Gladys Knight & the Pips. The releases, including two by the Whispers, will hit stores Jan. 27.



**SHOREWOOD PACKAGING**, a manufacturer of paperboard packaging for the music and video industries, reports that net profit rose to \$8.5 million in the second fiscal quarter, which ended Nov. 1, from \$7.1 million in the same period a year ago, while sales slipped to \$114.8 million from \$115.2 million. The company attributes the rise in profit to "enhanced manufacturing efficiencies we have achieved as a result of our capital expenditure program as well as our program to control costs."



# Canada's Judy & David On The Verge Of Breakthrough With 'Shoe'

**DOUBLE THE FUN:** Six months after husband-and-wife children's act **Judy & David** played their first concert in February 1993, the Toronto-based duo had five albums to its credit. Four of those five, packaged as a set in a wooden toy under the title "My Little Yellow Bus," went on collectively to sell more than 5 million copies worldwide.

Judy & David's latest album, "Livin' In A Shoe," released last month on Tanglewood Audio/Universal Music Canada, is being lauded as one of the freshest, funniest, most inventive kids' albums out there. Add to this the pair's numerous TV appearances—and the likely prospect of their landing a regular Canadian TV gig—and you have "Canada's hottest up-and-coming children's entertainers," as one TV executive dubbed Judy & David.

Chicago-bred **David** and native Torontonian **Judy** first met at a Toronto Sunday school, where Judy was teaching and David was subbing for the regular music instructor. Judy was an associate of Canada's Royal Conservatory of Music, with degrees in teaching and piano performance from the University of Toronto; David was a veteran (and quite enthusiastic) summer-camp song leader. "I'd always loved group singing at camp," he says. "Doing kids' music is the closest thing to that."

Judy, too had worked with kids at day camps and had been inspired by a **Sharon, Lois & Bram** family concert she'd experienced with a niece. "I thought, 'What a wonderful thing to do.' But I didn't [start doing it] myself until I met David."

The two began performing informal-



by *Moira McCormick*

ly together; they were married in 1991. "Our best songwriting is done as a team," says David. "I'm the total music clown/hack. I'm good at starting crazy ideas for songs and melodies. Judy's good at taking these rough pieces of clay and sculpting them into something beautiful, filling in the fine brush strokes."

Early on, David put in time on the business side of the kids' business, serving as director of business development for a small children's entertainment

company, the Children's Hour, before quickly realizing that "I really wanted to be in front of the microphone." He quit his job and with Judy launched their production company, All Together Now Entertainment.

"We didn't want to be preachy," says Judy. "It bothers me that kids' music itself seems to be undervalued, that it's not enough on its own without messages."

"We wanted nothing heavy-handed about saving the environment," says David, adding that the sentiment itself is, of course, valid. "We do believe in bringing people together through music. If you're at a concert with hundreds of other people having a common experience, it builds bonds... We wanted to give kids the feeling that they're part of the music."

The pair's songs are especially tuned in to what matters to preschoolers and

early graders, brought off with a light and whimsical touch—not to mention contagious melodies and appealing arrangements. One of the tracks on "Livin' In A Shoe," for instance, deals with that insidiously maddening situation, "Hole In My Sock"; another, "Big Old Car," is an infectious ditty with fun-to-imitate vehicular noises. Particularly wonderful, in our opinion, are the duo's periodic flights of pure, off-the-wall goofiness, from "Later That Night At The Hen House" (a chicken-clucked rendition of **Khachaturian's** frenzied classic "Sabre Danse") to "The David Tabernaule Choir" (an overdubbed, a cappella track on which David tackles everything from bass to soprano).

"We call it the Jared album," notes Judy, because, she says, halfway through recording it their adored adopted son **Jared** came into their lives.

(Continued on page 86)

Billboard®

DECEMBER 20, 1997

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	12	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
2	2	8	BARNEY BARNEY PUBLISHING 9517 (8.98/11.98)	HAPPY HOLIDAYS, LOVE BARNEY
3	5	101	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	16	2	READ-ALONG WALT DISNEY 60304-4 (6.98 Cassette)	FLUBBER
5	9	12	VARIOUS ARTISTS SONY WONDER 67766/EPIC (9.98/13.98)	RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS
6	3	5	VARIOUS ARTISTS WALT DISNEY 60948 (9.98/15.98)	BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS
7	7	120	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
8	4	4	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
9	8	10	VARIOUS ARTISTS WALT DISNEY 60843 (6.98/9.98)	DISNEY'S A SEASON OF SONG
10	21	8	VARIOUS ARTISTS KID RHINO 72171/RHINO (10.98/15.98)	BILLBOARD PRESENTS: FAMILY CHRISTMAS CLASSICS
11	10	98	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
12	6	3	SING-ALONG WALT DISNEY 60942 (10.98 Cassette)	THE LITTLE MERMAID
13	13	8	BORIS KARLOFF SMARTY PANTS 28438 (5.95/9.95)	HOW THE GRINCH STOLE CHRISTMAS
14	11	120	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
15	12	22	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
16	14	56	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
17	17	21	SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS
18	15	28	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
19	20	66	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
20	19	17	CEDARMONT KIDS CLASSICS BENSON 054 (3.98/6.98)	CHRISTMAS CAROLS
21	18	120	BARNEY ▲ <sup>2</sup> BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
22	RE-ENTRY		VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
23	23	75	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
24	RE-ENTRY		READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
25	24	16	CEDARMONT KIDS CLASSICS BENSON 058 (3.98/6.98)	CHRISTMAS FAVORITES

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with 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. Most albums available on cassette and CD. \*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. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

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## Merchants & Marketing

### Blockbuster May Put Its Music Arm Up For Sale

**ON THE BLOCK:** Blockbuster Entertainment has assigned Wasserstein & Perella the job of shopping its Blockbuster Music operation, according to sources.

Those sources suggest that the New York-based investment bank is in the process of preparing a "book" containing the financials of the Blockbuster Music operation and that the chain will be put up on the block come January.

But other sources suggest that a sale of the chain may not be the final result of that process. Over the last few months, Blockbuster is said to have been engaged in informal discussions with an investment firm, the name of which Retail Track has been unable to determine, about pooling resources in a vehicle that would buy other music chains. In those talks, the key strategy would have been first to buy a chain with the capabilities of assimilating Blockbuster Music, as well as other subsequent acquisitions.

The Wasserstein & Perella gambit is one aspect of a two-pronged strategy that Blockbuster Entertainment appears to be pursuing for the music chain. It also has hired a headhunter to search for a president to head up Blockbuster Music (Billboard, Dec. 13). Presumably, Blockbuster Entertainment wants to be prepared for all contingencies concerning Blockbuster Music. A Blockbuster spokesman didn't return calls seeking comment.

**TOWER POWER:** In the U.S., Tower Records/Video has spent the last few years mimicking Muhammad Ali's

famed rope-a-dope tactic. In other words, during the price war, Tower president **Russ Solomon** very shrewdly pulled back and protected his existing operation. Expansion was mainly limited to relocating existing stores and opening a couple of WOW! stores. And for the first time in a long while, the chain began closing weak stores. During that time, the Sacramento, Calif.-based Tower Records/Video turned overseas for expansion opportunities.

Now, Solomon says, Tower is ready to resume expansion in the U.S. market and is looking for locations in Florida and other states that don't have a Tower presence.

Solomon says the chain will open in '98 three more WOW! stores in conjunction with the Good Guys consumer electronics chain. They will be in California's El Toro, Glendale, and San Mateo. And Tower will finally renovate what has been its No. 1 store in the U.S. since it opened, the downtown Manhattan store on Broadway. He says the renovation is in the blueprint stage, but revamping that store will be a "very high priority" for the chain next year.

Virgin plans to open a superstore next year in Union Square, which will be approximately 10 blocks from Tower's downtown outlet. Apparently in a move to protect its turf, Tower management feels now is the time to renovate the downtown outlet. Last year, the company pulled off a superb rehabilitation of its uptown outlet, and the company apparently hopes to duplicate that effort downtown.

### RETAIL TRACK

by Ed Christman



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## Velvel May End Distrib. Deal With Navarre BMG Could Be New Home For Walter Yetnikoff's Label

**WALTER HITS THE DOOR:** Late in the week of Dec. 1, sources indicated that Walter Yetnikoff's Velvel Records and its original distributor, New Hope, Minn.-based Navarre Corp., would soon announce the formal dissolution of their relationship.

Some of these same sources said that Velvel would be exiting the independent sector for a new distribution pact with BMG. The first title to be issued under the deal will be "Struttin' Our Stuff," a Feb. 24 release by ex-Rolling Stones bassist Bill Wyman & the Rhythm Kings, featuring guest shots by Eric Clapton, Albert Lee, Paul Carrack, and Peter Frampton.

Spokespersons for BMG and Velvel failed to return calls seeking comment. A spokeswoman for Navarre says that the company has no comment.

Although Velvel will be leaving the Navarre fold, the distributor will still have a stake in the label's destiny: Navarre will retain the 14.2% stake in Velvel it purchased for \$5 million when its arrangement with Yetnikoff's company commenced upon its founding in September 1996. However, Navarre had failed to pay a new \$5 million note for an additional 14.2% of the label, and that note has been dismissed, according to an informed source.

The parting of the ways between Velvel and Navarre comes as no surprise. As we reported here in November, Yetnikoff's operation was scouting new distribution opportunities with BMG and at least one other major (Declarations of Independents, Billboard, Nov. 15). The company had already shifted the Wyman title, a label priority originally slated for release this fall, to an early '98 schedule, leading many observers to surmise that a distribution shift was in the offing.

Though Velvel has released some



by Chris Morris

solid albums, including sets by Flag Wavers Five-Eight and Pat DiNizio, in its first year, it never delivered a major hit for Navarre. However, the label still has considerable name-value cachet because of Yetnikoff's involvement, and the company's desertion can only be viewed as another unsettling chapter for Navarre, which has undergone two overhauls of its music sales force and witnessed the departure of Thump Records for Universal this year.

Navarre is also seeing some of its senior sales staffers heading for other pastures—specifically, for the sales departments of its own distributed labels.

In February, Mark Heyert, the firm's New York-based account executive and former Eastern regional sales manager, will segue to Hermosa Beach, Calif.-based Oglia Records as director of sales and marketing.

Heyert's regional job was eliminated in Navarre's September reorganization (Billboard, Sept. 20); former Western regional sales manager Ian Dealhoy returned to field sales at the same time. On Nov. 1, Dealhoy joined Richard Humpty Vission's L.A.-based V-Wax Records, another Navarre-distributed imprint, as VP of sales and marketing.

Finally, L.A. sales rep Steve Stanley, one of Navarre's top three salesmen for '96-'97, is segueing to L.A.-based Del-Fi

Records, another Navarre label, to head up sales there.

**BIG O, SPECIAL D:** Fans of the late Roy Orbison should welcome the Jan. 13 release of a new CD and video, both titled "Combo Concert." The packages are being released by Orbison Records, the Nashville-based label operated by Orbison's widow, Barbara, and will be distributed by Woodland, Calif.-based Distribution North America.

"Combo Concert" captures the big-voiced singer at a March 1965 show in Laren, Holland; the show was taped in black-and-white and broadcast as a Dutch TV special. The CD version of the show will be augmented by five tracks recorded at a performance two days before the Laren gig at Paris' (Continued on next page)



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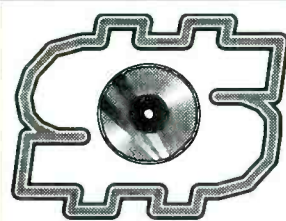
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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>		TOTAL CHART WEEKS
		ARTIST	TITLE	
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)				
★ ★ NO. 1 ★ ★				
1	1	<b>KENNY G</b> ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM 20 weeks at No. 1	47
2	2	<b>MANNHEIM STEAMROLLER</b> <sup>3</sup> AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	35
3	3	<b>MARIAH CAREY</b> <sup>4</sup> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	39
4	4	<b>HARRY CONNICK, JR.</b> <sup>4</sup> COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	40
5	8	<b>VARIOUS ARTISTS</b> WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	8
6	5	<b>MANNHEIM STEAMROLLER</b> <sup>5</sup> AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	82
7	6	<b>MICHAEL BOLTON</b> <sup>4</sup> COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	19
8	9	<b>AMY GRANT</b> <sup>3</sup> A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	52
9	7	<b>MANNHEIM STEAMROLLER</b> <sup>5</sup> AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	97
10	19	<b>VARIOUS ARTISTS</b> <sup>2</sup> A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	78
11	12	<b>BARBRA STREISAND</b> <sup>4</sup> COLUMBIA 9557 (15.98 EQ/9.98)	A CHRISTMAS ALBUM	52
12	15	<b>VANESSA WILLIAMS</b> <sup>6</sup> MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	13
13	11	<b>SOUNDTRACK</b> <sup>8</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	237
14	23	<b>KENNY ROGERS</b> MAGNATONE 108 (10.98/16.98)	THE GIFT	8
15	13	<b>JOHN DENVER &amp; THE MUPPETS</b> <sup>4</sup> LASERLIGHT 12761 (3.98/6.98)	A CHRISTMAS TOGETHER	17
16	32	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	5
17	24	<b>JIMMY BUFFETT</b> <sup>6</sup> MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	17
18	31	<b>VINCE GUARALDI</b> FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS	27
19	27	<b>NEIL DIAMOND</b> <sup>4</sup> COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM	45
20	36	<b>NAT KING COLE</b> <sup>6</sup> CAPITOL 46318/EMI-CAPITOL (5.98/11.98)	THE CHRISTMAS SONG	46
21	10	<b>SOUNDTRACK</b> <sup>3</sup> WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	63
22	14	<b>METALLICA</b> <sup>9</sup> ELEKTRA 61113*/ELEG (10.98/16.98)	METALLICA	330
23	45	<b>THE CARPENTERS</b> <sup>6</sup> A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT	50
24	33	<b>ELVIS PRESLEY</b> RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	16
25	16	<b>PINK FLOYD</b> <sup>13</sup> CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1081
26	39	<b>VINCE GILL</b> <sup>4</sup> MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	43
27	21	<b>CROSBY/SINATRA/COLE</b> LASERLIGHT 15152 (3.98/6.98)	IT'S CHRISTMAS TIME	38
28	50	<b>VARIOUS ARTISTS</b> <sup>4</sup> A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	40
29	37	<b>BOYZ II MEN</b> <sup>2</sup> MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	43
30	18	<b>FLEETWOOD MAC</b> <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	278
31	17	<b>VARIOUS ARTISTS</b> <sup>7</sup> TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	124
32	28	<b>VARIOUS ARTISTS</b> INTERSOUND 1631 (5.98 CD)	NUTCRACKER CHRISTMAS	2
33	22	<b>ALAN JACKSON</b> <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	111
34	26	<b>WESTWIND ENSEMBLE</b> BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER	8
35	35	<b>BING CROSBY</b> LASERLIGHT 15444 (3.98/6.98)	WHITE CHRISTMAS	18
36	25	<b>ELTON JOHN</b> <sup>13</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	403
37	30	<b>NO DOUBT</b> <sup>8</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) <b>HS</b>	TRAGIC KINGDOM	101
38	46	<b>GARTH BROOKS</b> <sup>3</sup> CAPITOL NASHVILLE 98742/EMI-CAPITOL (7.98/11.98)	BEYOND THE SEASON	60
39	49	<b>ELVIS PRESLEY</b> <sup>4</sup> RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM	35
40	29	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <sup>4</sup> CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	163
41	—	<b>VARIOUS ARTISTS</b> <sup>6</sup> RHINO 70637 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1935-1954)	9
42	38	<b>SHANIA TWAIN</b> <sup>10</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	145
43	—	<b>LUTHER VANDROSS</b> <sup>6</sup> LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	16
44	—	<b>GLORIA ESTEFAN</b> <sup>4</sup> EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES	25
45	42	<b>FLEETWOOD MAC</b> <sup>17</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	153
46	—	<b>AARON NEVILLE</b> <sup>6</sup> A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	25
47	41	<b>REBA MCENTIRE</b> <sup>4</sup> MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	16
48	—	<b>NAT KING COLE</b> CAPITOL 57729/EMI-CAPITOL (2.98/5.98)	THE CHRISTMAS SONG	1
49	48	<b>JOHN DENVER</b> <sup>6</sup> RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	183
50	34	<b>JAMES TAYLOR</b> <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	372

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

# Merchants & Marketing

## CHILD'S PLAY

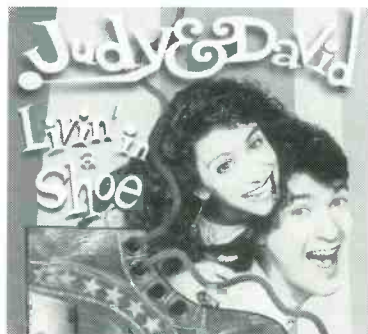
(Continued from page 83)

"Livin' In A Shoe" is dedicated to Jared and, in proud parental tradition, even features the baby on guest vocals.

The release of "Livin' In A Shoe" was marked with a three-date, sold-out concert stand in a 500-seat Toronto venue, City Playhouse, according to Tanglewood Audio director of concert development **Eileen Melnick**. "The album was just named one of the top 10 of 1997 in Child magazine," she adds. "Livin' In A Shoe" is available domestically at

And Down," according to David, and commissioned the duo to record four hours' worth of kids' material for a proposed audio toy project. "For a month straight, we were singing every children's song we ever knew," says David, "and ended up with over 80 tracks."

From these, four cassettes—"Rhymes, Chimes, And Quiet Times," "Magical Musical Journey," "Shake It All About," and "Animal Wonders"—were compiled and placed in a brightly colored wooden toy, which was packaged with the title "My Little Yellow Bus" (and a later version, "My Little Red Fire Truck"). Though never available at retail—"They were sold door-to-door in office buildings around the world," says David—the audio toys racked up 1.5 million units sold, according to David. Judy & David now have the rights to "My Little Yellow Bus" and have been in discussions with high-profile Canadian label the Children's Group (home of the distinguished series "Classical Kids") about the possibility of reissuing the collection.



selected Borders Books & Music stores.

Judy & David's first album, "Jumpin' Up And Down," grew out of a 1992 demo tape cut at Metal Works, a studio owned by **Triumph** drummer **Gil Moore**. They put it out themselves; Tanglewood/MCA reissued it in 1996. Early on, they realized that it would be impossible to make a living by taking the customary kid-performer route: birthday parties, libraries, schools ("Though we do schools now that we can afford it, and it's a blast," David notes). Instead, they established themselves at the music-festival level right away, playing 150- to 600-seat venues. Then, an entrepreneur got hold of "Jumpin' Up

As mentioned, Judy & David's TV appearances are on the rise—a concert special for Canada's Family Channel, "Judy & David's Music Shop," is now available on video. They're appearing in a CBC Christmas special and are in heavy rotation on recently debuted kids' music video channel Treehouse TV. Their proposed regular series, "The World's Smallest Television Show," is in negotiations with "a major Canadian broadcaster," says David, "and we're now looking for a U.S. broadcaster." The pair also oversees a popular World Wide Web site ([www.judyanddavid.com](http://www.judyanddavid.com)), featuring song lyrics, activities, sing-alongs, coloring sheets, and more.

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Olympia Theatre.

For those who dig their Orbison with a twist, the label's subsidiary Orby Records has already issued "Celtic Passion: The Songs Of Roy Orbison," a package of instrumental versions of the Big O's hits done Irish-style. You haven't lived until you've heard "Oh, Pretty Woman" arranged for *uilleann* pipes, banjo, fiddle, and *bodhran*.

**FLAG WAVING:** 'Tis the season, and we're sure many of you will be enjoying some sedate holiday get-togethers. However, if you throw the kind of Yuletide shindig where the guests imbibe heartily, toss the TV through the picture window, and pass out on the lawn, you might want to consider throwing "You Should Be Sussin'" by the **Dirty**s on the box during the festivities.

This relentless, rampaging album of self-described "raunchophonic rock'n'roll," out on the punk-raploping Hamburg/L.A. label Crypt Records, is the work of four longtime friends from the Detroit area—guitarist **Marc Watt**, guitarist/vocalist **Larry Terbush**, bassist/vocalist **Screamin' Joe Burdick**, and drummer **Nick Lloyd**.

"We grew up listening to records together, learning to play guitars together, learning to skateboard," Watt says.

Watt's experience is typical of many musicians playing in the left-wing roots/punk vein: "I started out listening to nothing but blues music. These guys got me into punk rock. After hearing the

**Gories** and other bands, bands started to put punk rock with blues, and we started getting turned on to that. We ratcheted it up a little bit."

The group, whose sound favors the profane racket stirred by such punk units as Japan's **Teengenerate** and Columbus, Ohio's **New Bomb Turks**, enlisted blues/punk king **Mick Collins** of Detroit's **Gories** to produce their demo. "We were **Gories** and **Blacktop** and **King Sound Quartet** fans," says Watt, referring to Collins' former bands. "I never even met the guy until the record."

The **Dirty**s were signed by Crypt after owner **Tim Warren** flew from Hamburg to catch a hometown show, and Collins lent his *simpatico* production sound to "You Should Be Sussin'." The record displays a high crud quotient, and screamin' tracks like "Midnite Till Noon," "Born To Lose, Live To Win," and "I Ain't Cheatin'" will satisfy the most ardent headbanger.

Not surprisingly, the **Dirty**s draw a pretty demonstrative crowd at their live gigs. "We encourage it," Watt confesses. "I'm a big fan of the **Doors**, and I like that chaos. It does get a little out of control... We get a few beer bottles thrown at us, but we just throw 'em back."

Before they do any rockin' around the Christmas tree, the **Dirty**s will be completing a U.S. tour that will take them through the Southwest, South, Southeast, and up the East Coast through Dec. 23.

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**Spawned In Jersey.** New Line Home Video held a contest at the East Coast Video Show in Atlantic City, N.J., to pick a retail host for its "Spawn" street-date celebration Dec. 23. The winner, third from left, was Bob Stebbins of Movie Town in Wilbraham, Mass. Joining him, from left, are Michael Karaffa, New Line executive VP; Theresa Randle of "Spawn"; Terry Fitzgerald of Todd McFarlane Productions; and "Spawn" actors Michael Jai White and Martin Sheen.

## Demand Down For Country Vids Once-Popular Format Struggles At Retail

BY PATRICIA BATES

NASHVILLE—Country music fans have their "must-see TV," but they don't necessarily "gotta have" the home video.

The total audience demand for all longform music videos—from rock to Christian to rap—increased 34% last year, says the Recording Industry Assn. of America (RIAA). Yet in 1997, among country titles only Shania Twain's "The Complete Woman In Me," from PolyGram, and Reba McEntire's "Reba Live," from MCA, reached the RIAA's gold standard of at least

50,000 units sold.

In the early '90s, a dozen longform country video titles a year could sell in excess of 100,000 units. A few, like "Garth Brooks" and "Billy Ray Cyrus," both released in 1992, delivered several hundred thousand copies. Since then, the growth curve has gone into reverse.

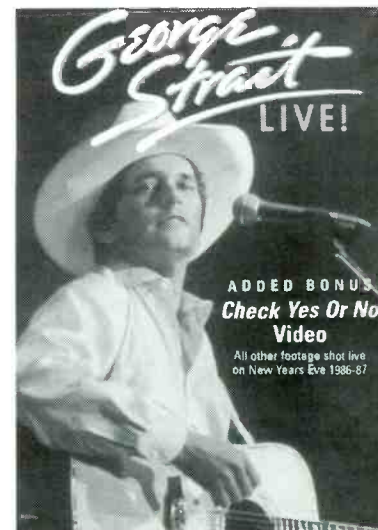
Ironically, country video appears to be shrinking at retail even though exposure on the 24-hour Country Music Television (CMT) network widened by 5.9 million households this year. One reason may be the decline of country CDs, which have dropped an estimated 12% in recorded-music market share and are now 14.7% of the total, according to RIAA data.

But there are optimists who believe the genre is viable. They're often with labels new to the business.

"We think there will be more opportunities," says Carson Schreiber, senior VP of promotion and product development for Disney's recently formed Lyric Street label in Nashville. "We see quite a future for video" in the format. DreamWorks' James Stroud agrees, saying, "We can't afford not to look at it. I feel we haven't used video enough in this industry as a marketing tool."

The question is how to revive the format for video sales and as a come-on to sell CDs. Videoclips on cable outlets TNN and CMT already serve that purpose. But the skill isn't readily transferrable to full-length cassettes.

The dysfunction was noticeable during the Country Music Assn. (CMA) Awards this fall. Many CDs are re-



"George Strait Live!" is indicative of the sluggish state of country videos. The tape, rereleased this year, is mostly footage shot 11 years ago.

leased each October for Country Music Month, just before or after they debut on the CMA Awards. But there were almost no country music home videos this fall.

One was a rerelease. "George Strait Live!" from MCA, contained 10-year-old footage from New Year's Eve 1986-87, plus an added clip bonus, "Check Yes Or No," which won CMA's 1996 single of the year. The original video went gold in 1988 and platinum in 1989, according to the RIAA.

Garth Brooks, CMA's entertainer of the year, is also expected to be rereleased this fall. (Continued on page 89)

## BMG Nontheatrical Titles On 'Firm' Ground; DVD Disappoints In Japan

**FIRM FOUNDATION:** BMG Video's success with "The Firm" had a lot to do with its decision to take on distribution of Discovery Communications product (see Shelf Talk, page 88). If nature programs respond similarly, BMG will be a nontheatrical powerhouse whatever its future in movies.

By every measure, Meridian Films' fitness series is the hottest-selling line in the genre. VideoScan sales data, for example, placed five "Firm" releases in the top 10 titles retailing for \$13-\$20 during the week ending Nov. 23. Year to date, the quintet delivered nearly 343,000 cassettes. On the less profitable \$13-\$15 list, BMG had three in the top 30—another 100,000 copies. Trade observers estimate BMG has moved 2 million units; Time Life Video, which has direct-response rights, is thought to have sold 1 million.

The Meridian/BMG relationship got a little fractious early on when Meridian signed PolyGram

Video to handle another fitness series. BMG yelled contract violation, and PolyGram backed away. Observers say Meridian still grumbles that BMG's interpretation of their agreement is too restrictive, but otherwise the two are on cordial terms. "His leadership is very good," Meridian's Cynthia Benson says of BMG Video chief executive Al Reuben, who could relieve the creative pressure building within the South Carolina-based producer. "He has expressed interest in new programs," she adds.

BMG is focused on the three new "Firm" titles that arrived last month and the next pair due in the spring. "We're trying to book major fitness promotions in January, when post-holiday diets kick in," Reuben told us several weeks ago. BMG does have other exercise tapes to promote—those in the "Reebok" series.

Meridian wouldn't mind filling those slots. Benson, who likes to call the company by the initials of its principals, BB&H (herself, sister Anna, and Mark Henrickson), expects to corner 14% of the fitness market next year. A bevy of new titles are awaiting release or are in development; some undoubtedly will replace long-in-the-tooth best sellers that are bound to fade as they approach 200 weeks on the VideoScan charts. Reuben holds the key.

Benson says BMG has been quick "picking up product," but BB&H wishes it was even swifter to build "Firm" market share by sheer weight of numbers. The whole line should get a boost from a book, "Firm For Life," which Broadway Books in New York will deliver next month. Major chains, including B. Dalton, Waldenbooks, and Borders Books & Music, are expected to participate in joint-sales efforts.

Also on the partners' agenda is a syndicated lifestyle

show, with the same name as the book. It won't be on the air until late 1998. There's interest, but BMG isn't involved.

**UNDERACHIEVER:** DVD is running at half speed in Japan, according to Toshiba president Taizo Nishimuro. Player shipments are expected to reach 300,000-400,000 units by the end of March, the first anniversary of the new format. Earlier predictions had put the figure at 500,000-600,000, Nishimuro said in Tokyo following the first general meeting of the 22-member DVD Forum.

Indicative of the Japanese indifference to DVD—or concern over the economy—three key chains within an October-December goal of 30,000 players managed to move just 5,000 in the first month, sources say.

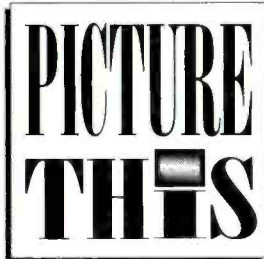
**DVDOINGS:** Due Jan. 14 from Fox Lorber and WinStar Home Entertainment at \$24.98 list: "Wild Reeds," "My Favorite Season," "Orchestra Re-

hearsal," "My Night At Maud's," "Temptation Of A Monk," "Lumiere & Company," "Erotique," "The Return Of Martin Guerre," "Timothy Leary's Last Trip," and "Nico Leon" . . . Disney's "Air Bud" lands Jan. 6 at \$29.99, two weeks after the sell-through VHS arrival . . . Columbia TriStar ships "Excess Baggage" Feb. 3 at \$24.95 . . . "Earthlight," digital video of the planet shot by NASA astronauts hundreds of miles in space, dawns Feb. 24 from Mill Reef Entertainment and NB Digital Solutions, distributing for DVD International. The price is \$29.95.

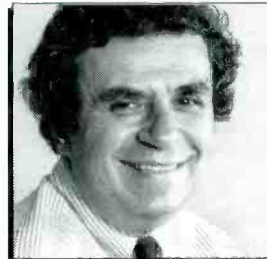
In time for the holiday season from LIVE Entertainment, at \$24.98 list, are "Platoon," "Hoosiers," "An American Werewolf In London," and "The Running Man." From MGM Home Entertainment, the list includes "Dr. No," "From Russia With Love," "Goldfinger," "How The Grinch Stole Christmas," "Horton Hears A Who," "Thelma & Louise," and "Hang 'Em High."

**V**IDBITS: Do UST and subsidiary Cabin Fever Entertainment talk? Weeks after Cabin Fever president Jonathan Nelson and a UST spokesman confirmed in detail that the home video unit was for sale (Picture This, Billboard, Nov. 29), along comes a press release from the parent reconfirming the confirmation. The reason is unchanged: UST's plan is "to concentrate on its primary tobacco business." There have been inquiries, UST says.

K-tel International has acquired U.S. and Mexican home video distribution rights to Hearst Entertainment's syndicated series "Popular Mechanics For Kids." Earlier, K-tel agreed to produce and market music compilations based on Hearst's Cosmopolitan and Esquire magazines.



by Seth Goldstein



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## 'Fairy Tales' Series Hits The Ice Aided By Kerrigan's Star Power

BY TERRI HORAK

NEW YORK—After a few false starts in its quest for distribution, the "Fairy Tales On Ice" series entered the arena Nov. 25 on PolyGram Video.

The fate of the series—produced for the home video market last year by ABC Video and On Ice Inc., as well as P.S. StarGames, the venture run by Olympic Silver Medalist Nancy Kerrigan's manager and husband, Jerry Solomon—was reportedly on thin ice. The participants weren't sure Disney would go ahead once the studio completed its purchase of Capital Cities/ABC.

However, "Fairy Tales" had a happy ending, finding a good home at PolyGram, which acquired its distribution rights. Director of specialty programming Sal Scamardo says, "We've had a relationship with Nancy and Jerry through her appearance in the Reebok 'Winning Body Workout,' and skating programming on video does very well. The concept is very appealing, and we hope to do a lot more."

The first video in the series, "Alice Through The Looking Glass," stars

Kerrigan and features music by Marvin Hamlisch and narration by Geena Davis. A second title, "Sleeping Beauty," features the St. Petersburg State Ice Ballet; it is due in February. The third, as-yet-undetermined title will be released later in 1998.

PolyGram is drawing on Kerrigan's star power to market "Alice Through The Looking Glass." She will appear this month on the "Today" show, "Live With Regis & Kathie Lee," and CNN. Kerrigan will also be doing print interviews. Scamardo points out that in addition to appealing to children, there are opportunities to promote the program with tie-ins to the working-mother theme, as Kerrigan had a baby last year.

She will star in several live skating tours from December through March that were organized by On Ice, Scamardo adds. To create continuity and promote the video, Kerrigan is performing in costume to the music featured in the video.

For the convenience of retailers, the title is available in both clamshell and traditional cardboard sleeve (Continued on page 90)



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Imprint Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	★★★ No. 1 ★★★ <b>THE LOST WORLD: JURASSIC PARK</b>	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
2	16	2	<b>MEN IN BLACK</b>	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
3	5	4	<b>BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS</b>	Walt Disney Home Video Buena Vista Home Video	Animated	1997	NR	26.99
4	3	5	<b>STAR TREK: FIRST CONTACT</b>	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
5	7	10	<b>LIAR LIAR</b>	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
6	2	7	<b>BATMAN &amp; ROBIN</b>	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
7	4	5	<b>JINGLE ALL THE WAY</b>	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
8	12	3	<b>HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE</b>	PolyGram Video 4400479233	Hanson	1997	NR	19.95
9	6	95	<b>THE JUNGLE BOOK: 30TH ANNIVERSARY</b>	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G	26.99
10	9	3	<b>BEAVIS &amp; BUTT-HEAD DO AMERICA</b>	Paramount Home Video 332503	Animated	1996	PG-13	14.95
11	10	90	<b>STAR WARS TRILOGY-SPECIAL EDITION</b>	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
12	8	145	<b>SLEEPING BEAUTY ♦</b>	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
13	<b>NEW ▶</b>		<b>NINE INCH NAILS: CLOSURE</b>	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
14	<b>NEW ▶</b>		<b>RAGE AGAINST THE MACHINE</b>	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
15	17	3	<b>PLAYBOY'S SORORITY GIRLS</b>	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
16	13	7	<b>PLAYBOY 1998 PLAYMATE VIDEO CALENDAR</b>	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
17	15	6	<b>CREATURE COMFORTS</b>	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
18	11	14	<b>FLEETWOOD MAC: THE DANCE ●</b>	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
19	22	5	<b>SPICE GIRLS: ONE HOUR OF GIRL POWER</b>	Warner Home Video 363553	Spice Girls	1997	NR	14.95
20	21	3	<b>PLAYBOY'S EROTIC UNDERGROUND</b>	Playboy Home Video Universal Music Video Dist. PBV0803	Various Artists	1997	NR	19.98
21	23	17	<b>SPAWN ◇</b>	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
22	36	2	<b>FREE WILLY 3: THE RESCUE</b>	Warner Family Entertainment Warner Home Video 14895	Jason James Richter	1997	G	22.96
23	14	9	<b>JENNY MCCARTHY: THE PLAYBOY YEARS</b>	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
24	37	2	<b>MAHALIA JACKSON: THE SONGS OF CHRISTMAS</b>	Xenon Entertainment 3034	Mahalia Jackson	1997	NR	14.95
25	24	9	<b>ARMITAGE III: POLYMATRIX</b>	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkeley Kiefer Sutherland	1997	NR	19.98
26	25	3	<b>PANTERA: 3-WATCH IT GO</b>	Elektra Entertainment 40195	Pantera	1997	NR	19.98
27	18	11	<b>DIANA: THE PEOPLE'S PRINCESS</b>	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
28	<b>NEW ▶</b>		<b>GEORGE OF THE JUNGLE</b>	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser	1997	PG	22.99
29	<b>RE-ENTRY</b>		<b>IT'S A WONDERFUL LIFE</b>	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
30	19	11	<b>THE SIMPSONS: TRIPLE PACK</b>	FoxVideo 4102951	Animated	1997	NR	24.98
31	28	16	<b>WILLIAM SHAKESPEARE'S ROMEO &amp; JULIET</b>	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
32	20	13	<b>SPICE GIRLS: GIRL POWER! THE UNAUTHORIZED BIOGRAPHY</b>	MVP Home Entertainment MVP801	Spice Girls	1997	NR	19.98
33	35	18	<b>JUNGLE 2 JUNGLE</b>	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
34	33	2	<b>YANNI: TRIBUTE</b>	Virgin Music Video 77849	Yanni	1997	NR	24.95
35	31	93	<b>GREASE ▲*</b>	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
36	<b>RE-ENTRY</b>		<b>CASPER, A SPIRITED BEGINNING</b>	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
37	<b>NEW ▶</b>		<b>WHEN WE WERE KINGS</b>	PolyGram Video 4400458473	Muhammad Ali	1996	PG	19.95
38	40	8	<b>WARRIORS OF VIRTUE</b>	MGM/UA Home Video Warner Home Video M546284	Ryan Jeffers	1997	PG	19.98
39	<b>NEW ▶</b>		<b>ANASTASIA SING ALONG</b>	FoxVideo 4804	Animated	1997	NR	12.98
40	27	3	<b>BOUND</b>	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon	1996	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ 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.

## BMG Gets A Discovery Link; MGM's Bond Bond

**BMG MAKES DISCOVERY:** BMG Video is adding special-interest titles to its mix of fitness, kids', and theatrical product. In a multi-year agreement, BMG will begin distributing and marketing titles from the Discovery Channel and its branded lines TLC, Animal Planet, and the recently acquired Travel Channel.

Discovery had distributed its 200-title catalog since 1993 but wanted to hook up with a major to increase sales. "This deal will give a more focused effort to drive unit volume," says Discovery senior VP of business development/GM of home video Ray Cooper. "It will give us more exposure of our four branded lines at retail."

Cooper adds that Discovery choose not to sign a studio because it didn't want to get lost among a sea of theatrical releases. Discovery has a 12-person sales and marketing team, which also handles multimedia titles, but Cooper says no layoffs are expected as a result of the BMG deal.

Discovery will continue to handle direct-response sales, Cooper says.

According to BMG senior VP of marketing Mindy Pickard, the main objective will be to broaden distribution and create Discovery Channel sections in stores. "We want to make this product more of a mass-market item and increase shelf space at places like Tower, Musicland, and Borders," she says.

BMG will also try to model A&E Video's success with the History Channel videos, which have their own section in Borders Books & Music locations and "Biography" sections at Barnes & Noble. "They've done a very good job at that," Pickard notes.

One of the major challenges facing BMG will be the video launch of titles from Discovery's newly created Animal Planet. Cooper describes it as a "family-oriented" channel that includes programs about wild animals as well as domesticated pets. "Animal Planet" cassettes should be in stores late next year.

The BMG label will begin showing up on other Discovery Channel titles during the second quarter of 1998. BMG will release 12-18 titles a year, down from 24 in 1997. "It's a decrease, but we'll be more focused, and we think we can easily double our sales volume on each new title," Cooper says.

In addition, at least eight catalog titles will be reissued next year through BMG.

**ONLINE HOLIDAY:** Based on some fast-paced activity from online retail store Reel.com, consumers may be avoiding the mall crowds and turning to their computers for their holiday shopping needs.

According to Reel.com founder/CEO Stuart Skorman, the World Wide Web site experienced a 30%

increase in sales over the Thanksgiving Day weekend. "We saw a lot of ordering over the holiday, which indicates that consumers are willing to spend time on their computer despite of all the distractions, such as family gatherings," he says.

On average, Reel.com has experienced weekly sales increases of 15% since it launched in August. Most orders consisted of one or two tapes not readily available in stores.

"Our customers look to us for rare or hard-to-find videos," says Skorman. The site offers 85,000 titles for sale and 35,000 titles to rent.



Reel.com also offers DVD titles, which have declined in sales. "It's started to go down a little because [competing format] Divx has

scared off some people," he says.

Although Divx won't be available until next year, Skorman thinks savvy Web browsers know about it and are holding off on buying hardware and software. But he isn't complaining.

"More and more consumers are doing online shopping as a hobby, and it's a fundamental sign that E-commerce has become an integral part of their lives," he says.

In order to make shopping easier, the site has added a "holiday helper," which groups movies according to unusual categories. A "wacky gifts" section suggests giving a copy of "Old Yeller" to a kid who wants a puppy for Christmas.

**BONDING AGAIN:** "Never Say Never Again," the lone James Bond movie not under the MGM Home Entertainment banner, will soon carry the studio's Leo the Lion logo.

The studio, through its subsidiary United Artists, has acquired rights to the 1983 movie from producer Taliafilm. It was distributed by Warner Bros. Under the new agreement, MGM will take over marketing duties for the video. Its sales agent Warner Home Video will continue to distribute the cassette.

"Never Say Never Again," which is a remake of "Thunderball," was made outside of United Artists when producer Kevin McClory secured rights to "Thunderball" projects from late Bond creator Ian Fleming. McClory, however, does not hold any long-term rights to the feature.

McClory and Sony Pictures Entertainment, which released the 1967 Bond spoof "Casino Royale," recently announced their intention to make additional Bond movies, prompting MGM to file a copyright infringement lawsuit. Danjaq LLC, which co-owns the Bond franchise, is a co-plaintiff.

The move is meant to solidify MGM's bond to Bond. The series now includes 18 features, as well as "Tomorrow Never Dies," which opens theatrically Friday (19).



# Arrest Aids X-Rated Trade Show Producer

BY EARL PAIGE

LOS ANGELES—Adult trade show producer Fay Sharp couldn't get arrested until she did get arrested.

An Indiana businesswoman, Sharp suffered three agonizing and anonymous years trying to tag onto Comdex. It took an actual police action during the Nov. 18-21 event in Las Vegas to gain some attention for exhibitors of X-rated programs in DVD, Video CD, and interactive formats.

"It's giving us the kind of publicity we could never buy. It's showing adult interactive is very much in the mainstream," Sharp says of a raid halfway through Comdex, a trade show that drew upward of 250,000 attendees. Fewer than 10% of the business-suit crowd found their way from Comdex to AdultDex, Sharp's event held at the Imperial Palace, far from the Convention Center.

Las Vegas vice officers issued nine citations. Seven were for "lewd and dissolute conduct," or, as The Las Vegas Review-Journal put it, "exposing breasts," and two were for "performing a live sex act," i.e., performers touching each other onstage.

"The police apologized; they've retracted statements," says Sharp, who claimed the entire flap was ignited "when some of the media saw the topless performers in the exhibits." Later, authorities realized the Imperial Palace, like all casinos, is licensed for

topless performers. "So they're backpedaling, trying to say this was all over-lax entrance requirements, under-age," Sharp adds.

Meanwhile, the show got the coverage promoters crave. "We were on CNN, the local TV; we have even had an editorial in the newspaper that was favorable," says Sharp, who founded AdultDex after Comdex decided not to feature the category.

She also was thwarted trying to get AdultDex into E3 when the interactive-media exposition exhibited in Los Angeles for the second year. X-rated programs had been allowed the first year.

An added irony, Sharp points out, is that all citations involved local firms: two performers from Déjà Vu Showgirls, two from Cybex, another two from Visual Select, and a Henderson, Nev., World Wide Web site company headed by Mimi Miyagi. Most of the estimated 20,000 attendees of AdultDex, who toured the 50 exhibits, either were unaware of the fracas or delighted by it.

William Margold, representing the lobbying group Free Speech Coalition, says, "This is the dirty little secret that won't go away from Comdex—that adult is in the mainstream, the Comdex crowd is America, these are real people. The lifeblood. They wear suits, they're straight, they're sincere."

All the same, Sharp wasn't happy about the exhibitors. "I have to see an

attitude change, otherwise this will be my last AdultDex." She says vendors "kept me waiting for commitments right up until the last days before the show. I had to take two booths because the exhibitors were not that confident. I don't need all this hassle."

The adult genre is still dominated by the VHS community, which has yet to see how hot the product is in the interactive arena. "Let's face it, [they] run things. In the main, most adult labels have not recognized how hot the product is in interactive media," she adds.

Sharp thinks activity is shifting to the Internet: "That's the kind of show I want to put on now." Internet broadcasts and Web site activity dominated AdultDex, where at one booth CD-ROMs were being sold for \$10.

Others, however, see optical discs as the coming thing. First-time Comdex exhibitor DVD & Video CD Productions wasn't at AdultDex, but president Harvey Tattersall is overjoyed he will be right outside the adult stands at the International Consumer Electronics Show, to be held Jan. 8-11 in Las Vegas.

Busy readying 65 movies for both DVD and Video CD, Tattersall says he spent \$20,000 on the Comdex exhibit.

"We wanted to include both DVD and video in our identity," he says. "We're not convinced the PC will move out of the den office or the kid's room into the living room, but the TV set will become part of the total digital and interactive scene."

## DEMAND DOWN FOR COUNTRY VIDS

(Continued from page 87)

the year, still has his first three videos in distribution, including "This Is Garth Brooks," which went multi-platinum five years ago, according to the RIAA. Trisha Yearwood enjoyed a 10% sales spike after she was named CMA female vocalist in September, but her last concert tape arrived in 1994.

Significantly, recent releases have fallen by the wayside. Vince Gill's "Souvenirs: Live At The Ryman" (MCA Music Video) came out in October 1996. It was not re-marketed this fall.

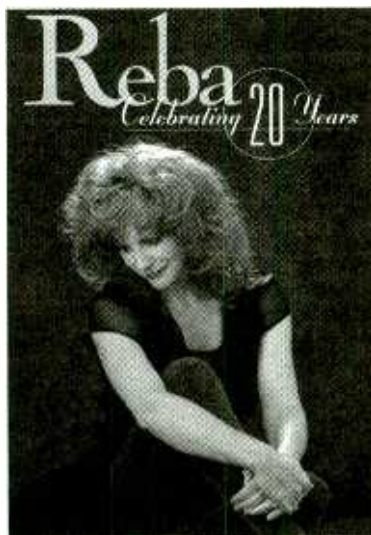
Partly as a result of declining demand, the CMA didn't send out copies of a promotional tape, "Music Videos Of The Year." It had been a regular feature of the association's PR effort since 1985.

Country music videos have become something of a will-o'-the-wisp. "They can be extremely difficult to project and to forecast," says Bill Kennedy, senior director of national sales for EMI Music Catalog. Yet he still thinks they have a tangible effect on viewers. "The average consumer wants more than what they've normally seen on TV," he suggests—essentially what they would get in person.

Live performances provide much of the raw material for videos. So do special events such as "Reba Celebrating 20 Years," with Reba McEntire, and the Judds in "Their Final Concert," a best seller in 1992. So, retailers ask, will Garth Brooks in New York's Central Park will be available on cassette?

"Perhaps—but no decision has been made on it yet," says Kennedy. "After all, we still have three Garth titles in existence."

Brooks isn't a laggard; EMI Music Catalog hasn't announced the release



"Reba, Celebrating 20 Years," featuring longtime star Reba McEntire, keeps selling. Meanwhile, her newest, "Reba Live," delivered 50,000-plus units in 1997.

of any country videos. But Kennedy says there's interest in Renaissance man Chris LeDoux. "He's a sculptor, and he's into rodeo, so they would see more of his life," Kennedy says. "We also have lots of footage on him, since he's been on Capitol Records for seven years."

Another candidate is Tanya Tucker, who wrote a popular autobiography. Its readers might like an "A&E-like chronology of her in concert," Kennedy says.

EMI has placed country videos in Wal-Mart and Kmart, among the mass merchants, and in specialty chains like Media Play and Blockbuster. Long-

form concerts are regularly priced at \$9.98-\$24.98, competitive in sell-through but thin in profits.

Sources indicate the programs are too expensive to generate an adequate return on investment. "Country video sales in general have decreased," says Benson Curb, director of national sales for Curb Records in Nashville. "We just haven't released any in a while, because they do maybe 20,000-25,000 units," although "An Hour With Tim McGraw" is nearing 50,000 units.

"We have several on the schedule now—Sawyer Brown, the Four Seasons, and Lyle Lovett—but we don't know when, or if, they'll be out in 1998," Curb notes.

When, or if, the format revives, CMT could be a major source of material. The network has the world's largest country music archive, with more than 4,000 clips, filmed everywhere from Egypt to Guatemala. Record labels spend \$15,000-\$150,000 to produce each one—and they pay off in CD sales.

"Over the year, there have probably been only five or so consistently selling singles on [Billboard's Top Country Singles Sales] chart without a video," said Chris Parr, director of CMT programming.

"CMT Sneak Peak" has the "exclusive world premiere" of videos, which run five times a day, including once during the "CMT Top 12 Countdown," Parr says. The "CMT Delivery Room" previews the newest videos for rotation.

But the network's growth has also had a negative impact. Over the years, TNN has seen a "gradual reduction of music video rotation by design, because of the emphasis on CMT," says TNN spokesman Jerry Bailey.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Imprint Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	6	4	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
2	1	7	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
3	2	6	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
4	3	5	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
5	4	7	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
6	29	2	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
7	5	10	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
8	9	4	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Video 10438	Mira Sorvino Lisa Kudrow
9	7	8	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
10	8	7	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
11	13	11	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
12	10	5	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
13	14	5	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
14	12	10	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
15	11	9	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
16	39	2	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Video 12581	Ben Affleck Joey Lauren Adams
17	15	11	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
18	16	17	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
19	17	2	TRIAL AND ERROR (PG-13)	New Line Home Video Warner Home Video N4597	Michael Richards Jeff Daniels
20	NEW		OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Video 12687	Jackie Chan
21	18	6	NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 6292	Andy Garcia Richard Dreyfuss
22	19	3	GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Video 9179	Joe Pesci Danny Glover
23	22	20	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
24	20	20	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
25	30	23	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
26	21	16	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
27	NEW		GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser
28	NEW		SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
29	23	7	DOUBLE TEAM (R)	Columbia TriStar Home Video 83233	Jean-Claude van Damme Dennis Rodman
30	27	12	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
31	26	2	LOVE! VALOUR! COMPASSION! (R)	New Line Home Video Warner Home Video N4598	Jason Alexander John Glover
32	25	8	THAT OLD FEELING (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
33	28	21	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
34	32	4	ANOTHER 9 1/2 WEEKS (R)	Trimark Home Video 6685	Mickey Rourke Angie Everhart
35	38	6	THE SIXTH MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Marlon Wayans Kadeem Hardison
36	31	16	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
37	NEW		SNOW WHITE: A TALE OF TERROR (R)	PolyGram Video 4400549873	Sigourney Weaver
38	24	2	THE LAST DAYS OF FRANKIE THE FLY (R)	Cabin Fever Entertainment CF252	Dennis Hopper Kiefer Sutherland
39	36	5	NOWHERE (R)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
40	37	4	TRUTH OR CONSEQUENCES N.M. (R)	Columbia TriStar Home Video 82693	Vincent Gallo

◆ 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.



### 'FAIRY TALES' SERIES HITS THE ICE AIDED BY KERRIGAN'S STAR POWER

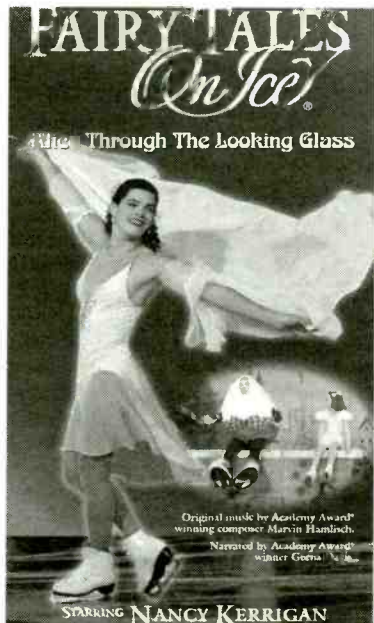
(Continued from page 87)

packaging. It carries a suggested retail price of \$19.95 and runs 50 minutes, including a behind-the-scenes segment on the making of the video.

To reach retailers, Kerrigan appeared at the East Coast Video Show, and she will probably do select in-store appearances in New York, Boston, and a few of the tour markets.

Scamardo says, "She's always a big draw—we've got lots of requests for in-stores and a lot of fans will show up—but right now we're concentrating on the media tour." There will be radio contests with ticket giveaways in the markets in which Kerrigan appears with the On Ice live shows.

Direct-marketing opportunities will also be a key avenue for exposure for the title. A direct-response TV campaign is being prepared for the entire series. The 90- and 120-second spots will be placed on a variety of national and cable television outlets next year.



PolyGram Video introduced "Fairy Tales On Ice," with Olympian Nancy Kerrigan, last month. Two more titles in the series will be released next year.

In addition, a direct-response print campaign in skating magazines is being developed, and there are plans for alternative areas of distribution, including ice arenas and catalogs.

While there is no shortage of figure-skating titles available on video (Billboard, April 22, 1995), many of them are competition highlights. Pointing to the success of NBC Video's "Nutmcracker On Ice" starring Olympic Gold Medalists Oksana Baiul and Victor Petrenko, Scamardo says there is room for family-oriented evergreen titles that appeal to audiences beyond the skating purists.

PolyGram is hoping to capitalize on the increased attention the sport will undoubtedly receive with the upcoming Winter Olympics this February.

"We've learned that there's really a very big audience for skating, even more so now than there was a few years ago," Scamardo says. "These programs work for the holidays, but they also have a long shelf life and broad appeal."

# Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
1	3	3	★★ NO. 1 ★★ <b>THE OFFICIAL 1997 WORLD SERIES VIDEO</b> Orion Home Video 91097	19.98
2	2	25	<b>TIGER WOODS: SON, HERO &amp; CHAMPION</b> FoxVideo (CBS Video) 4098	14.98
3	1	83	<b>MICHAEL JORDAN: ABOVE &amp; BEYOND</b> FoxVideo (CBS/Fox) 8360	14.98
4	4	55	<b>THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS &amp; BLOOPERS</b> Orion Home Video 96002	14.98
5	5	11	<b>NFL GREATEST GAMES: THE ICE BOWL</b> PolyGram Video 8006304643	19.95
6	6	11	<b>NFL GREATEST GAMES: SUPER BOWL III</b> PolyGram Video 80063046439	19.95
7	18	49	<b>THE 1996 WORLD SERIES VIDEO</b> Orion Home Video 91096	19.98
8	16	39	<b>MICHAEL JORDAN: THE ULTIMATE COLLECTION</b> FoxVideo (CBS/Fox) 4101090	29.98
9	11	7	<b>FOOTBALL FOLLIES</b> PolyGram Video 4400475033	9.95
10	13	25	<b>MUHAMMAD ALI: THE WHOLE STORY</b> Warner Home Video D5586	109.98
11	17	301	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
12	15	7	<b>PURE PAYTON</b> PolyGram Video 4400464413	19.95
13	8	7	<b>NFL: THREE IN A ROW</b> PolyGram Video 4400475093	9.95
14	12	37	<b>THE ULTIMATE FIGHTING CHAMPIONSHIP 4</b> Vidmark Entertainment VM6372	19.99
15	10	233	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
16	RE-ENTRY		<b>MICHAEL JORDAN: COME FLY WITH ME</b> ◆ FoxVideo (CBS/Fox) 2173	19.98
17	NEW▶		<b>NBA GROOVES</b> NBA Video 6663	14.98
18	RE-ENTRY		<b>NFL TALKIN' FOLLIES</b> PolyGram Video	14.95
19	7	5	<b>ICE HOT 2</b> FoxVideo (CBS/Fox) 6664	14.98
20	9	19	<b>THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO</b> FoxVideo (CBS/Fox) 8452	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
1	2	9	★★ NO. 1 ★★ <b>DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS</b> Parade Video 908	12.98
2	1	9	<b>OPRAH: MAKE THE CONNECTION</b> Buena Vista Home Video 60428	22.99
3	8	119	<b>THE GRIND WORKOUT HIP HOP AEROBICS</b> ◆ Sony Music Video 49659	12.98
4	3	101	<b>THE GRIND WORKOUT: FITNESS WITH FLAVA</b> ◆ Sony Music Video 49796	12.98
5	4	55	<b>CRUNCH: FAT BLASTER PLUS</b> Anchor Bay Entertainment SV10092	9.98
6	7	59	<b>THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING</b> BMG Video 80115-3	19.98
7	12	165	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	14.98
8	13	9	<b>DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT</b> Parade Video 909	12.98
9	5	45	<b>THE GRIND WORKOUT: STRENGTH AND FITNESS</b> ◆ Sony Music Video 49805	12.98
10	14	59	<b>THE FIRM: AEROBIC INTERVAL TRAINING</b> BMG Video 80112-3	19.98
11	17	3	<b>FIRM BASICS: ABS, BUNS &amp; THIGHS WORKOUT</b> BMG Video 80344-3	19.98
12	19	59	<b>THE FIRM: ABS, HIPS &amp; THIGHS SCULPTING</b> BMG Video 80114-3	19.98
13	16	93	<b>THE FIRM: LOW IMPACT AEROBICS</b> BMG Video 80111-3	19.98
14	NEW▶		<b>STEP REEBOK: POWER BLAST</b> BMG Video 80359-3	19.98
15	6	5	<b>THE GRIND WORKOUT: FAT BURNING GROOVES</b> Sony Music Video	12.98
16	9	33	<b>THE FIRM: FIRM STRENGTH</b> BMG Video 80305-3	19.98
17	18	3	<b>FIRM BASICS: SCULPTING WITH WEIGHTS</b> BMG Video 80341-3	19.98
18	15	35	<b>THE FIRM: THE HARE WORKOUT</b> BMG Video 80124-3	19.98
19	20	59	<b>DAISY FUENTES: TOTALLY FIT WORKOUT</b> WarnerVision Entertainment 51760	19.95
20	10	33	<b>THE FIRM: FIRM CARDIO</b> BMG Video 80314-3	19.98

◆ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★★ NO. 1 ★★							
1	1	3		<b>TULSA, TOKYO AND THE MIDDLE OF NOWHERE</b> PolyGram Video 4400479233	Hanson	LF	19.95
2	4	7		<b>TRIBUTE</b> Virgin Music Video 77849	Yanni	LF	24.95
3	2	2		<b>RAGE AGAINST THE MACHINE</b> Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
4	3	3		<b>ONE HOUR OF GIRL POWER</b> Warner Home Video 363553	Spice Girls	LF	14.95
5	6	2		<b>CLOSURE</b> Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
6	5	15		<b>THE DANCE</b> ● Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
7	7	4		<b>3-WATCH IT GO</b> Elektra Entertainment 40195	Pantera	LF	19.98
8	9	3		<b>ALLEYS &amp; MOTORWAYS</b> Interscope Video Universal Music Video Dist. 90106	Bush	LF	19.98
9	8	62		<b>LES MISERABLES: 10TH ANNIV. CONCERT</b> VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
10	10	5		<b>WOW-1998</b> Sparrow Video Chordant Dist. Group 43226	Various Artists	LF	12.98
11	11	2		<b>SUBLIME</b> MCA Music Video Universal Music Video Dist. 11712	Sublime	LF	12.95
12	12	4		<b>LIVE IN THE TRAGIC KINGDOM</b> Interscope Video 90145	No Doubt	LF	19.98
13	14	11		<b>HOMEcoming: THIS IS MY STORY</b> Chordant Dist. Group 4960	Various Artists	LF	29.95
14	17	3		<b>GREATEST HITS</b> 6 West Home Video BMG Video 18994	Kenny G	LF	29.98
15	18	6		<b>THE BEST OF THE DOORS</b> Universal Studios Home Video 83297	The Doors	LF	14.98
16	35	196		<b>LIVE AT THE ACROPOLIS</b> ▲ Private Music BMG Video 82163	Yanni	LF	19.98
17	15	10		<b>SPECIAL HOMEcoming MOMENTS</b> Chordant Dist. Group 4970	Various Artists	LF	29.95
18	16	7		<b>WALK</b> Sparrow Video Chordant Dist. Group 43225	Steven Curtis Chapman	LF	14.98
19	20	206		<b>LIVE SHIT: BINGE &amp; PURGE</b> ▲ <sup>10</sup> Elektra Entertainment 5194	Metallica	LF	89.98
20	19	36		<b>SELENA REMEMBERED</b> EMI Latin Video 77826	Selena	LF	19.98
21	13	11		<b>OUR MUSIC VIDEO</b> Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
22	26	9		<b>DOWNHILL FROM HERE</b> Monterey Home Video 31989	Grateful Dead	LF	29.95
23	25	12		<b>THE GREATEST HITS VIDEO COLLECTION</b> Arista Records Inc. BMG Video 18859-3	Brooks & Dunn	LF	19.98
24	22	27		<b>I'M BOUT IT</b> ▲ No Limit Video Priority Video 53423	Master P	LF	19.98
25	24	31		<b>JOY IN THE CAMP</b> Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gather And Their Homecoming Friends	LF	19.98
26	27	55		<b>THE COMPLETE WOMAN IN ME</b> ● PolyGram Video 4400450893	Shania Twain	LF	9.95
27	29	110		<b>LIVE FROM AUSTIN, TEXAS</b> ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
28	23	4		<b>GALORE</b> Elektra Entertainment 40198	The Cure	LF	19.95
29	28	57		<b>ENLARGED TO SHOW DETAIL</b> ▲ PolyGram Video 4400439253	311	LF	19.95
30	33	130		<b>PULSE</b> ▲ <sup>2</sup> Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
31	RE-ENTRY			<b>THE WILDLIFE CONCERT</b> Sony Music Video 49710	John Denver	LF	19.98
32	21	25		<b>WELCOME TO THE FREAK SHOW</b> Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
33	34	3		<b>GREATEST HITS VOLUME III-THE VIDEO</b> Columbia Music Video Sony Music Video 14 V50162	Billy Joel	LF	14.98
34	38	38		<b>WHO THEN NOW?</b> Epic Music Video Sony Music Video 50153	Korn	LF	19.98
35	30	6		<b>CHRISTMAS ALBUM</b> Word Video 95287	Ray Boltz	LF	16.98
36	36	5		<b>VIDEO STEW</b> PolyGram Video-440079213	The Mighty Mighty Bosstones	LF	19.95
37	RE-ENTRY			<b>THIS IS GARTH BROOKS</b> ▲ <sup>6</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
38	RE-ENTRY			<b>CHRISTMAS WITH LUCIANO PAVAROTTI</b> Video Treasures SV9084	Luciano Pavarotti	LF	9.99
39	NEW▶			<b>CHRISTMAS IN THE AIRE</b> Front Row Home Video 2722	Mannheim Steamroller	LF	9.99
40	RE-ENTRY			<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music Video Dist. 39548	Eagles	LF	24.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.



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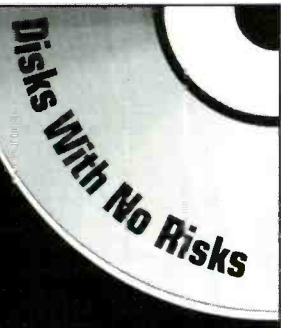
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Maureen Nigh  
Tommy Boy Music  
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N2K, Inc., the leader in online music & entertainment, is seeking an attorney to function as primary liaison for business affairs & legal matters for our record label, N2K Encoded Music, drafting of internet-related licenses & contracts for our web-based business, N2K Entertainment and providing general legal services for all divisions as required. Qualified candidates must have at least five years transactional and intellectual property experience and previous legal/business affairs with a major record label.

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## PARALLEL IMPORTS

(Continued from page 6)

While the case deals only with the relatively small amount of products manufactured in the U.S., exported at a discount, and then imported back into the country, an adverse ruling in the case has international implications.

"It would send the wrong signal to other countries," says Eric Smith, president of the Washington, D.C.-based International Intellectual Property Alliance (IIPA), which counts among its members U.S. record companies, music publishers, and film studios. "They might misread it and decide to lower their parallel-import barriers."

Smith said that would "result in a severe erosion of the rights of U.S. creators, publishers, and producers by our trading partners, hurting U.S. trade and jobs without any concomitant benefit to the U.S. or the economies of other countries."

A decision against copyright owners would also affect Clinton administration trade agreements.

Section 602(a) of the Copyright Act protects copyright owners from unauthorized importation of copyrighted material acquired abroad.

However, Section 109(a), the so-called "First Sale Doctrine," states that the owner of a lawfully made copy produced domestically is entitled to sell or otherwise dispose of the possession of that copy without the authority of a copyright owner. The case asks the court to decide which takes precedence.

Manufacturer L'Anza had sold the goods to a U.K. distributor with the proviso that they would be sold only overseas. However, Quality King bought the goods third-hand from a Maltese distributor and sold the merchandise back in the U.S.

The 9th U.S. Circuit Court of Appeals overturned the initial federal court ruling favoring Quality King and sided instead with L'Anza, which argued against unauthorized imports. Quality King appealed.

The Recording Industry Assn. of America (RIAA) and other members of the IIPA, along with the U.S. Justice Department, have filed amicus briefs with the Supreme Court in support of L'Anza's position.

The court has already held in a

related case that trademark parallel imports may be imported into the U.S. without authorization of the trademark owner. This case asks if the same applies to copyrighted goods.

A reversal could cause potential havoc in the retail marketplace and embarrass the administration, which has five pending international agreements calling for rules against unauthorized importation. It would also have major implications in other areas of the business.

"We wanted the Supreme Court to know what the very real implications would be with real copyrighted goods beyond the narrow confines of shampoo labels," says Cary Sherman, senior executive VP/general counsel of the RIAA. "It could be a mess, just a mess, from release dates and publicity coordination to the way copyrighted owners have marketed their products for decades. Also, other countries might not understand and lower their barriers."

Amicus briefs such as the one from the RIAA, explaining the larger world trade implications of such a narrowly defined legal position on the industries that would be affected by a reversal, may be very important in this case, say court insiders.

While the decision will not come down until the spring, there are reasons to believe the justices may decide to overturn the appeals court's ruling in favor of L'Anza.

Observers note the court's pro-consumer stance in recent cases and its track record with dealing with the challenges to the rulings by the 9th Circuit Court. The Supreme Court has overturned 27 of its last 29 rulings.

The issue of parallel imports looms large in other countries as well. On Dec. 9, Australia's Senate rejected government copyright reforms that would relax existing parallel-import restrictions meant to foster lower consumer prices (see story, page 75).

Copyright owner opponents there say that the devaluated Australian currency against the U.S. dollar makes such imports more expensive. They also claim that a flood of cheaper imports would lower the incentive for labels to produce and distribute home-grown artists.



**Shepparding A Deal.** Principals of Sheppard Lane Productions met with Geffen Records brass to sign a production agreement between Sheppard Lane and John Dough/Geffen. Their first project together will be California rap artist Mauseberg, produced by DJ Quick for release in 1998. Shown standing, from left, are Debbie Sandridge of John Dough; Stan Sheppard, president, Sheppard Lane Productions; Pat Charbonnet and Danielle Herring, both of John Dough; Marvin Mack, urban promotion, Geffen; and Robert Smith, head of marketing at Geffen. Shown seated, from left, are Ed Rosenblatt, chairman, Geffen; DJ Quick; and Bill Bennett, president, Geffen.

# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### DECEMBER

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.

Dec. 14, **Rock On: Record Company Presidents**, sponsored by WBAI New York. 718-693-1280.

### JANUARY

Jan. 7-10, **International Assn. Of Jazz Educators 25th Annual Conference**, Marriott Marquis Hotel, New York. 913-776-8744.

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. 13, **Michael F. Sukin Presents What A Publisher Needs To Know About Record Deals**, sponsored by the Assn. of Independent Music Publishers, ASCAP Building, New York. 212-758-9400/6157.

Jan. 15, **Making It Real: Live Music On Television**, seminar presented by the Museum of Television and Radio and New York chapter of the National Academy of Recording Arts and Sciences. 212-621-6600.

Jan. 15-17, **NeMO Music Showcase And Conference/Kahlua Boston Music Awards**, Copley Plaza Hotel, Orpheum Theatre, Boston. 617-338-3144.

Jan. 18-22, **MIDEM '98**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 20-22, **Mobile Beat DJ Show And Conference**, Tropicana, Las Vegas. 716-385-9920.

Jan. 22, **Graphic Details/Graphic Design: CD Packaging Now, The Year 2000 And Beyond**, seminar presented by the New York chapter of the National Academy of Recording Arts and Sciences. 212-245-5440.

Jan. 25, **25th Annual Songwriter Showcase**, sponsored by the Songwriters' Hall of Fame and the National Academy of Music, Life nightclub, New York. 212-957-9230.

Jan. 26, **25th Annual American Music Awards**,

Shrine Auditorium, Los Angeles. 818-841-3003.

Shrine Auditorium, Los Angeles. 310-859-1633.

### FEBRUARY

Feb. 4-7, **Gavin Seminar**, Hyatt Regency, San Diego. 415-495-1990, extension 632.

Feb. 11-13, **Networked Entertainment World Conference**, Beverly Hilton, Beverly Hills, Calif. 212-840-7280, extension 104.

Feb. 12, **Folk Alliance Fourth Lifetime Achievement Awards**, Cook Convention Center, Memphis. 202-835-3655.

Feb. 12-15, **10th Anniversary Folk Alliance Conference**, Cook Convention Center, Holiday Inn Crowne Plaza, Memphis. 202-835-3655.

Feb. 25, **40th Annual Grammy Awards**, Radio City Music Hall, New York. 310-392-3777.

Feb. 25-28, **Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

Feb. 27, **12th Annual Soul Train Music Awards**,

### MARCH

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Summer Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 7-11, **Winter Music Conference '98**, Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444.

March 14-17, **40th Annual National Assn. Of Recording Merchandisers Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 26-27, **BraInCamp<sup>2</sup>**, Coleman Center, New York. 516-593-5494.



**Elixir For A Cure.** The fourth annual T.J. Martell Wine & Music Aficionado Dinner raised more than \$100,000 for the T.J. Martell Foundation, which benefits research for leukemia, cancer, and AIDS. Organized by Terry Ellis, president of Tigerstar Records, the wine auction was held in early November at the Burden Mansion in New York. Pictured at the event, from left, are Ahmet Ertegun, co-chairman/co-CEO of Atlantic Records; Alice Cathiard, daughter of the owner of Chateau Smith-Haut-Lafitte; and Ellis.

## LIFELINES

### BIRTHS

Girl, Leah Terese, to **Jimmy and Karen Gallis**, Oct. 15 in Chicago. Father is regional marketing coordinator at the Musicland Group.

Girl, Julianne Hope, to **John and Heidi Monroe**, Oct. 22 in Hackensack, N.J. Father is senior director of national sales at TVT.

Boy, Noah Hayden, to **Phil and Laurie Ehart**, Nov. 12 in Atlanta. Father is the drummer for group Kansas.

Girl, Lisette, to **Milton and Lisa Los Santos**, Nov. 24 in New York. Father is mail room clerk at RED/Relativity Records.

Boy, Jake, to **Hans and Suzanne Zimmer**, Dec. 3 in Los Angeles. Father is head of music at DreamWorks and the composer of "The Lion King."

Girl, Mia Elvira, to **Alex and Sue Masucci**, Dec. 4 in New York. Father is VP/GM at Island Latir.

Boy, Harrison Scott, to **Ken and Nancy Lane**, Dec. 5 in New York. Father is VP of pop promotion at Arista Records.

Girl, Olivia Jade, to **Catherine Applefeld Olson and Brent Olson**, Dec. 9 in Alexandria, Va. Mother is a contributing editor at Billboard. Father is an attorney for the Federal Communications Commission.

### MARRIAGES

**Rebecca Palmer to Dick Brown**, Nov. 9 in Nashville. Bride is senior director of writer/publisher relations at SESAC.

**Sonya Souza to Bill Velez**, Nov. 29 in Miami. Bride is office manager at Tri-fecta Entertainment. Groom is president/COO of SESAC Inc.

### DEATHS

**Sam DeVincent**, 79, of cancer, Dec. 1 in Fort Wayne, Ind. He was the owner of 130,000 pieces of sheet music that are archived at the Smithsonian Institution called the Sam DeVincent Collection of Illustrated American Sheet Music. DeVincent was a former music director at WOWO-AM Fort Wayne, hosting a weekly show less than a week before he died. He is survived by his wife, Nancy; son Lawrence; daughters Diana Helms and Lori Deal; siblings Peter and Madelyn; and four grandchildren.

## GOOD WORKS

**THE MUSIC OF A TRAGEDY:**

**Aaron Zigman**, the pop producer, composer, and arranger, says he was inspired to put to music a portrait of **Yitzhak Rabin**, the Israeli prime minister who was assassinated two years ago, within hours after the tragedy. The 35-minute, five-movement work is to receive its first live performance Dec. 25 at the Westside Pavilion in Los Angeles as rendered by the **Los Angeles Jewish Symphony**, conducted by **Noreen Green**. The performance coincides with the fourth Tikkun L.A. Community Volunteer Day, sponsored by the Jewish Federation. There has been no deal for a commercial release of Zigman's work, although the press has received a promotional CD. Publisher is **Zig-Town Music (ASCAP)**. Contact: **Sharon Weisz** at 213-852-1043.



# Programming

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**Hanging Out.** Jenny McCarthy stopped by WPLJ New York's "Scott And Todd In The Morning" show to discuss her new book, "Jen-X: Jenny McCarthy's Open Book." Shown, from left, are Todd Pettengill, McCarthy, PD Scott Shannon, and WPLJ news anchor Naomi DiClemente.

## Arbitron Acquires U.K. Research Firm U.S. Ratings Co. Aiming To Expand Into Europe

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

LONDON—Arbitron, the leading U.S. research and radio ratings company, has secured a European foothold with the acquisition of a U.K. research firm.

Arbitron acquired London-based Continental Research near the end of November for an undisclosed price.

The deal is the initial stage of Arbitron's plan to expand outside of North

agencies."

Over the past year, Arbitron has conducted a series of pilot radio ratings surveys in several large U.K. markets. Those exercises received some financial backing from the RAJAR committee, a body consisting of senior executives from commercial and BBC Radio. Guyther, who is planning to relocate to London from the U.S., has been meeting with British broadcasters over the past several months to discuss Arbitron's plans and services.

Continental chief executive John Clemens says, "We are extremely pleased to become part of Arbitron to gain access to its significant media research expertise and financial resources, which will benefit existing and future clients."

Continental's stable of clients includes such major U.K. broadcasters as Classic FM and Capital Radio, as well as CNN International and BSkyB TV.

Through its radio division in North America, Arbitron provides research services for 2,300 radio stations and 3,500 advertisers and agencies in 268 markets. Arbitron's revenue for 1996 was \$153.1 million.



America—particularly in European ratings services and research.

Utilizing Continental's knowledge and experience in the U.K. radio market, Arbitron is preparing a bid for the official U.K. ratings contract, RAJAR, which will be put out to tender over the next few months. It will be Arbitron's second attempt to secure the RAJAR contract. The current RAJAR contract, held by RSL, will expire late next year.

"This acquisition provides us with a firm and respected base from which to launch our RAJAR bid," says Jay Guyther, VP/GM of Arbitron International. "It also gives Arbitron access to U.K. marketing expertise and enables us to tailor a range of services to the ever-growing media and marketing research needs of U.K. and European broadcasters and advertisers and

## Web Site Lends Aid To Stations' Online Presence

BY DOUG REECE

CountryNow.com, a new World Wide Web site developed by New York-based MJI Interactive, is hoping to offer a hassle-free solution to country programmers looking to dust the cobwebs off their stations' Web sites.

Though most radio outlets have risen to the task of establishing an online presence, maintaining those sites and providing punchy, current content can often become a burden. It's a disoriented, upset listener who logs onto a station site that is still running a Tim McGraw promotion circa "All I Want."



With this dilemma in mind, CountryNow.com—following on the heels of the successful launch of MJI's RockNews.com site in 1996 and RockDaily.com in January of this year—bowed this fall to offer daily news features, artist profiles, concert news, CD reviews, and links to highlighted fan sites, among other items.

"What we're presenting to these stations," says MJI Interactive VP of corporate development Margaret Shiverick, "is a turnkey, very relevant option for enhancing their sites in a manner so that they are the dominant brand."

Because partnering stations are linked to CountryNow.com through their existing radio site, according to Shiverick, stations retain their autonomy and are bolstered by the sort of content that would account for immeasurable man hours if it were culled by a station's webmaster.

(Continued on next page)

## newsline...

**CBS DISCUSSES CHAINWIDE SHOW.** In a story with potential implications for other formats, CBS Radio's country group is formulating plans for a chainwide country show to debut in March or April. Although plans have not been fully developed, the program may be positioned as a new music show, and some of the playlist slots will be available for sale to labels.

**SINCLAIR TAKES MAX.** Sinclair Broadcast Group Inc. has agreed to acquire the eight radio and nine TV properties of Max Media Properties for \$255 million. Sinclair intends to spin off two FMs in Norfolk, Va., to comply with Federal Communications Commission regulations; it is in the process of buying Heritage's country and oldies outlets in that market.

**SOMMERS RETURNS.** Bill Sommers returns to the president/GM seat of album rock KLOS Los Angeles, a position he held for 10 years prior to his retirement in 1996. He replaces exiting Maureen Lesourd and will also oversee N/T KABC and children's station KTZN.

**RADIO IRELAND TO REVAMP.** Ireland's commercial broadcasting regulator, the Independent Radio and Television Commission (IRTC), has given struggling Radio Ireland a green light for schedule and programming changes as the national broadcaster attempts to bolster its less-than-impressive audience figures. IRTC would not reveal the extent of the changes proposed by the broadcaster immediately after U.K. company Ginger Productions was hired about two months ago to revamp the station's output and structure. Radio Ireland's first ratings results revealed it had only a 1% share of that country's listening audience. It was launched last March. Sources say the new schedule will be rolled out by the turn of the year and will likely switch from full-service to adult contemporary.

**LIMBAUGH LAUDED.** Rush Limbaugh will be the 1998 radio inductee into the National Assn. of Broadcasters (NAB) Broadcasting Hall of Fame. Limbaugh will be honored at the NAB 98 convention in April 1998 in Las Vegas. Limbaugh's daily radio show is now heard over more than 600 radio stations and is listened to by 20 million weekly. Previously, he received an NAB Marconi Award for syndicated radio personality of the year.

**KSON'S DIRTY STINKIN' RATS.** KSON San Diego morning-show hosts Tony Randall and Kris Rochester, aka Tony and Kris, have been deemed the namesakes for two newborn naked mole rats at the San Diego Children's Zoo. It was explained to the pair by zookeepers that the breed is very sound-sensitive, and to block out pedestrian noise KSON is broadcast into the mole rats' domicile. Ah, the sweet smell of success.

## Chrysler Leads List Of Radio Advertisers In '97

NEW YORK—Chrysler Corp., General Motors Corp., and Sears Roebuck top the list of radio's coziest bedfellows of 1997 in a recent study on radio's biggest advertisers, sponsored by Interep.

Among those with the largest increases over 1996 figures, MCI (No. 4) bulked up its on-air advertising more than 100%—from \$11.3 million last year to \$23.8 million in 1997.

Pepsico (No. 5), including Frito Lay, Kentucky Fried Chicken, Pizza Hut, and Taco Bell, increased radio spending by more than \$10 million, to a total of \$18.6 million.

And Reading Genius Home Study (No. 12), a speed-reading course, accelerated its radio spending from \$2.4 million to \$14 million.

The biggest detractor from radio advertising this year was the U.S. government, which cut its spending by more than \$16 million in 1997.

Political spending on radio, a controversial topic this year in legislative circles, accounted for \$30.5 million in national radio dollars in 1996, ranking No. 7 overall. With 1997 not being a presidential election year, political advertising did

not rank in the top 25.

Following are the 25 largest national advertisers and the amount they have spent on radio within the survey period of January to July 1997, the latest data available. Figures are in millions.

1. Chrysler Corp.....26.1
2. General Motors Corp.....25.3
3. Sears Roebuck.....25.0
4. MCI Communications.....23.8
5. Pepsico.....18.6
6. AT&T.....17.9
7. Procter & Gamble.....17.5
8. Chrysler Corp. dealers.....15.3
9. William Wrigley Jr.....15.3
10. National Amusements.....14.8
11. Bell Atlantic.....14.3
12. Reading Genius HomeStudy...14.0
13. Philip Morris.....13.9
14. SBC Communications.....13.8
15. Visa USA.....13.6
16. CompUSA.....13.5
17. Warner-Lambert.....13.4
18. US West.....13.0
19. TCI Communications.....11.7
20. Chattem Inc. (Gold Powder)...11.5
21. Time Warner.....11.3
22. U.S. government.....11.2
23. Oreck Corp. (vacuums).....11.1
24. Walt Disney Corp.....11.1
25. Tandy Co.....11.1

CHUCK TAYLOR



# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
***No. 1***					
1	1	1	16	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN 5 WEEKS AT NO. 1
2	4	9	9	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
3	3	4	13	SO HELP ME GIRL ARISTA 13428	GARY BARLOW
4	2	2	23	HOW DO I LIVE CURB 73022	LEANN RIMES
5	5	8	8	THE BEST OF LOVE COLUMBIA ALBUM CUT	MICHAEL BOLTON
6	10	10	10	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
7	7	6	16	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
8	6	3	21	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
9	8	5	9	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	BARBRA STREISAND - CELINE DION
10	9	7	19	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
11	12	12	12	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
12	11	11	10	BUTTERFLY COLUMBIA ALBUM CUT	MARIAH CAREY
13	13	16	6	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	TONI BRAXTON WITH KENNY G
14	16	20	7	HEY GIRL COLUMBIA ALBUM CUT	BILLY JOEL
15	14	13	16	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
16	15	14	19	FOOLISH GAMES ATLANTIC 87021	JEWEL
17	19	18	35	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
18	17	15	19	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
19	20	19	79	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
20	18	17	11	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
21	25	—	2	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	CELINE DION
22	23	25	4	LOVING YOU ARISTA ALBUM CUT	KENNY G
23	21	21	19	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
24	22	23	5	SAND AND WATER REPRISE 17269	BETH NIELSEN CHAPMAN
25	24	24	26	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
***No. 1***					
1	2	4	11	TUBTHUMPING REPUBLIC 56146/A&M/UNIVERSAL	CHUMBAWAMBA 1 WEEK AT NO. 1
2	1	1	22	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
3	3	2	18	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
4	5	6	15	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
5	4	3	34	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
6	6	5	23	FOOLISH GAMES ATLANTIC 87021	JEWEL
7	8	10	7	I DO Geffen 19416	LISA LOEB
8	7	7	25	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	TONIC
9	9	9	33	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	THIRD EYE BLIND
10	11	13	7	3 AM LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
11	10	8	24	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
12	12	11	24	BUILDING A MYSTERY ARISTA 13395	SARAH MCLACHLAN
13	13	12	16	HOW DO I LIVE CURB 73022	LEANN RIMES
14	14	15	10	SUMMERTIME DGC ALBUM CUT/GEFFEN	THE SUNDAYS
15	15	16	13	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN
16	17	19	17	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
17	16	14	60	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
18	20	21	17	CRIMINAL CLEAN SLATE 78595/WORK	FIONA APPLE
19	18	17	44	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
20	19	20	43	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
21	21	24	5	SWEET SURRENDER ARISTA ALBUM CUT	SARAH MCLACHLAN
22	25	27	6	KISS THE RAIN UNIVERSAL 56140	BILLIE MYERS
23	23	25	8	SURROUNDED COLUMBIA ALBUM CUT	CHANTAL KREVIASZUK
24	22	22	22	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
25	26	28	6	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	THIRD EYE BLIND

Compiled from a national sample of airplay reported by Broadcast Data Systems. Radio tracks service 50 adult contemporary stations and the adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of selections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

# Consolidation In Europe Gets Thumbs Up

## Broadcasting Trends Assessed At Monaco Conference

This story was prepared by Mike McGeever, programming editor for Music & Media.

MONTE CARLO, Monaco—Consolidation is good for you. Or at least that's what some 300 delegates from throughout Europe were told at the fifth National Assn. of Broadcasters European Radio Operations Conference.

Current shifts in the U.S. radio industry—such as consolidation and deregulation—are now being increasingly reflected in European markets as well. At the conference, held in November here, two broadcasting heavy-hitters, one from each side of the Atlantic, compared and contrasted the U.S. and European industries.

Lowry Mays, CEO/chairman of the U.S.-based media group Clear Channel Communications, and David Mansfield, chief executive of U.K.-based entertainment group Capital Radio, both delivered addresses to the nearly 300 delegates asserting that everyone is a winner with consolidation.

"Consolidation creates more diversity," Mays said. "The reason [why] that works is, if you had the most popular format, where most of that market's

audience would go, the other stations in that market would try to get a piece of that revenue. So, you would have competitors with generally the same type of format. When you have more stations owned by fewer people, then you can have all sorts of format derivatives."

However, Mays warned, the elements of programming and business must blend together if broadcasters are going to deliver their advertisers' messages effectively. "The meshing of programming with business has to be a very tight fit," he told the conference.

"Outside the U.S., we have observed that the programming staff is [solely concentrated on] programming and the management staff on management and sales. The two don't have real interaction. That's very sad. The two have to be a combined unit to move the customer's product, or it's not going to be successful. The programmer, or presenter, has to be just as much of a salesperson as the person on the street trying to create revenue," he explained.

Mays, whose company has broadcasting interests in Europe, also contended that a single broadcasting regulator across Europe would stimulate

overall growth of the industry. "If you are going to have one single currency, why not a single regulator?" he asked.

Mansfield, making Capital's case for the proposed takeover of Virgin Radio, which is currently being considered by the U.K.'s Mergers and Monopolies Commission, agreed with Mays on consolidation. He contended that in the case of the London radio market, it would be of benefit to the audience.

"Our acquisition of Virgin Radio is in the public interest," claimed Mansfield, "because at the moment Virgin simulcasts pretty much the same output on its national AM service and its London FM station. Also, they have had a problem in getting their programming right. We know it's not easy," he conceded. "They have had four program directors in four years."

Capital's solution would be to create two stations, Mansfield said. "There will be one stand-alone FM station. The other will be a separate AM national service pitched [at a] younger [demographic] against the BBC."

"So, with our programming skills," he concluded, "the consumer wins twice: better programming and two stations rather than one."

# WEB SITE LENDS AID TO STATIONS' ONLINE PRESENCE

(Continued from preceding page)

WYYD Lynchburg, Va., PD Kenny Shelton, who says the station began using CountryNow.com in mid-November, speculates that more radio Web sites will go the way of outside-party assistance in the future.

"So few stations are owned by people with one or two stations," he says. "It's more like one or two thousand. So it makes sense for owners to have a more Internet-friendly company to handle updating their sites. During the day-to-day course of business, if I have to decide which is more important—cutting a spot or updating our Web site—you can guess which is going to win."

"This has answered that eternal question, 'Who on staff has time to update the Web site every day?'" Shelton adds. "It's excellent for that, and it's so current we've even started using it as show prep."

Incidentally, he says, Capstar's Atlantic Star group—a 60-station pod of which WYYD is a part—has recently hired Electric Village to produce sites for each group station, further consolidating its online operations.

While WYYD's site (www.wyyd.com) gives listeners pertinent info on station promotions and personalities, as well as links to artist sites, Shelton says, CountryNow.com is a better resource for current news and higher turnover content.

Though most stories on the site are artist-driven, a "living" page aggregates content from various Web sites on feature lifestyle stories relating to topics ranging from outdoor activities to genealogy.

"We really try to use that space almost as a blank slate that we can have some fun with," says CountryNow.com editor Sue Cummings. "And all these stories come from under-

standing the interests of our audience."

Among the items located in this section at press time was a college football feature providing links to sites operated by CNN and ESPN, as well as a link to a complete listing of bowl games.

"Once you learn what kind of information is out there to harness and what the best ways of doing it are, the wealth of material available is just amazing," says Cummings. "If I could put it in a nutshell, I'd say we're bringing the best of the Web to radio."

Still, the relationship between CountryNow.com and its station members isn't necessarily a one-way street.

During a recent Garth Brooks "Sevens" contest, MJI enlisted the help of subscriber stations for on-air promotions that referred listeners back to an area on the CountryNow.com site where they could enter to win a signed guitar from the artist.

From a format perspective, Cummings says that country audiences are one of the most fertile online audiences.

"The whole perception of country fans as barefoot and cyber-ignorant is misconceived," she says. "In fact, this format's artists take great pride in being available to fans more so than in rock or pop, and the Internet is another way to do that."

One feature on the site that exemplifies Cummings' point is a link that allows John Barry fans to E-mail the artist, who was recovering from vocal-cord surgery.

CountryNow.com features 11 stations on its jump page, though Shiverick hopes that approximately 100 stations will have come on board by the end of 1998.

Meanwhile, Shiverick says, the site, which is bartered to stations for an undisclosed number of spots, could be configured as a substitute Web site so that stations would not have to bother creating an individual site.

# Banks To Move To A.M.

ABC Radio Networks has announced that syndicated afternoon radio personality Doug Banks will relaunch in mornings beginning in March.

Targeted to an 18-34 R&B audience, Banks will now go up against Tom Joyner, also on ABC Radio. Joyner, however, traditionally attracts a younger audience.

The decision to convert "The Doug Banks Show" to mornings was "based on the demand for a strong, mainstream

urban morning show," says Darryl Brown, executive VP of affiliate marketing and urban programming for ABC Radio Networks. "The strength of our urban product is unprecedented."

The four-hour show, originating from Dallas, will include humor amid a mix of current R&B music, entertainment features, and celebrity interviews. According to ABC, listeners will have the opportunity to interact via contesting, telephone, and the Internet.

Banks is syndicated in 29 markets and has been nominated as Billboard's best syndicated personality for the past two years.



BANKS



# In Midst Of Career Renaissance, Donny Osmond Has Learned Image Vs. Talent

**NINE LIVES:** Among the first questions sprung upon Donny Osmond when he recently appeared on "The Howard Stern Show" was "Ever seen your sister naked?"

The ubiquitous Stern went on to bring up oral sex, virginity, religion, therapy, sister Marie's body, and, oh yeah, the entertainer's 35-year career. "People have told me throughout the years, don't ever do Howard Stern," notes an easygoing Osmond over lunch the day before his guest shot. "I know he's going to try and embarrass me, and that's his whole mystique and image. I can't wait to see what he's going to say. It's going to be fun."

And despite the expected personal intrusions, Osmond indeed shows the savvy to pacify the savage beast. He gives into Stern's persistent inquiries and admits some pretty private stuff but never crosses the line to what would be perceived as an unfitting descent into raunch. Stern, in turn, is won over, closing the interview with, "It's a pleasure seeing you. You've made my day. You're terrific."

Osmond's willingness to be hoisted on a spit and potentially roasted by the unpredictable Stern is only the latest in a series of carefully plotted moves within a career that has weathered a remarkable nine lives: as a chart-topping



OSMOND

group, duo, and solo singer; film and Broadway actor; star of the legendary 1976-79 "Donny & Marie" TV show; record label executive; upcoming author; and devoted family man.

"Along the way, people have told me I should never break away from Marie. Before that, don't ever break away from Andy Williams," says Osmond, who turned 40 Sept. 9. "At one point, I was even advised by Michael Jackson and Quincy Jones to change my name, maybe join a band or become 'the unknown singer' with a bag over my head. People wanted me to stay in my comfort zone."

Granted, that zone contained some pretty remarkable statistics—16 top 40 solo hits on the Hot 100, including the No. 1 "Go Away Little Girl" in 1971; 10 top 40 hits with the Osmonds, such as the chart-topping "One Bad Apple" in '71; and his partnership in Donny & Marie, which garnered six hits, the biggest the No. 4 "I'm Leaving It (All) Up To You" in 1974, which also topped the AC chart.

And then there's his remarkable second coming in 1988, when, after 11 years off the charts, Osmond bounced back with three radio smashes, including the top 10 uptempo "Soldier Of Love" and anthemic "Sacred Emotion."

"Donny Osmond," meanwhile, spent 23 weeks on The Billboard 200.

That success represented quite a triumph for the singer, who had spent the decade trying to evolve past his child-star squeaky-clean persona (at one point, with the guidance of Peter Gabriel). "The perception of what everybody thought I was and the reality of what I am was a little different,"



by Chuck Taylor

he says. "I learned a great lesson about imagery over talent."

In fact, when WPLJ New York broke "Soldier Of Love" in the U.S., the station set up Osmond as a mystery artist to avoid any stigma attached to his name. He then traveled the country as the song spread, under the same guise. "I love the fact that we let the music speak first and then surprised people," he says. "Give people something they don't expect, and you stay fresh."

Today, amid a flurry of current and upcoming projects, solo Donny is promoting a new holiday album on his own Nightstar label, which grew out of the TV production company he founded in 1984. ("I never realized all the decisions that had to be made as a record executive," he says. "Like where to place ads, the money you need to spend, independent promotion...")

The 15-track "Christmas At Home" was produced and arranged by Darrell Brown and co-produced by Osmond. It includes a number of traditional seasonal standards like "Angels We Have Heard On High" and "Deck The Halls/Hark The Herald Angels Sing," as well as Osmond's personal favorite, "Who Took The Merry Out Of Christmas," originally a 1970 O'Jays song.

He has accompanied the album with a four-track EP titled "Four," which offers a new single, "The Echo Of Your Whisper," just was released to top 40 and AC radio. The track was produced by longtime friends Paul and Ricky Peterson and recorded at the Artist's Paisley Park Studios in Minneapolis.

So far, both the album and EP are commercially available only through the QVC home-shopping channel, being promoted via a series of personal appearances by Osmond through the month of December. From just his first two seven-minute visits, Osmond sold 14,000 copies of the Christmas project, which includes "Four" as a bonus.

"I had preconceptions, as everybody does," he says. "But the 'Donny & Marie' show created such a strong mid-America base, I figured, let's play to it, let's maximize it. And then I started looking at the numbers and thought, economically, it makes a lot of sense."

Come 1998's holiday season, Osmond intends to distribute the album to retail outlets nationwide, while now he's "just looking to make some noise" with "Four." "It's just to say, 'Hey, I'm still

here,'" he says. At some point next year, he will follow up the EP with a full-length album, in fact fueling what looks to be a Donny blitz in 1998.

First, there's the highly anticipated "Donny & Marie Show," a brand-new, daily, hourlong afternoon program still in development, though Osmond hints that it will surely include celebrity guests, singing between the two, and clips of the original show from 20 years ago. (Meanwhile, QVC is set to offer a "Best Of Donny & Marie" two-video set before year-end.)

The new show, launching next fall, is a group effort between Columbia TriStar Television, Dick Clark Productions, and the siblings. It has already been cleared for syndication in 90% of the country and will be taped in Los Angeles. (Donny and Marie will commute back and forth to their homes in Utah.)

Before that, Osmond has committed to film a movie version of the long-lived Broadway hit "Joseph and The Amazing Technicolor Dreamcoat," with which he toured in the lead role for five years through Chicago, Minneapolis, Toronto, Detroit, and Boston. His production of the musical broke all existing attendance records and grossed nearly \$200 million in ticket sales.

To prepare for the filming, Osmond will begin six weeks of live performances in January to reacquire himself with the nuances of the role, then will film in Utah for three weeks. "I'm pumping the weights now, baby," he says. "I want my grandkids to look back and say, 'Wow, that guy is buff.'" "Joseph" will be shot in the fashion of a typical motion picture, not as a filmed version of a theatrical show.

In addition, Osmond is in negotiations with two publishers to pen a children's book of bedtime stories. "It's all about fantasy and imagination. That's what my father instilled in me," he says. "These stories aren't real at all but just get your imagination going like crazy. If people are interested in publishing that, why not?"

The same goes for an autobiography, which at least one publisher has contacted Osmond about. "That will have to wait for at least a year. I don't want to flood the market," he says.

Despite his full hands, Osmond vows that it's his recording career that has always remained top priority. "During 'Joseph,' I hated not being in the studio, but when you're doing eight shows a week, there's no time to record," he says. "I would take little breaks here and there and escape to Minneapolis with [the Petersons] just to start something, just to get back in the studio."

His upcoming album should help satisfy that goal, but there remain still other priorities: family. With his wife of 20 years, Debbie, Osmond is the father of four boys, the oldest 18. His fifth son is due in March.

It all adds up to an awfully full life for the one-time teen idol, who has endured frustrations and failures but ultimately has meticulously engineered a consistent place in the spotlight.

"Yeah, I'm a former teeny-bopper idol. I used to be perceived as a geek. But if you're patient, you can use what you've got, and it eventually becomes a strength. Otherwise, you can end up just moping around for the rest of your life. I'm very happy with where I am."

# Summers Sends KZHT Back To Top 40's Center

**'EVEN IF I HAD TO SLEEP** with Randy Michaels, damnit, I wanted to work for this company," says Marc Summers, PD of Jacor's top 40 KZHT Salt Lake City. Summers set that goal (or something close to it) several years ago after viewing Michaels' video presentation called "Positioning Your Radio Station."

After 18 months programming WZYP Huntsville, Ala., Summers was finally called by Jacor and moved to Salt Lake City in August.

In less than five months, Summers and staff have managed not only to reinvent KZHT's longtime rhythmic image to mainstream, but also to adjust audience expectations. The most recent trends bear that out, showing KZHT jumping 5.5-5.9 12-plus, up to No. 2 in a market where top 40 hasn't been a major player for many years.

Anyone who lands in Salt Lake City quickly discovers a market, Summers says, that "leans heavily" Mormon. Here, "it's normal to see a 20-year-old married woman with two or more kids, driving a minivan."

Salt Lake City has traditionally been home to a higher-than-average number of AC outlets. KUTQ (Q99), after a flirtation with modern, flipped to rock last year, leaving the rhythmic-leaning KZHT as the lone top 40.

Jacor's edict was to finish mainstreaming the station, a process that had been started by corporate top 40 chief B.J. Harris, who had relaunched the old Hot 94.9 as 94-9 ZHT.

The fact that adult-leaning modern rival KENZ (the End) was No. 1 18-34 and doing well with women was not lost on the Jacor brain trust. "It had been a while since there was a true top 40 in this market that played the true hits," Summers says, although what those hits were for Salt Lake City was still being determined at that time. He threw a bunch of musical styles, currents and gold, into call-out. "I ended up flushing 90% of the gold library," he says. Results showed that the more mass-appeal, alternative-leaning product tested the best, along with such mass-appeal R&B music as Will Smith and the Notorious B.I.G. "Which worked out perfectly, because we weren't about to pigeonhole ourselves as a rock top 40."

With the help of Harris and KKRZ (Z100) Portland, Ore., PD Ken Benson, Summers gutted the system, reset the rules in Selector, redesigned the hourly clocks, pulled Broadcast Data Systems data, checked local record sales, and "looked at stations in similar markets that had a rock lean. I also spent a lot of time talking to people who had grown up with [top 40] KCPX in the '80s."

Summers needed to address the negative baggage of KZHT's long-standing rhythmic heritage. "Sure,

that product was testing when I got here, because our core at the time wanted it. But we adjusted our research screener, tweaked the criteria to the pop side, and those pop partisans have responded." What he tapped into, he says, was a large, disenfranchised audience. Now, KZHT draws come from both the End and hot AC rival KISN.

If you're wondering if Summers made any staff adjustments, he says,

"Hey, the staff didn't nickname me 'the Ax Man' for no reason." Summers brought in Frankie C. from WNKS Charlotte, N.C., for mornings, teaming him with Marci Wiser from KISN, while retaining sidekick Danger Boy. Summers also tapped Ceci Williams for middays from cross-town hot AC KBEE. Music director Dr. Doug Dodds does p.m. drive; the night show is currently open. Last month, Summers hired WZYP's Helen Jordan as promotion director.

Dodds broke some new ground recently by giving away \$1,000, the station's first cash giveaway. "We've never had a lot of resources until recently, and the response has been huge," Summers says of the song-of-the-day promo. "These songs are selected to help highlight the musical changes we've made. KZHT was rhythmic for seven years—you don't wash that away overnight."

Here's a recent 3 p.m. hour on KZHT: Chumbawamba, "Tubthumping"; Mariah Carey, "Fantasy"; Spice Girls, "2 Become One"; Third Eye Blind, "Semi-Charmed Life"; Alanis Morissette, "Ironic"; LeAnn Rimes, "How Do I Live"; Gin Blossoms, "Hey Jealousy"; Backstreet Boys, "As Long As You Love Me"; Sister Hazel, "All For You"; Jewel, "Foolish Games"; Soft Cell, "Tainted Love"; Robyn, "Show Me Love"; and Celine Dion, "Because You Loved Me."

By April, Summers, GM Tom Sly, and staff will move into a new, 60,000-square-foot facility that will house KZHT, country KKAT, rock KURR (the former Q99), N/T KALL, and soon-to-be-acquired KISN-AM. "It's also going to have a volleyball court out back and a barbecue pit for a party every Friday," says Summers, who is the first to admit how anal he is about every station element. "I'm never happy. I drive the production staff crazy about keeping promos, sweepers, and image stuff up to date, plus I change them a lot. It's funny—sometimes I listen to something and think it's godawful, but then I listen to tapes of the old days [as PD of WXMK Brunswick, Ga.] and realize that we're much too close to be objective. But I also realize that it's that constant struggle for perfection that ultimately makes a station great."

KEVIN CARTER

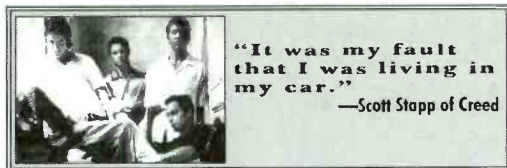




For more than two years, Creed front man Scott Stapp listened to nothing but "The Joshua Tree," the 1987 megahit album by U2 and the culmination of the Irish band's early epic, super-sincere ways. Nothing has inspired him like that record, he says, singling out the band's "innocence, passion, and heart." But the 24-year-old Stapp came to "The Joshua Tree" late, since when he was younger his very religious parents deemed electric guitars to be "Satanic."

Stapp left home at 17 to enroll in "the school of hard knocks," he says, and it was in the latter days of this education that he learned to "take responsibility" for his actions. It was this experience that Stapp drew upon when writing "My Own Prison," the title track to Creed's Wind-up/BMG debut album.

No. 28 on Modern Rock Tracks, "My Own Prison" relates Stapp's discovery that he "couldn't blame others for the walls constricting my life. 'My Own Prison' was the consequence for my bad decisions. It was my own fault that I did shitty in school, that I got fired from



my job, that I was living in my car. I had to grow up." Hailing from Tallahassee, Fla., Stapp and his bandmates—guitarist Mark Tremonti, bassist Brian Mar-

shall, and drummer Scott Phillips—have fashioned a sound disconcertingly reminiscent of Alice In Chains, although Stapp stresses the inspiration of U2 and such classic rock bands as the Doors and Led Zeppelin. "I came late to a lot of music," he says. "I haven't even heard a lot of newer records, and I still haven't listened to a whole Beatles album all the way through."

"The Joshua Tree" is still the yardstick, Stapp says. "Every song on that record spoke to me. When we write, that's what we shoot for, for there to be feeling in everything." And in the spirit of early U2, Stapp says, Creed prides itself on searching for something to believe in. "But I want to live in the opposite way from how I grew up—I want to question things, rather than accept them on faith. We're young, and we still haven't found what we're looking for."

Billboard®

DECEMBER 20, 1997

# Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	22	TOUCH, PEEL AND STAND DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
2	2	2	17	MY OWN PRISON	◆ CREED WIND-UP
3	3	3	8	BACK ON EARTH	◆ OZZY OSBOURNE EPIC
4	4	4	6	THE GIRL I LOVE	LED ZEPPELIN ATLANTIC
5	5	5	5	THE MEMORY REMAINS	◆ METALLICA RELOAD/ELEKTRA/EEG
6	9	10	8	3 AM	◆ MATCHBOX 20 LAVA/ATLANTIC
7	6	7	18	EVERLONG	◆ FOO FIGHTERS ROSWELL/CAPITOL
8	8	8	8	DIRTY EYES	AC/DC EASTWEST/EEG
9	7	6	13	SLOW RIDE	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION
10	10	9	11	ALMOST HONEST	◆ MEGADETH CAPITOL
11	11	11	9	BOTH SIDES NOW	SAMMY HAGAR THE TRACK FACTORY/MCA
12	14	16	8	WASH IT AWAY	BLACK LAB DGC/GEFFEN
13	13	13	7	BLEED TOGETHER	SOUNDGARDEN A&M
14	12	12	10	JUNGLE	KISS MERCURY
				★★★ AIRPOWER ★★★	
15	17	19	5	FLIP THE SWITCH	THE ROLLING STONES VIRGIN
16	15	14	15	WALKIN' ON THE SUN	◆ SMASH MOUTH INTERSCOPE
17	16	15	9	RATTLESNAKE	LIVE RADIOACTIVE/MCA
18	18	18	37	IF YOU COULD ONLY SEE	◆ TONIC POLYDOR/A&M
19	23	30	3	THE UNFORGIVEN II	METALLICA ELEKTRA/EEG
20	29	31	4	THE OAF (MY LUCK IS WASTED)	◆ BIG WRECK ATLANTIC
21	19	21	10	HUSH	◆ KULA SHAKER COLUMBIA
22	36	—	2	TASTE OF INDIA	AEROSMITH COLUMBIA
23	32	—	2	CLUMSY	◆ OUR LADY PEACE COLUMBIA
24	24	27	6	ASHES TO ASHES	◆ FAITH NO MORE SLASH/REPRISE
25	22	26	6	FORTY SIX & 2	TOOL FREEWORLD
26	20	22	13	EVERYTHING TO EVERYONE	◆ EVERCLEAR CAPITOL
27	21	20	22	LIVE THROUGH THIS (FIFTEEN STORIES)	MIGHTY JOE PLUM ATLANTIC
28	27	28	7	WEEDS	LIFE OF AGONY ROADRUNNER
29	37	—	2	TIME OF YOUR LIFE (GOOD RIDDANCE)	◆ GREEN DAY REPRISE
30	30	29	4	WITHOUT EXPRESSION	JOHN MELLENCAMP MERCURY
31	26	24	21	I CHOOSE	◆ THE OFFSPRING COLUMBIA
32	35	35	4	MOUTH	◆ BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
33	34	33	5	OPEN YOUR EYES	YES BEYOND MUSIC
34	25	17	14	HITCHIN' A RIDE	◆ GREEN DAY REPRISE
35	31	25	14	ANYBODY SEEN MY BABY?	◆ THE ROLLING STONES VIRGIN
36	28	23	11	THREE MARLENAS	◆ THE WALLFLOWERS INTERSCOPE
37	NEW	1		SEX AND CANDY	◆ MARCY PLAYGROUND MAMMOTH/CAPITOL
38	40	—	2	THE GHOST OF TOM JOAD	◆ RAGE AGAINST THE MACHINE EPIC
39	NEW	1		FUEL	METALLICA ELEKTRA/EEG
40	RE-ENTRY	2		SAINT OF ME	THE ROLLING STONES VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

DECEMBER 20, 1997

# Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	2	2	15	EVERYTHING TO EVERYONE	◆ EVERCLEAR CAPITOL
2	1	1	14	TUBTHUMPING	◆ CH-UMBRAWAMBA R.PUBLIC/UNIVERSAL
3	4	8	8	SEX AND CANDY	◆ MARCY PLAYGROUND MAMMOTH/CAPITOL
4	5	6	10	3 AM	◆ MATCHBOX 20 LAVA/ATLANTIC
5	3	3	21	EVERLONG	◆ FOO FIGHTERS ROSWELL/CAPITOL
6	7	7	11	BITTER SWEET SYMPHONY	◆ THE VERVE V2/HUT/VIRGIN
7	6	4	23	WALKIN' ON THE SUN	◆ SMASH MOUTH INTERSCOPE
8	10	15	4	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY REPRISE
9	8	5	9	MOUTH	◆ BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
10	9	9	13	TOUCH, PEEL AND STAND	◆ DAYS OF THE NEW OUTPOST/GEFFEN
11	12	12	7	HOW'S IT GOING TO BE	◆ THIRD EYE BLIND ELEKTRA/EEG
12	14	17	5	BRICK	◆ BEN FOLDS FIVE 550 MUSIC
13	11	11	10	WRONG NUMBER	◆ THE CURE F.CTION/ELEKTRA/EEG
				★★★ AIRPOWER ★★★	
14	21	33	3	CLUMSY	◆ OUR LADY PEACE COLUMBIA
15	13	10	13	DON'T GO AWAY	OASIS EPIC
				★★★ AIRPOWER ★★★	
16	19	25	7	SWEET SURRENDER	SARAH MCLACHLAN ARISTA
				★★★ AIRPOWER ★★★	
17	18	23	11	DAMMIT (GROWING UP)	◆ BLINK 182 CARGO/MCA
18	16	16	26	FLY	◆ SUGAR RAY LAVA/ATLANTIC
19	17	14	22	CRIMINAL	◆ FIONA APPLE CLEAN SLATE/WORK
20	15	13	15	HITCHIN' A RIDE	◆ GREEN DAY REPRISE
21	20	24	7	DEADWEIGHT	◆ BECK LONDON/ISLAND
22	22	26	7	SUGAR CANE	SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE
23	28	31	6	BRIMFUL OF ASHA	◆ CORNERSHOP LUAKF/BOP/WARNER BROS.
24	23	20	9	RATTLESNAKE	LIVE RADIOACTIVE/MCA
25	29	30	6	KARMA POLICE	RADIOHEAD CAPITOL
26	24	19	13	LUCKY	SEVEN MARY THREE MAMMOTH/ATLANTIC
27	25	18	11	ON AND ON	◆ LONGPIGS MOTHER/ISLAND
28	31	35	4	MY OWN PRISON	◆ CREED WIND-UP
29	26	21	11	THREE MARLENAS	◆ THE WALLFLOWERS INTERSCOPE
30	27	22	16	SUMMERTIME	◆ THE SUNDAYS DGC/GEFFEN
31	34	—	2	ROYAL OIL	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
32	40	—	2	JANE SAYS	◆ JANE'S ADDICTION WARNER BROS.
33	30	29	25	BUILDING A MYSTERY	◆ SARAH MCLACHLAN ARISTA
34	36	38	5	STEPPING STONES	G. LOVE & SPECIAL SAUCE OKEH/EPIC
35	39	—	2	BEAUTIFUL DISASTER	◆ 311 CAPRICORN/MERCURY
36	32	32	6	BLEED TOGETHER	SOUNDGARDEN A&M
37	38	—	2	I'M AFRAID OF AMERICANS	◆ DAVID BOWIE VIRGIN
38	NEW	1		THE GHOST OF TOM JOAD	◆ RAGE AGAINST THE MACHINE EPIC
39	NEW	1		FALL ON TEARS	LOVE SPIT LOVE MAVERICK/WARNER BROS.
40	35	34	20	THE RASCAL KING	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY



# HITS! IN TOKIO

Week of November 30, 1997

- ① Only If / Enya
- ② Spice Up Your Life / Spice Girls
- ③ I Do / Lisa Loeb
- ④ Got 'Til It's Gone / Janet Jackson Featuring Q-Tip And Joni Mitchell
- ⑤ Tubthumping / Chumbawamba
- ⑥ Magic / D'Influence
- ⑦ Be The Man / Celine Dion
- ⑧ Together Again / Janet Jackson
- ⑨ 4 Seasons Of Loneliness / Boyz II Men
- ⑩ Legend Of A Cowgirl / Imani Coppola
- ⑪ She's A Good Girl / Sleeper
- ⑫ Wish I Sang Like Marvin Gaye / Newton
- ⑬ Video Killed The Radio Star / The Presidents Of The United States Of America
- ⑭ Even After All / Finley Quayle
- ⑮ Stepping Stones / G. Love And Special Sauce
- ⑯ Hitchin' A Ride / Green Day
- ⑰ Butterfly / Mariah Carey
- ⑱ If I Had A Dime / Martine Girault
- ⑲ Boyz And Girlz / Tony Toni Tone
- ⑳ Sunchyme / Dario G
- ㉑ Only When I Sleep / The Corrs
- ㉒ Peace! / Dreams Come True
- ㉓ The Birdmen / The Michelle Gun Elephant
- ㉔ Anybody Seen My Baby? / The Rolling Stones
- ㉕ Kanashimi Johnny / UA
- ㉖ As Long As You Love Me / Backstreet Boys
- ㉗ Aini Tsuite / Shikao Suga
- ㉘ Angel Of Mine / Eternal
- ㉙ Superstar / The MerryMakers
- ㉚ A Song For Mama / Boyz II Men
- ㉛ Poison Lune / Clementine With Gontit
- ㉜ Dream / Forest For The Trees
- ㉝ Spam / Save Ferris
- ㉞ Groovy Tuesday / Swan Dive
- ㉟ Say What You Say / Cath Coffey
- ㊱ Where's The Love / Hanson
- ㊲ My Body / LSG
- ㊳ Romeo Is Bleeding / Daryll Hall And John Oates
- ㊴ Mad For Love / Family Of Free Love
- ㊵ 32 Flavors / Alana Davis
- ㊶ The Way I Feel / Roachford
- ㊷ I Care 'Bout You (from "Soul Food") / Milestone
- ㊸ The Reason / Silk 130
- ㊹ When You Wanna Move / Adm
- ㊺ Yureru Taion / Aco
- ㊻ One Week / Lisa Lindebergh
- ㊼ Roxanne '97 (Puff Daddy Remix) / The Police
- ㊽ How Can I Rely On You / Philip Bailey
- ㊾ Unmeino Hito / Spitz
- ㊿ Disco T-E-C / DJ Honda Featuring Camp Lo

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>



# Industry Caught On Film At The Billboard Music Video Awards



Billboard's Ken Schlager, left, and the Box's Alan McGlade, who gave a keynote speech at the conference.

The music video industry came out in force for Billboard's 19th annual Music Video Conference and Awards, held Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif.

Highlights included panel discussions from top industry professionals on a variety of topics, as well as parties sponsored by Vidnet, Sony, the Box, College Television Network, and Def Jam. The conference culminated with the Billboard Music Video Awards, held at Billboard Live in West Hollywood, Calif. The awards show, hosted by VH1 VJ A.J. Hammer, was netcast for the first time on the Internet by JAMtv and Billboard Online. (Photos: Mark Savage)



Guest speakers on "The Big Picture Panel" discuss the state of the music video industry. Pictured, from left, are College Television Network's Peter Kauff, MTV's Patti Galluzzi, the Box's Eric Martinez, panel moderator Brett Atwood of RealNetworks, CMT's Chris Parr, VH1's Wayne Isaak, and Streamland's Nicholas Butterworth.



Rap group Funkdoobiest performs at Billboard Live.



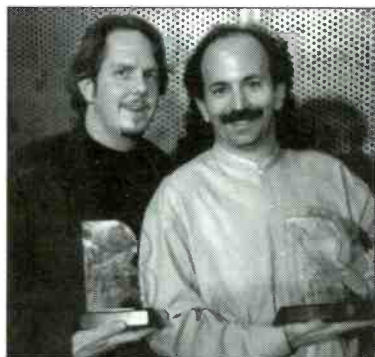
MuchMusic's Derise Donlon makes a point while moderating the video production/video programming panel.



Def Jam's Christina Alexander, left, and Tommy Boy's Rodd Houston lead the urban issues forum.



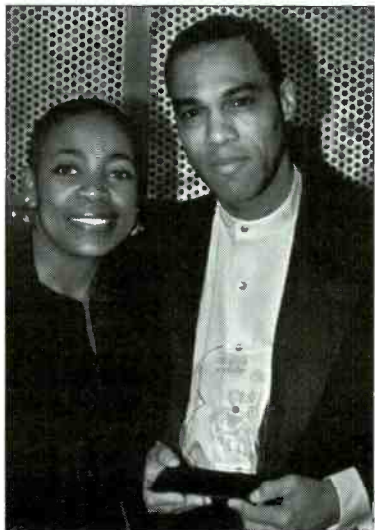
Billboard's Susan Nunziata, left, congratulates Universal's Danny Wright on winning the best R&B new artist clip award for Erykah Badu's "Next Lifetime."



Aristomedia's Jon Howard, left, and Arista/Nashville's Scott Rattray accepted the clip awards in the country music category on behalf of the Tim McGraw/Faith Hill Curb Records release "It's Your Love," which won for best country clip, and BR5-49's Arista release "Even If It's Wrong," which won for best new country artist clip.



Billboard's Carla Hay, left, congratulates Forefront's Gael Van Sant on winning awards for best contemporary Christian clip (dc Talk's "Colored People") and best contemporary Christian new artist clip (Smalltown Poets' "Prophet, Priest & King").



Vera and Michael E. Kelly of "The Breeze" pose for the camera after winning the award for best jazz/AC show.



Pictured at the opening-night Vidnet party, from left, are MTV Latin America's José Tillan and Lynn Fainchtein, Atlantic's Linda Ferrando, and MTV Latin America's Tom Hunter.



Participants on the artist panel get together for a lively discussion. Pictured, from left, are R&B singer Rome, panel moderator Melinda Newman of Billboard, country singer Mila Mason, pop singer Carnie Wilson, Jimi Haha of Jimmie's Chicken Shack, and modern rock artist Poe.



RealNetworks' Rob Glaser elaborates on a topic during his keynote speech.



Jon Forte, a member of the Refugee Allstars, makes one of several trips up to the podium during the awards show. Not only was Forte a presenter, but he also accepted the best dance clip award on behalf of Wyclef Jean and the Refugee Allstars for "We Trying To Stay Alive."



RN'R Freelance's Mark Weinstein, left, celebrates with Elektra's Larry Max and Diane Valensky after sweeping the rap clip awards with Missy "Misdemeanor" Elliott, who won for "The Rain (Supa Dupa Fly)."



Billboard's Ken Schlager, left, congratulates Andy Kawanami of "Country Music Channel" for winning the award for best country show.





Representatives from Atlantic Records pick up the award for Jewel's "Foolish Games" (best new jazz/AC artist clip). Pictured, from left, are Rob Cavenagh, Marybeth Kammerer, and Doug Cohn.



The crew from "Urban X-Pressions" celebrates after winning the award for best R&B/urban show. Pictured, from left, are Monica Gladney, Shelley Williams, Ed Brunson (back row), and Howard Gilliam Jr.



Interscope Records picked up several awards during the ceremonies, including best pop/rock clip (No Doubt's "Don't Speak"). Pictured, from left, are Interscope's Jill Rose, David Saslow, and Kathy Angstadt.



Local and regional programs were honored at the awards show. Pictured, from left, are Kevin Ferd of "Power Play" (best pop/rock show) and Andre Robbins of "Video Underground" (best rap show).



Arista's Andrew Berkowitz, left, celebrates with Columbia's Lisa Rowe and Michelle Fuentes-Welch on winning the best R&B/urban clip award. The award was given in a tie to the Notorious B.I.G.'s "Mo Money Mo Problems" and Will Smith's "Men In Black."



Top music video directors gather for the directors' panel. Pictured, from left, are D.N.A.'s Liz Friedlander, H.S.I.'s Paul Hunter, Squeak Pictures' Nigel Dick, moderator Bill Poveda of Oil Factory, and Silver/Co.'s Kevin Kerlake.



Reel Big Fish bring their brand of ska-rock to the awards show crowd at Billboard Live.



The Work Group's Johnna Lister, left, celebrates with Propaganda Films' Craig DeLeon for Jamiroqui's "Virtual Insanity," which won the Maximum Vision Award. DeLeon accepted the best director award on behalf of "Virtual Insanity" director Jonathan Glazer.



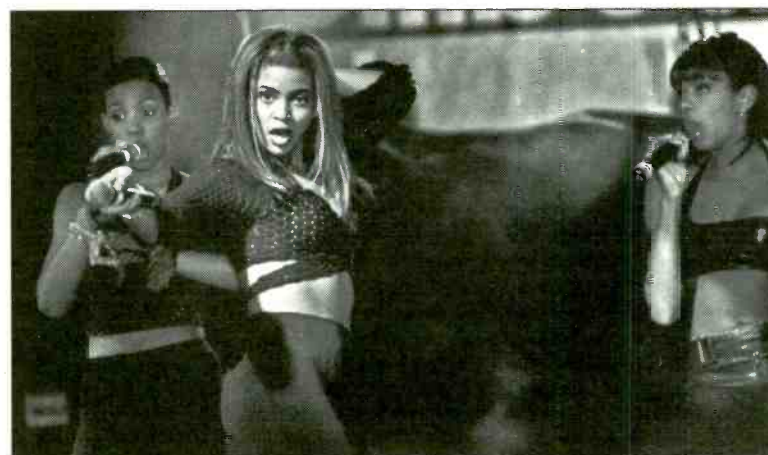
Actor Dennis Hopper, left, who made a surprise appearance at the awards ceremony, is pictured onstage with VH1's A.J. Hammer, who hosted the show. Hopper presented the Maximum Vision Award, which went to Jamiroqui's "Virtual Insanity."



Tommy Boy artist Jocelyn Enriquez, left, presents the award for best hard rock show to "Punk TV's" Stefan Goldby.



H.O.L.A. recording artist Veronica and her dancers perform onstage at the awards show.



Performing at the Box/Sony party at Billboard Live, clockwise from top left, are Kimberly Scott, No Authority, Diana King, and Destiny's Child.



### Reaction Is Mixed To MTV's, Box's Multiplex Channels

**REACTION TO MULTIPLEXING:** Now that MTV Networks and the Box have announced their new multiplex channels on digital cable systems (Billboard, Dec. 6), the music video industry could be on the brink of some dramatic changes. The Suite from MTV and VH1 (MTV Networks' new venture) and the Box Set (the Box's new venture) may be good news for record labels, because there will be a more diverse array of national outlets to promote videos. But they could be bad news for competitors that have already carved out niche identities in the music video marketplace.

**THE PROMOTERS SPEAK:** Major-label and independent video promoters have frank opinions about multiplex channels but declined to speak to the Eye on the record because many of the promoters said they didn't want to jeopardize their working relationships with the more influential video outlets. The promoters also said that because MTV Networks dominates the music video industry, the Suite will also most likely dominate its multiplex competition.

Among the six new channels planned by MTV Networks, the promoters singled out MTV Indie (rock and rap music from independent labels), VH1 Soul, and VH1 Country as the most likely to succeed. MTV Rocks (hard rock/metal) received a mixed reaction, while VH1 Smooth (jazz and new age music) and MTV Ritmo (dance music with a Latin flavor) were considered the least likely to succeed because of their more narrow-focused audience.

M2, which will be offered as part of the Suite and as a separate cable channel, has already met with positive reaction from video promoters. Although promoters seem pleased with the concept of the Suite, most expressed skepticism about the Suite's July 1998 target launch date. Says one veteran promoter, "MTV has talked about [having spinoff channels] before, but I wouldn't be surprised if these plans get delayed."

Another promoter at a major label says, "I'm still waiting to see how many people will subscribe to these channels in the first year or two. Our [video production and promotion] budgets aren't necessarily going to increase until we see proof that [the Suite] helps sell more records."

**THE COMPETITION SPEAKS:** One of the competitors that could be most affected by the Suite is the clip-intensive CMT. Paul Hastaba, VP/GM of CMT, says, "CMT has been around for 14 years, and we have more experience in the country music video area. Also, we don't just show music videos; we have original programming. We're in Nashville, and we have the full support of country labels and artists. We do extensive testing of our audience, and we know our core viewers, who are intensely loyal. We also get videos exclusively before any other network."

He adds, "I think if this new digital cable platform will increase the pie for everyone, then I'm all for it. If it's going to cannibalize the [music video] market, then VH1 Country is in for some really tough competition."

**THIS & THAT:** DirecTV has teamed up with Warner Bros. TV and Tri-Crown Productions to create a weekly half-hour music series, set to launch in February. The format will be magazine style, featuring a variety of rock, pop, and country artists. DirecTV subscribers will receive the program at no additional charge... M2 has added Primestar to its lineup of satellite providers.

Director Scott McCullough has joined Nashville-based production company Scene Three... In the midst of controversy over Prodigy's "Smack My Bitch Up" (The Eye, Billboard, Dec. 13), MTV premiered an edited version of the video in the after-midnight time slot Dec. 8 during "120 Minutes." The edited video on MTV is preceded by a disclaimer and a news segment about the controversy.

## PRODUCTION NOTES

### LOS ANGELES

Director McG lensed Spacehog's clip for "Mango City." It was produced for Squeak Pictures.

Wu-Tang Clan member Rza the Rzaector made his directorial debut with the clip for "The Night The Earth Cried" by his other band Gravediggaz.

### NEW YORK

Fugee Lauryn Hill directed and guest starred in Common's "Retro-spect For Life," an abortion story patterned after "It's A Wonderful Life." N'Bushe Wright ("Dead Presidents") also has a cameo.

### NASHVILLE

"What's Come Over You" by Paul Brandt was committed to celluloid by director Jeffrey Phillips at the Hermitage.

Director Chris Rogers filmed "I Can Love You Better" by the Dixie Chicks.

Kick In The Asphalt and the Scene Three Studio team completed a video shoot for "Girls Like Fast Cars Too."

### OTHER CITIES

Hard rock act Another Society shot a video for "Pieced And Me" in Memphis with director Mike Hatchett, known for his action sports films.

FOR WEEK ENDING DECEMBER 7, 1997

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Janet, Together Again
- 2 Usher, You Make Me Wanna...
- 3 Rakim, Guess Who's Back
- 4 Total, What About Us
- 5 LSG, My Body
- 6 Busta Rhymes, Dangerous
- 7 Playa, Don't Stop The Music
- 8 Salt-N-Pepa, R U Ready
- 9 Missy "Misdemeanor" Elliott, Sock It 2 Me
- 10 Erick Semon, Keith Murray & Redman, Rapper's...
- 11 Mary J. Blige, Everything
- 12 Erykah Badu, Tyrone
- 13 Mariah Carey, The Roof
- 14 Lauraine, Infatuation
- 15 H-Town, They Like It Slow
- 16 Mago and Timbaland, Luv 2 Luv U
- 17 Toni Braxton, How Could An Angel Break My Heart
- 18 Jay-Z, Sunshine
- 19 Mase, Feel So Good
- 20 Mic Geronimo, Nothin' Move But The Money
- 21 Will Smith, Gettin' Jiggy Wit It
- 22 Ol Skool, Am I Dreaming
- 23 Aaliyah, The One I Gave My Heart To
- 24 Dru Hill, 5 Steps
- 25 Puff Daddy, It's All About The Benjamins
- 26 Rome, Crazy Love
- 27 Queen Pen, Man Behind The Music
- 28 Busta Rhymes, Put Your Hands Where My Eyes...
- 29 Dru Hill, We're Not Making Love No More
- 30 Immature, Give Up The Ghost

\*\*\* NEW ONS \*\*\*  
Puff Daddy, Been Around The World  
Janet, Together Again (Remix)  
7 Mile, Just A Memory



COUNTRY MUSIC TELEVISION

- Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214
- 1 The Kinleys, Please
  - 2 Patty Loveless, You Don't Seem To Miss Me
  - 3 Shania Twain, Love Gets Me Every Time
  - 4 Sammy Kershaw, Love Of My Life
  - 5 Martina McBride, A Broken Wing
  - 6 Bryan White, One Small Miracle
  - 7 Ty Herndon, I Have To Surrender
  - 8 Reba McEntire, What If It's You
  - 9 Tim McGraw, Everywhere
  - 10 Michael Peterson, From Here To Eternity
  - 11 Clint Black, Something That We Do
  - 12 Trisha Yearwood & Garth Brooks, In Another's Eyes
  - 13 Trace Adkins, The Rest Of Mine
  - 14 Wynonna, When Love Starts Talkin'
  - 15 John Michael Montgomery, Angel In My Eyes
  - 16 Milla Mason, Closer To Heaven

- 17 David Lee Murphy, Just Don't Wait Around
- 18 Chely Wright, Just Another Heartache
- 19 Chris Cummings, The Kind Of Heart That Breaks
- 20 David Kersh, If I Never Stop Lovin' You
- 21 Deana Carter, Did I Shave My Legs For This?
- 22 Anita Cochran, What If I Said
- 23 Shania Twain, Don't Be Stupid
- 24 Reba McEntire, What If
- 25 Deana Carter, Once Upon A December
- 26 Lila McCann, I Wanna Fall In Love
- 27 Dixie Chicks, I Can Love You Better
- 28 Collin Raye W/Jim Brickman, The Gift
- 29 The Lynns, Nights Like These
- 30 Mark Chesnutt, Thank God For Believers
- 31 Paul Brandt, A Little In Love
- 32 Raybon Bros. W/Olivia Newton-John, Falling
- 33 Kris Tyler, What A Woman Knows
- 34 Prairie Oyster, She Won't Be Lonely Long
- 35 Ranch, Walkin' The Country
- 36 John Anderson, Small Town
- 37 Lonestar, You Walked In
- 38 JC Jones, One Night
- 39 Blackhawk, Postmarked Birmingham
- 40 The Tractors, The Last Time
- 41 Sherrie Austin, One Solitary Tear
- 42 Rhett Akins, More Than Everything
- 43 Michael Johnson W/Alison Krauss, Whenever
- 44 Delbert McClinton, Sending Me Angels
- 45 Jim Collins, The Next Step
- 46 Brooks & Dunn, Honky Tonk Truth
- 47 Neal McCoy, If You Can't Be Good
- 48 Sons Of The Desert, Hand Of Fate
- 49 Ruby Lovett, Look What Love Can Do
- 50 Melodie Crittenden, Broken Road

† Indicates Hot Shots  
\*\*\* NEW ONS \*\*\*  
Brooks & Dunn, He's Got You  
Kenny Chesney, That's Why I'm Here  
Paul Brandt, What's Come Over You  
Wade Hayes, The Day That She Left Tulsa

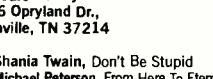


MUSIC TELEVISION

- Continuous programming  
1515 Broadway, NY, NY 10036
- 1 Will Smith, Gettin' Jiggy Wit It
  - 2 Puff Daddy, Been Around The World
  - 3 Janet, Together Again
  - 4 Mase, Feel So Good
  - 5 Erick Semon, Keith Murray & Redman, Rapper's...
  - 6 Bush, Mouth
  - 7 Metallica, The Memory Remains
  - 8 David Bowie, I'm Afraid Of Americans
  - 9 Aerosmith, Pink
  - 10 Days Of The New, Touch, Peel And Stand
  - 11 Chumbawamba, Tubthumping
  - 12 Boyz II Men, A Song For Mama
  - 13 Everclear, Everything To Everyone
  - 14 Matchbox 20, 3 AM
  - 15 Robyn, Show Me Love
  - 16 Fretblanck, Into The Ocean
  - 17 Puff Daddy, It's All About The Benjamins
  - 18 The Wallflowers, Three Marlenas
  - 19 The Verve, Bitter Sweet Symphony
  - 20 Erykah Badu, Tyrone

- 21 Ben Folds Five, Brick
- 22 Allure Feat. 112, All Cried Out
- 23 Sarah McLachlan, Sweet Surrender
- 24 Cornershop, Brimful Of Asha
- 25 Busta Rhymes, Dangerous
- 26 Space Monkeys, Sugar Cane
- 27 Az, Nas, Nature And Dr. Dre, Phone Tap
- 28 Usher, You Make Me Wanna
- 29 Dru Hill, We're Not Making Love No More
- 30 Jay-Z, Sunshine
- 31 Aqua, Lollipop
- 32 Hanson, I Will Come To You
- 33 Sheryl Crow, Tomorrow Never Dies
- 34 Kottonmouth Kings, Suburban Life
- 35 Third Eye Blind, How's It Going To Be
- 36 Death In Vegas, Dirt
- 37 Mariah Carey, Butterfly
- 38 Robert Bradley, Once Upon A Time
- 39 Blink 182, Dammit
- 40 Sugar Ray, Fly
- 41 Sugar Ray, Rpm
- 42 Beck, Deadweight
- 43 Lisa Loeb, I Do
- 44 Ozzy Osbourne, Back On Earth
- 45 Fiona Apple, Never Is A Promise
- 46 Marcy Playground, Sex & Candy
- 47 Third Eye Blind, Semi-Charmed Life
- 48 U2, Please
- 49 Radiohead, Karma Police
- 50 Smash Mouth, Walkin' On The Sun

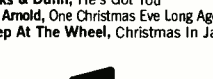
\*\* indicates MTV Exclusive  
\*\*\* NEW ONS \*\*\*  
No New Ons This Week



THE NASHVILLE NETWORK  
The Heart of Country

- 30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214
- 1 Shania Twain, Don't Be Stupid
  - 2 Michael Peterson, From Here To Eternity
  - 3 The Kinleys, Please
  - 4 Trisha Yearwood & Garth Brooks, In Another's Eyes
  - 5 Trace Adkins, The Rest Of Mine
  - 6 Martina McBride, A Broken Wing
  - 7 Ty Herndon, I Have To Surrender
  - 8 Deana Carter, Did I Shave My Legs For This
  - 9 Tim McGraw, Everywhere
  - 10 Alabama, Dancin' Shaggin' On The Boulevard
  - 11 Clint Black, Something That We Do
  - 12 Patty Loveless, You Don't Seem To Miss Me
  - 13 Shania Twain, Love Gets Me Every Time
  - 14 Wynonna, When Love Starts Talkin'
  - 15 John Michael Montgomery, Angel In My Eyes
  - 16 Various Artists, Make A Miracle
  - 17 Neal McCoy, If You Can't Be Good
  - 18 Sammy Kershaw, Love Of My Life
  - 19 Deana Carter, Once Upon A December
  - 20 Clint Black, Killin' Time
  - 21 Mark Collie, Even The Man In The Moon Is
  - 22 Michael Martin Murphey, Cowboy Christmas
  - 23 Ricky Van Shelton, I'll Be Home For Christmas
  - 24 Ricky Skaggs & James Taylor, New...
  - 25 Brooks & Dunn, That Ain't No Way To Go
  - 26 Garth Brooks, Standing Outside The Fire

\*\*\* NEW ONS \*\*\*  
Brooks & Dunn, He's Got You  
Eddy Arnold, One Christmas Eve Long Ago  
Asleep At The Wheel, Christmas In Jail




MUSIC FIRST  
Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Sugar Ray, Fly
- 2 Smash Mouth, Walkin' On The Sun
- 3 Fiona Apple, Criminal
- 4 Paula Cole, I Don't Want To Wait
- 5 Chumbawamba, Tubthumping
- 6 Celine Dion, My Heart Will Go On
- 7 Janet, Together Again
- 8 Mariah Carey, Butterfly
- 9 Elton John, Something About The Way You...
- 10 Harry Connick, Jr., Let's Just Kiss
- 11 The Wallflowers, Three Marlenas
- 12 Meredith Brooks, What Would Happen
- 13 Sarah McLachlan, Sweet Surrender
- 14 Sheryl Crow, Tomorrow Never Dies
- 15 Fleetwood Mac, Silver Springs
- 16 Jewel, Foolish Games
- 17 Matchbox 20, Push
- 18 LeAnn Rimes, How Do I Live
- 19 Lisa Loeb, I Do
- 20 Jewel, You Were Meant For Me
- 21 Robyn, Show Me Love
- 22 The Verve Pipe, The Freshmen
- 23 The Wallflowers, One Headlight
- 24 Matchbox 20, 3 AM
- 25 Savage Garden, I Want You
- 26 Third Eye Blind, Semi-Charmed Life
- 27 U2, Please
- 28 Duncan Sheik, Barely Breathing
- 29 The Cardigans, Lovefool
- 30 Sister Hazel, All For You

\*\*\* NEW ONS \*\*\*  
Bryan Adams, Back To You  
Alana Davis, 32 Flavors  
Loreena McKennitt, The Mummers' Dance

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 20, 1997.



MUSIC TELEVISION  
YOU CONTROL

Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

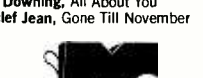
AMERICA'S NO. 1 VIDEO

2Pac/The Outlawz, Made Figgaz

BOX TOPS

Immature, Give Up The Ghost  
E-A Ski, Showdown  
Dru Hill, We're Not Making Love...  
Next, Butta Love  
Mase, Feel So Good  
Erick Semon, Keith Murray & Redman, Rapper's Delight  
Queen Pen, All My Love  
Aqua, Barbie Girl  
K.P. & Envy, Swing My Way  
Mack 10, Only In California  
Erykah Badu, Tyrone  
Toni Braxton, How Could An Angel...  
Master P, Ghetto D  
E-40, B-Legit, Richie Rich, Yay Deep  
Usher, You Make Me Wanna  
Mariah Carey, Butterfly  
LL Cool J, 4, 3, 2, 1  
Busta Rhymes, Dangerous  
Billie Myers, Kiss The Rain  
Gracediggaz, The Night The Earth Cried  
Imani Coppola, Legend Of A Cowgirl  
LL Cool J, Phenomenon  
Rampage, We Getz Down  
Rakim, Guess Who's Back

- NEW
- Bo-Shed, Come On In  
Gang Starr, You Know My Steez  
Janet, Together Again  
Lathun, Freak It  
Nine Inch Nails, Wish (Live)  
The Notorious B.I.G., Sky's The Limit  
Ol Skool, Am I Dreaming  
Our Lady Peace, Clumsy  
Savage Garden, Truly, Madly, Deeply  
Smooth, Strawberries  
311, Beautiful Disaster



NOBILITY ORIGIN

Will Downing, All About You  
Wyclef Jean, Gone Till November

Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

22 Jacks, Quit  
The Dandy Warhols, Boys Better  
Ronnie Size, Brown Paper Bag  
The Aquabats, Super Rad  
Loreena McKennitt, Mummers' Dance  
Alana Davis, 32 Flavors  
Green Day, Time Of Your Life  
Oasis, All Around The World

- Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5
- Bryan Adams, Back To You (new)  
Will Smith, Gettin' Jiggy With It (new)  
Smash Mouth, Why Can't We Be Friends (new)  
Marcy Playground, Sex & Candy (new)  
Mariah Carey, The Roof (new)  
Allure, All Cried Out (new)  
Cornershop, Brimful Of Asha (new)  
Creed, My Own Prison (new)  
Nalin & Kane, Beachball (new)  
See Spot Run, My Name Is Santa (new)  
Blackburn, Africa (new)  
Boyz II Men, A Song For Mama (new)  
Puff Daddy & The Family, All About The Benjamins  
Puff Daddy & The Family, Been Around The World  
Usher, Make You Wanna  
Backstreet Boys, As Long As You Love Me  
LL Cool J, Phenomenon  
Econoline Crush, All That You Are  
Jann Arden, The Sound Of  
Big Wreck, The Oaf




MUSIC TELEVISION  
LATINO

Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

Iliya Kuryaki, Expedition Al Klama Hama  
Spice Girls, Spice Up Your Life  
Hanson, Where's The Love  
Oasis, Stand By Me  
Mana, Clavado En Un Bar  
Rolling Stones, Anybody Seen My Baby  
Aerosmith, Pink  
Eros Ramazzotti, Cuanto Amor Me Das  
Green Day, Hitchin' A Ride  
Chumbawamba, Tubthumping  
Luis Alberto Spinetta, Tu Nombre Sobre Tu Nombre  
Man Ray, Dejate Llevar  
Jon Bon Jovi, Janie, Don't Take You Love...  
The Wallflowers, Three Marlenas  
Bjork, Joga  
Jamiroquai, Alright  
Alejandro Sanz, Corazon Partio  
Los Fabulosos Cadillacs, Claveras Y Diablos  
Metallica, The Memory Remains  
The Cure, Wrong Number

- Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5
- Bryan Adams, Back To You (new)  
Will Smith, Gettin' Jiggy With It (new)  
Smash Mouth, Why Can't We Be Friends (new)  
Marcy Playground, Sex & Candy (new)  
Mariah Carey, The Roof (new)  
Allure, All Cried Out (new)  
Cornershop, Brimful Of Asha (new)  
Creed, My Own Prison (new)  
Nalin & Kane, Beachball (new)  
See Spot Run, My Name Is Santa (new)  
Blackburn, Africa (new)  
Boyz II Men, A Song For Mama (new)  
Puff Daddy & The Family, All About The Benjamins  
Puff Daddy & The Family, Been Around The World  
Usher, Make You Wanna  
Backstreet Boys, As Long As You Love Me  
LL Cool J, Phenomenon  
Econoline Crush, All That You Are  
Jann Arden, The Sound Of  
Big Wreck, The Oaf



TELEVISION

Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

David Bowie, I'm Afraid Of Americans  
Buster Poindexter, Ondine  
Boyz II Men, A Song For Mama  
Treble Charger, Red  
Kenny Wayne Shepherd Band, Slow Ride  
Erykah Badu, Tyrone  
Rolling Stones, Anybody Seen My Baby  
Matchbox 20, 3 AM  
Rage Against The Machine, Ghost Of Tom Joad  
Third Eye Blind, How's It Going To Be  
LL Cool J, Phenomenon  
Dave Koz, December Makes...  
The Wallflowers, Three Marlenas  
Shawn Colvin, You And The Mona Lisa  
Sheryl Crow, Tomorrow Never Dies  
Megadeth, Almost Honest  
Salt-N-Pepa, R U Ready  
Joan Jett, Real Wild Child  
Janet, Got 'Til It's Gone  
Hanson, I Will Come To You  
Ben Folds Five, Brick

- Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139
- 1/2-hour show weekly  
Signal Hill Dr  
Wall, PA 15148
- Third Day, You Make Me Mad  
Identical Strangers, Julianna Wilson  
Michael W. Smith, Live The Life  
Caedmon's Call, April Showers  
Common Children, Eyes Of God  
Erin O'Donnell, Didn't Even Know  
The Supertones, Supertones Strike Back  
Grammatian, Peace  
Skillet, Saturn
- Continuous programming  
10227 E 14th St  
Oakland, CA 94603
- 15 hours weekly  
10227 E 14th St  
Oakland, CA 94603
- Bone Thugs-N-Harmony, If I Could Teach  
Erykah Badu, Tyrone  
Luniz, Jus Mee & U  
Rakim, Guess Who's Back  
Immature, Give Up The Ghost  
Missy Elliott, Sock It 2 Me  
Aaliyah, The One I Gave My...  
Mago and Timbaland, Luv 2 Luv U  
Erick Semon, Keith Murray & Redman, Rapper's Delight  
Salt-N-Pepa, R U Ready



## WESTERN MUSIC THRIVES AS NICHE GENRE

(Continued from page 1)

based company founded in 1988 whose catalog offers everything from saddles and chaps to horsehair shu-flies and Don Edwards CDs, thinks that visibility will translate to new fans. "It's good music, and it's worthwhile," Mullen says. "I wish more people were exposed to it, because I do think they would find a lot of value in it."

### A WIDE-RANGING MUSIC

Definitions for western music are as varied as the artists who make it. Though it might seem easy to define western as strictly cowboy music—and some purists tend to view it solely in that light—today's western music fans are finding a smorgasbord of sounds to choose from that all fall under the western umbrella.

There are the cowboy singers like Murphey, Edwards, Steagall, and Sons Of The San Joaquin. Then there are acts that combine western entertainments and comedy, such as 20-year veterans Riders In The Sky, and cowboy poets like Waddie Mitchell and Baxter Black, who spin both dramatic and humorous yarns. Some even include American Indian music and Spanish music under the western umbrella, as those sounds emanate from the western part of the country.

In some circles, western swing music is also considered part of the western sound. There is even a Hawaiian album out on Warner Western, "Songs Of The Hawaiian Cowboy, Na Mele O Paniolo," which spotlights the music of cowboys on the Hawaiian Islands. There are also country acts with ties to the western community, such as Capitol Nashville's Chris LeDoux, who recorded more than 20 independent albums with songs that were largely influenced by his days as a rodeo champion.

"Western music is the music of the people of the land in the West," says Murphey. "It is a very different animal than country music. Country is based upon the Appalachian culture, and we are based on the Mexican, black, and Scotch Irish. There is also a heavy jazz influence on western music, because when the big singing cowboy stars were popular in the '30s and '40s, that was also the jazz era... The subject matter also tends to be more about nature and human beings' interaction with nature, not as much about dysfunctional relationships."

Steagall agrees. "Western music is an expression for an affinity for the western half of the United States and western Canada," he says. "It talks about the landscape. It talks about the people—the hardships and the joys. It talks about horses. We like to say a cowboy writes songs about a lost love, a lost horse, or a stampede, and not necessarily in that order."

### 'SINGING COWBOY' ROOTS

Western music is currently enjoying a resurgence, and many of today's artists are quick to link western music's eternal appeal to the artistry of singing cowboys like Gene Autry, Roy Rogers, and Rex Allen.

This year, Autry was saluted by Riders In The Sky on their Rounder album "Public Cowboy #1: The Music Of Gene Autry." Rhino released "Sing Cowboy Sing: The Gene Autry Collection," and the Varese Vintage label issued "Gene Autry: The Singing Cowboy (Chapter One)" and "Gene Autry With The Legendary Singing Groups Of The West" as the inaugural releases in its new series, "The Silver Screen Collection."

Autry turned 90 years old Sept. 29. A veteran of 91 films, he is credited with initiating the format of the "musical

western" with the 1935 film classic "Tumbling Tumbleweeds."

"I always sang my songs straight, with no tricks or fancy arrangements," Autry says. "I felt that singing the songs in a simple style that listeners could also sing was the way to keep



RANGER DOUG

them fresh through the years, and they were not dated like fads that come along and then disappear.

"My continuing albums, CDs, and cassettes—four in 1997 and more scheduled for 1998—and the success of my current Rhino boxed set... prove

that there is a demand," Autry adds.

When it comes to the current resurgence in western music, Murphey is widely considered the good guy who rode in to prove there was indeed still demand for the genre. After '70s pop hits such as "Wildfire" and "Carolina In The Pines," and '80s country radio hits like "Still Taking Chances," "What's Forever For," and "Long Line Of Love," Murphey turned to his first love.

"I view myself first and foremost as a poet of the West," he says. "I've always been into western, [but] western is not the only thing I've done or I'll ever do. I like all kinds of music, and I will try to create things in all forms of music. I live here [in the West—Taos, N.M.]. It's my lifestyle, and, of course, that's what I'm going to write about."

In 1989, Murphey approached Warner Bros. with the idea of recording an album of western music. Though initially hesitant, the label gave Murphey the go-ahead, and "Cowboy Songs" became a critical and commercial success, prompting Warner/Reprise Nashville president Jim Ed Norman to launch in 1992 Warner

Western, a label devoted exclusively to releasing western music.

"Our interest was recording artists to perpetuate the art form—the spirit and music of the West," says Norman.

Warner Bros. forged an agreement with Real West Productions to handle



MURPHEY

marketing, public relations, and A&R responsibilities for the label. "When the label got started, the first acts we signed were Don [Edwards] and Waddie [Mitchell] and the Sons Of The San Joaquin—and, of course, Murphey being sort of the godfather," says

Warner Western GM Jeff Skillen.

"With those first three signings, our attempt was to establish the authentic side of western music, to say, 'This is the cowboy side.' I think we did a little too well [and became] a narrowly focused label," he adds. "That's all we were. Granted, that aspect of western music is critical to western music. However, we think of western music as expansive."

This year, Skillen broadened Warner Western's creative output with the "Paniolo" project, a new album by Tim Ryan and the husband/wife duo Bill and Bonnie Hearn, Austin, Texas, natives who live in Santa Fe, N.M. "Their music draws upon western themes, and they sing about characters that live in the West," says Skillen of the Hearn. "No, they are not cowboys, and they didn't grow up on a ranch, but that's only one aspect of it."

Skillen is among those who consider American Indian artists "western acts," and Warner Western has Taos singer/songwriter/flutist Robert Mirabal on the label. (Bill Miller started on (Continued on next page)

## Roping In Western Music Consumers

### Non-Music Stores, Shows, Even Radio Gets Them Buying

BY DEBORAH EVANS PRICE

NASHVILLE—Western music's profile is on the rise among consumers, buoyed by a role in a big-budget film, a series of reissues commemorating the 90th birthday of legendary cowboy singer Gene Autry, and heightened interest in the genre among major labels and indies alike (see story, page 1).

But translating budding interest into sales can be a challenge for any musical genre, especially one that is still a niche interest.

It is a challenge purveyors of this music have learned to face via savvy use of alternative marketing avenues and non-music retail outlets, as well as a strong emphasis on live performances and the cultivation of a small but growing radio base.

"It's a lot like marketing bluegrass music, where you know the fans are out there, it's just a matter of finding them," says Warner Western GM Jeff Skillen. "Marketing studies have shown that many people are into it. We got consumers out there that buy as far as Maine and as far as Hawaii. We've got retailers just as diverse; we've got consumers' orders that come in from all around the world. It's not like country music, where you've got a format out there where you've got thousands of radio stations that will hook on to a single and just play and play it."

One way to hit western music consumers is to put the music in the retail outlets that cater to people who participate in the western lifestyle, such as western clothing stores, tack shops, feed stores, and other alternative retail outlets.

"More and more people are seeking our product and finding it at music retailers," says Skillen, "but I really think that growth is limited until you have a hit. I think the area you have a lot more control over and see a lot more growth in is the alternative retail. We're bringing in more and more accounts every day. We've got great friends out in retail, and they

support everything we put out."

Pat Gorman, merchandise manager at Old Tucson Studios, an Arizona tourist attraction where numerous western films ("Rio Bravo," "McLintock!," and "Tombstone") were made, says music is carried in three of its seven gift shops. "Michael Martin Murphey is our best-selling artist," says Gorman. "We still sell a lot of Sons Of The Pioneers... and the older music of Gene Autry and Roy Rogers that people still like... Patsy Montana tapes also sell, and she was the first



MITCHELL

popular western female artist."

Mail order is another way that consumers purchase western product. Vickie Mullen, owner of Hitching Post Supply, a Snohomish, Wash.-based company, says Ian Tyson, Don Edwards, Waddie Mitchell, and Red Steagall are among her best-selling music acts.

"Music is a real important part of what I do," she says. "It makes you feel good to listen to it. It feels comforting. It puts you by a campfire. It puts you out in the open air. It gives you sky and light. So if you're in a concrete jungle, you can be transported."

Riders In The Sky's Ranger Doug agrees. "It just takes you away from your mortgage and your nasty boss and your surly teenagers," he says, "and takes you to a high mountaintop somewhere where you're free, wild, and lonely. I guess that's been the appeal of the West since the Buffalo Bill Wild West Shows and nickelodeon movies."

While everyone agrees western music is growing in popularity, as evidenced by increased bookings and visibility, specific sales figures are hard to gauge because so much product is sold in alternative retail outlets or through direct-mail vehicles that don't register with SoundScan.

Scott O'Malley, co-owner of the Colorado Springs, Colo.-based western Jubilee Recording Co., says he hesitates to cite sales figures because his company is less than a year old and it hasn't even received its first accounting from Shanachie, which handles distribution.

According to SoundScan, Murphey's first western album, "Cowboy Songs," has sold 260,000 units. However, Skillen says that album has sold nearly 500,000 and is close to being certified gold. "SoundScan doesn't take into account gift stores and western lifestyle stores, and it doesn't take club sales into account, either," he says. "When you evaluate sales in this market, SoundScan is just a tiny portion of the universe."

Skillen says that, on the low end, a western album may sell about 20,000 units, and on the high end an album by an established artist like Murphey can sell about 500,000.

Skillen also notes that the shelf life of western music is longer. "A mainstream country record may have an 18-month shelf life, if that long," he says. "Then it's dead, and a lot of people cut it out of their catalog, but we've got records that are 4 years old that continue to sell and sell because people are still getting turned on to them. So it's really hard to say [when it comes to sales figures] because a lot of those records are still adding up."

### WRANGLING RADIO

As with many niche genres, getting radio support is still tough. However, there are some outlets that do support western music. Riders In The Sky had a successful run on public radio with "Riders Radio Theater." (They also had a TV series, "Tumbleweed Theater," on TNN and a Saturday-morn-

ing series on CBS.)

In addition to public radio, some mainstream country stations do play western music. KVOO Tulsa, Okla., is an enthusiastic supporter, programming both the cowboy and western swing varieties.

"KVOO is where Bob Wills started in the '30s," says operations manager Andy Oatman. "He would play at Cain's Ballroom, and it would be broadcast on KVOO. This was the kind of place that popularized Bob Wills and western swing. So we have



SONS OF SAN JOAQUIN

some very strong roots in western swing. So on our AM and FM, western swing makes up 25%-30% of what we play."

Oatman says the station plays classic western swing as well as new swing music by current artists like Garth Brooks, George Strait, and Tracy Byrd. It even has a two-hour western swing show on Wednesdays. Cowboy music is also part of the mix at KVOO.

The audience response is great, Oatman says. "People love it because they can't get it anywhere else," he says. "We get calls from other states saying, 'We can't find a radio station that will play Bob Wills or Asleep At The Wheel or cowboy poetry.' People eat it up, because most stations are afraid of it."

Scattered radio interest aside, live performance has proved to be one of the best tools for exposing western music to a wider fan base.

(Continued on next page)



## WAL-MART, KMART PULL PRODIGY SET FROM SHELVES; MORE CHAINS MAY FOLLOW

(Continued from page 6)

In the U.K., the band's homeland, no retailers are reported to have removed the album, but the advertising campaign by the label, XL Recordings, for the release caused repercussions in Parliament. Billboards featuring the track title led one Labour Member of Parliament to propose a motion expressing the House of Commons' "disgust and outrage at the advertising campaign" and urging the label to withdraw it. But by the time the motion was tabled, the two-week marketing effort had ended.

In the U.S., actions by retailers over album content have once again clashed with the notion of artistic expression. More than a year ago, the issue exploded when Wal-Mart demanded that a track on Sheryl Crow's new album be modified because of a lyric that referred to someone shooting people with a firearm purchased at that retail chain. Crow's label, A&M Records, refused, and the album was taken out of Wal-Mart.

On the offending track from the Prodigy album, the lyrics consist only of two lines: "Change my pitch up/Smack my bitch up." The album was released July 1 in the U.S., debuted at No. 1 on The Billboard 200, and has sold 1.5 million units in the U.S., according to SoundScan. Distributing label Warner Bros. Records says the album has been certified double-platinum for 2 million units shipped.

The video for the track has also caused a stir. An edited version debuted on MTV's "120 Minutes" show and since then has been aired on the channel from 1 a.m. to 5 a.m. with a disclaimer. Before it is shown, MTV airs a news segment that explains the con-

troversy. The video is rated MADSLV, which stands for "mature dialogue, sex, language, violence." It follows an unseen character throughout an evening—snorting drugs, fighting in a nightclub, and manhandling strippers. The character, after taking one of the strippers home to bed, is at the end of the video revealed to be a woman.

What makes the video controversial is full-frontal nudity, which is the first time that has been shown on the cable channel, according to MTV communications VP Sheryl Jones. "We felt the video was groundbreaking," she says, "and we wanted to give mature audi-

ences the chance to see it."

Bob Merlis, a spokesman for Warner Bros. Records, says the controversy over the lyrics was "instigated" by an article in the Los Angeles Times. He points out that the album was in stores for several months, "and there was no adverse reaction." The newspaper reporter called the National Organization for Women for comment, among others, and the group condemned the album. Reaction from the retailers followed.

Dennis Wigent, director of internal communications for Kmart, says that its rackjobber, Handleman, informed

the retailer months ago that the album might be unacceptable to Kmart. Wigent says Kmart was under the impression that Maverick would send edited copies of the album. What the label shipped, though, were albums containing alternative cover art. On the back cover, where the titles are listed, the word "bitch" was covered by a picture of an ant.

"Handleman didn't follow through to make sure that what was delivered was what was agreed on," says Wigent, adding that the rackjobber has now removed all copies of the album from the chain's 2,150 stores.

Wal-Mart says in a statement that it "will no longer carry [the album] because of objectionable lyrics that clearly would offend our customers." The retailer operates 2,300 stores.

The band's publicist did not return calls for comment. In an article in Goldmine in September, Prodigy member L. Howlett says of the track, "We don't have to say it's not about wife beating, because it's obviously not about that. It's more to fit the music. It's almost too in-your-face to be offensive."

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

## EU COPYRIGHT DIRECTIVE'S WORDING OPPOSED BY IFPI

(Continued from page 6)

Council of Ministers for consideration.

A draft leaked in November was broadly acceptable to labels, as it implemented the provisions of the World Intellectual Property Organization (WIPO) conference. Held at the end of last year (Billboard, Dec. 28, 1996), the conference agreed to a treaty stating that labels should have the right to prevent or allow use of their copyrights over electronic networks. The treaty also called for the outlawing of equipment that circumvents technological protections of copyrighted material.

One of the main purposes of the EU Directive is to implement the WIPO treaty. However, instead of stating that equipment allowing technical protections to be circumvented is illegal, the document says the equipment is illegal only if its primary purpose is to beat the protections.

"If the machine's main purpose is making coffee or turning the lights on and off in the office, then an ancillary function that would allow copying is OK, according to the directive," says Olivia Regnier, legal adviser at the Brussels offices of the International Federation of the Phonographic Industry (IFPI).

Frances Moore, IFPI's head of European affairs, says that loophole is a function of "a drafting error."

The original document was prepared over a number of months by European Commission civil servants under the supervision of Trade Commissioner Mario Monti. Once Monti was satisfied with the draft, the document was presented to the Cabinet of senior commission officials at the end of November. It was in this Cabinet that a hasty rewording was produced.

The draft of the document that was

presented to the Cabinet was leaked to the IFPI in November (Billboard, Nov. 22), and, at this stage, the wording was highly satisfactory to labels.

"It was [worded] very strongly for our industry," says Moore. "It was perhaps too strong because it could have caught some legitimate computer use."

Mindful of this, she says, the Cabinet changed the wording without what she describes as the required time or appropriate expertise to do so.

Rick Dobbis, president of PolyGram continental Europe and a key member of the IFPI's lobbying team, describes the end result as "very ugly."

He adds, "What we expected was that we would have a document that at the very least would implement WIPO and also had a great deal of room for improvement. What we've got is a situation for our industry and industries like ours that fails to deal with the fundamental issues in a sensible manner."

Dobbis says he is hopeful that the draft can be changed during its passage through the European Parliament. However, he expresses his disappointment that "we are having to start from this basis." He notes that members of the Parliament are likely to be influenced by the form in which the directive is currently written.

Moore states that there are many good provisions in the directive—most notably its giving of the right to labels to prevent or allow use of music in electronic networks—and that there remains room for maneuvering over changing the less palatable elements. "It still leaves us with a fight to fight," she says.

## WESTERN MUSIC THRIVES AS NICHE GENRE

(Continued from preceding page)

Warner Western and is now a Reprise act.)

"We think of the people that live there [in the West], and you can't discount the Native Americans," says Skillen. "That can include Southwest, Tex-Mex, and the Hispanic influence. We've always thought of it as a big, wide genre, and one of the biggest challenges of our label is to define to people what is western music."

"If you talk to somebody, it's in the ear of the beholder," he continues. "If you say western music, people always say, 'Oh, that's Rex Allen or that's Riders In The Sky or that's Michael Martin Murphey'... Western music, interestingly enough, had to grow a new branch in just the last 10-15 years after Nashville had to drop 'western' off country & western. [Billboard's country singles chart was known as Hot C&W Sides until 1962.] It sorta had to replant itself and grow again. So as a result, you have a lot of people that have no idea of what it is."

Says Edwards, "You've got to educate the people as well as entertain them, and a lot of people like western music that don't know they like it."

Edwards also sees western music as encompassing broad territory. "Music of the West doesn't have to be just about cowboys. The [people of the] West can be a lot of things. They can be miners, railroad people. It's about the landscape, the lifestyle itself."

Originally a Warner Western act, Edwards left the label along with Waddie Mitchell and Sons Of The San Joaquin last year to sign with Western Jubilee, owned and operated by their manager/booking agent Scott O'Malley and his partner Dane Scott. The label's first release was this past May's Sons

Of The San Joaquin project "Gospel Trails," and it has followed with releases by Don Edwards and Rich O'Brien. The label is distributed to music retailers by Newton, N.J.-based Shanachie Entertainment.

"Anything that's not a record store is our territory," O'Malley says of Western Jubilee's distribution to alternative outlets. "So we've set up a network of people to market to [outlets] that are not music stores."

O'Malley is pleased with how things are going with the fledgling label. "Western music is so much broader than I would have ever dreamed," he says. "Things have fallen in our lap that I would have never dreamed of chasing. For example, the FBI called and wanted Waddie to do their big convention. Don just played the Philadelphia Folk Festival and knocked them on their ear. There's such universal appeal."

Likewise, Warner/Reprise Nashville's Norman is pleased with the way Warner Western has developed. "We have such big dreams we still wish to achieve," he says. "I think the process we have for going to the marketplace and the projects we have coming give us this greatest opportunity we've had for success."

After 20 years in western music, Riders In The Sky's Ranger Doug says it's a gratifying life.

"Anytime I look at our [World Wide] Web page and look at what people are writing in to us, I'm so touched," he says. "It makes it all worthwhile. It really touches people's lives. They are getting something from us—meaning Murphey, the Sons, and Don and other acts—that they aren't getting anywhere else in American music."

## WEB EVENT FEATURES AMOS VIDS

(Continued from page 6)

"We're also able to provide unique material to Tori's fans as well, so it's a win-win. The timing was right with the holiday season, Tori is the right artist, and this is certainly the right cause."

Slight says Atlantic and RAINN will promote the event online. Atlantic will concentrate on its label pages, electronic newsletters, and online bulletin boards and news groups, as well as traditional fliers.

While the future applications of online pay-per-view may have widespread potential in the music industry and elsewhere, the concept is still in its infancy.

One other project that has been confirmed is Sony's bid to use pay-per-play technology as part of a new, still-in-development online video and audio jukebox (Billboard, June 21).

"To be frank, doing this [through a nonprofit] skirts around some of the precedent-setting issues that record labels are going through in terms of how to do [online pay-per-view], and it's a great way of showing that this has

value," says Otto. "There are people online interested in this kind of content, and this event will hopefully prove some of the concepts behind this and its viability as a way of generating new business."

For Atlantic's part, Slight says, the label is carefully eyeing the event. "We don't have any plans for the immediate future, but I'm sure we'll be watching with interest," she says. "Right now, this seems to be the best approach."

To prevent unauthorized access to Onstage With RealAid, users must register before viewing to receive a password. Since each RealPlayer unit, which allows the streaming of video and audio, is specific to every computer user, passwords can't be shared. And since streamed content cannot be downloaded, users will not be able to store the material on their hard drives for the purposes of repeated viewing or copying.

Donations will be allowed by means of online credit card transactions.

## ROPING IN WESTERN MUSIC CONSUMERS

(Continued from preceding page)

O'Malley says the appeal of western music isn't limited to the West. "Don [Edwards] and Waddie were recently in Burlington, Vt. Then they went to Bethlehem, Pa., the next day and Lexington, Va., after that," he says. "It's really across the board."

In addition to artists performing at clubs, fairs, private events, and corporate functions, there are numerous gatherings across North America that cater specifically to the western crowd, at which aficionados can hear everything from cowboy Celtic to American Indian flutists to cowboy singers and poets.

There are more than 200 western gatherings each year. Among the top such events are the Western Music Assn. Festival in Tucson, Ariz.; the Quarter Horse Congress in Ohio; Red Steagall's Cowboy Gathering and Western Swing Festival in Fort Worth, Texas; and Cowboy Songs Western

Music Festival in Cody, Wyo. Elko, Nev., plays host to the 14th annual Cowboy Poetry Gathering Jan. 24-31. In June, the Cowboy Music Gathering will also be held in Elko.

Another of the most popular events is Murphey's West Fest, which he launched in 1986 in Copper Mountain, Colo., and has held there every Labor Day weekend since. It routinely draws more than 35,000 visitors each year. Murphey created West Fest to be a celebration of the American West, featuring music, fine art, crafts, clothing, horsemanship demonstrations, an American Indian village, and a mountain man camp. Over the last decade, he has also held West Fests in Red River, N.M.; Indianapolis; Park City, Utah; Amarillo, Texas; and at Mammoth Mountain Ski Resort in California, among other locations.

Sons Of The San Joaquin are gearing up for a "Fandango" to be held next

Memorial Day in Clovis, Calif. "Fandango means 'fiesta with dancing,'" says Jack Hannah of the Sons. "It will focus on Mexican and *gringo* periods in cowboy history."

Western music also provides other unique performance opportunities. Trudy Fair, who won female western swing vocalist and entertainer of the year honors this fall at the Academy of Western Artists Awards, wrote, produced, and performs in a show in the Fort Worth Stockyards called "Pawnee Bill's Wild West Show."

Fair has been performing for 27 years and, like many western acts, releases her own records (she has issued two and is working on a third). Her song "Over Nevada" was used in the film and on the soundtrack to the Jeff Daniels/Michael Richards film "Trial & Error," even though it wasn't a western movie.



# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**TOP 10 SINGLES THAT SHOULD'VE BEEN:** If you read this column regularly, you are well aware that Hot 100 Singles Spotlight has pointed out that labels have been gradually cutting back on the number of singles releases in an effort to bolster album sales. Sometimes it works, sometimes, well, you know. Considering that this is the time of year when publications are busy compiling top 10 lists, I decided to add a new twist to an old concept and base a top 10 on the songs that should have been hit singles but, alas, were not commercially available, making them ineligible for the Hot 100. The top 10 singles that should've been are in ascending order: **BLACKstreet's** "Don't Leave Me" (Interscope), the **Mighty Mighty Bosstones'** "The Impression That I Get" (Big Rig/Mercury), **Bob Carlisle's** "Butterfly Kisses" (Diadem/Jive), **OMC's** "How Bizarre" (Huh!/Mercury), **Will Smith's** "Men In Black" (Columbia), **matchbox 20's** "Push" (Lava/Atlantic), the **Wallflowers'** "One Headlight" (Interscope), **Sugar Ray's** "Fly" (Lava/Atlantic), the **Cardigans'** "Lovefool" (Trampolene/Stockholm/Mercury), and **No Doubt's** "Don't Speak" (Trauma/Interscope). Technically, "Butterfly Kisses" was commercially available, but only in Christian bookstores, making it ineligible for the Hot 100.

**JANET IS BACK:** Bowing at No. 9 on the Hot 100, Janet's "Together Again" (Virgin) is her first single from "The Velvet Rope" and her 30th Hot 100 single in all. The song, which has nine mixes, including a mix by DJ Premier and club mixes by Tony Moran and Tony Humphries, has been performing better at top 40 radio than in her traditional R&B base. Among the airplay and audience leaders are KSLZ St. Louis, WBBM Chicago, KIIS Los Angeles, and KHKS Dallas. "Together Again" is ranked at No. 23 on Hot 100 Airplay with 30 million audience impressions, vs. 7.4 million audience impressions at R&B radio. The song is No. 54 on the Hot R&B Airplay list.

More than 65% of Janet's Hot 100 chart points are from sales. The single scanned 65,000 units to enter Hot 100 Singles Sales at No. 6. Using the current audience impressions for "Together Again," Janet would have to scan more than 160,000 units to unseat **Elton John** from atop the Hot 100. If the song doubled its audience, it would need to scan 132,000 units to reach the apex. I am sure chart watchers are wagering on when Janet will ascend to the top of the chart, but before placing your bet, take these facts into consideration: The best sales week for "Again," her last No. 1 single, was 124,000 units. If your memory serves you well, you'll remember that "Again" peaked on the chart during the 1993 holiday shopping season, so those sales are comparable to what you might expect for this time of year. "That's The Way Love Goes," which topped the Hot 100 for eight weeks, scanned 128,000 in its best week.

Not unlike the other singles with charity-related tie-ins, Janet will give a portion of the proceeds from the single's sales to the American Foundation for AIDS Research. Incidentally, **Puff Daddy** recently gave the Christopher Wallace Trust Fund \$3 million from the proceeds of this summer's chart topper "I'll Be Missing You" (Bad Boy/Arista) to support the children of the late **Notorious B.I.G.**, and John has handed over a \$32 million check to the Diana, Princess of Wales Memorial Fund from the proceeds of "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M).

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## NEW ALLIANCE CEO STRESSES A RETURN TO CORE BUSINESS

(Continued from page 1)

"Our business plan shows a commitment to reorganizing around the one-stop, budget, and special products businesses," Weisman says.

Now, with the business plan complete, the company will move onto "developing plans of reorganization, which would lead to emerging from Chapter 11 by mid-year of 1998. That is our intention," he adds.

He adds that Alliance's exclusivity period for filing a reorganization plan—the time during which no others can step in with alternate plans—lasts through February and that the company plans to then ask for an extension, which will "allow management to govern the reorganization process through the entire confirmation period."

Previously, when management had asked for an extension of the exclusivity period, the creditors' committee urged the court to truncate the requested time, saying that management hadn't shown enough initiative in curbing expenses, particularly in the area of management compensation.

Privately, the creditors' committee focused on Teller, saying that his compensation was in excess of what executives at one-stops are paid.

Teller initially was making \$1.5 million per year at Alliance, but after the July 14 Chapter 11 filing that salary was cut in half. Says one executive familiar with the creditors' thinking, "Al Teller is a guy who has done a tremendous amount for the music industry, but if you look at where Alliance is headed, its core business will be distribution, and his compensation is way above what is traditionally paid in that business. Teller is not the right captain to pilot this kind of ship. Alliance needs a management team with distribution experience and low overhead."

In addition to Teller, founder Joe Bianco and Bianco's financial officer, Anil Narang, left the company because of salary concerns.

Teller was unavailable for comment. In a press release, he said, "My decision to step down as president and CEO of Alliance reflects the fact that, with the board's recent approval of a business plan, the stage is now set for Alliance's successful emergence from Chapter 11. That has been my overriding goal since July, and now that the job is nearing completion, I feel my work here is—for the most part—complete."

Weisman says that Teller himself made the decision to step down. "He effectively decided that after the plan, given the focus and the geography of business, it made sense for him to step aside operationally." Weisman notes, however, that management will still be able to draw upon Teller's knowledge of the music industry when making decisions. Also, "as any director, [Teller] will be advised on all matters raised to the board level."

Teller joined Alliance in the summer of 1996, when Alliance acquired the executive's Red Ant operation (the majority of which has since been sold to Wasserstein & Perella). At that time, Teller was made co-chairman of

Alliance. By that fall, it was clear that Alliance's mounting debt and fallout from the account base was creating cash-flow problems for the company. All through 1997, Alliance's problems began to mount until it finally succumbed to filing for Chapter 11 protection in July.

During that time, Teller took quite a beating from the business press and daily newspapers for Alliance's decline. But some observers familiar with Alliance say that Teller's main mistake was forcing Wasserstein & Perella, his investment bank and equity sponsor, to perform due diligence on Alliance within a three-week span instead of the six to eight weeks normally allotted for that process. Those sources suggest that most of Alliance's problems were too far along when Teller joined for him to have found a way to avert the subsequent Chapter 11 filing.

Now that the business plan has been completed, Alliance will begin the process of engaging an equity sponsor, according to Weisman. He declines to comment on whether there are any interested parties engaging in talks with Alliance, but sources suggest that Apollo Advisors and AC Israel Capital Corp. continue to lurk in the background. Both financial firms, sources claimed, were talking to Alliance about an equity infusion before the company filed for Chapter 11.

In addition, the business plan is said to place a valuation on Castle Communications and Concord Jazz, both of which will be sold off as part of the reorganization. One of the options discussed in the business plan is the closing of the Abbey Road distribution

facility in Santa Fe Springs, Calif.

Currently, Alliance is in the process of liquidating its independent distribution arm, Independent National Distributors Inc. Sources say that the company is shopping a \$15 million load of indie product to cutout wholesalers.

Alliance has also closed its New York headquarters and will now be operating its main office in its Coral Springs, Fla., facility.

Weisman says that in addition to the cost savings identified in the business plan, "the company continues to review our cost structure in all facets of the operation and is committed to establishing a cost structure consistent with maximizing profitability for the distribution businesses that we are reorganizing around."

As part of that, the company has brought in David Hawthorne as executive VP/CFO. He was most recently chairman/CEO of Servico Hotels & Resorts, where he directed a successful Chapter 11 reorganization, according to the company press release. Hawthorne replaces Timothy Dahltop, who left the company in November. Weisman notes that Hawthorne "has tremendous experience in restructuring and turnaround situations, which will be very practical" at Alliance.

In Alliance's most recent financial report to bankruptcy court, the company reported total sales of \$28.7 million for October, with an operating loss of \$3.7 million and a net loss of \$7.5 million. Gross margin, however, showed improvement from September, going from 6% to 10% of total sales.

## 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	—	1	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)	14	—	3	MUCH BETTER	CLUB 69 FEAT. SUZANNE PALMER (TWISTED/MCA)
2	2	6	DON'T STOP	NO AUTHORITY (MJJ/WORK)	15	15	4	THA HOP	KINSU (BLUNT/TVT)
3	5	9	RISE	VERONICA (H.O.L.A.)	16	16	4	SAND AND WATER	BETH NIELSEN CHAPMAN (REPRISE)
4	8	3	ONLY IF...	ENYA (REPRISE)	17	—	27	ALIVE	PEARL JAM (EPIC)
5	7	2	PLEASE	UZ (ISLAND)	18	18	3	WHATEVER U WANT	LIGHTER SHADE OF BROWN FEAT. DWYANE WIGGINS (GREENS/DETH/UMP)
6	17	4	LOVE OF MY LIFE	SAMMY KERSHAW (MERCURY (NASHVILLE))	19	19	24	EVEN FLOW	PEARL JAM (EPIC)
7	20	2	WHAT IF I SAID	ANTHONY COCHRAN (DUET WITH STEVE WARNER/WARNER BROS. (NASHVILLE))	20	25	10	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)
8	14	5	BARBIE GIRL	VELVA BLU (GROOVE/WAXWORKS)	21	—	1	I CAN LOVE YOU BETTER	DIXIE CHICKS (MONUMENT)
9	11	8	WHAT IF I DO	MINDY MCCREARY (BNA/RCA (NASHVILLE))	22	24	2	WALKIN' ON THE SUN	SMACK (UNDER THE COVER)
10	13	6	INFATUATION	LAURNEA (YAB YUM/EPIC)	23	—	1	RICHTER SCALE	EPMD (DEF JAM/MERCURY)
11	6	5	SHOWDOWN	E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)	24	—	1	YOUNG, SAD AND BLUE	LYSETTE (FREEWORLD)
12	12	9	YOU DON'T SEEM TO MISS ME	PAITY LOVELESS (EPIC (NASHVILLE))	25	21	5	MORE THAN EVERYTHING	RHEIT AKINS (DECCA/MCA (NASHVILLE))
13	23	2	AZ SIDE	NASTYBOY KLICK (NASTYBOY/GLASSNOTE/MERCURY)					

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

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# 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 20, 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 ***</b>		
1	1	—	2	<b>GARTH BROOKS</b> CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98) 2 weeks at No. 1	SEVENS	1
2	3	2	3	<b>CELINE DION</b> 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	2
3	4	3	4	<b>BARBRA STREISAND</b> ▲ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
4	6	6	13	<b>LEANN RIMES</b> ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
5	2	—	2	<b>2PAC</b> AMARU 41630/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2
6	9	11	5	<b>SPICE GIRLS</b> VIRGIN 45111 (11.98/17.98)	SPICEWORLD	6
7	8	8	11	<b>CHUMBAWAMBA</b> ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	6
8	5	1	3	<b>METALLICA</b> ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
9	7	5	5	<b>SHANIA TWAIN</b> MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
10	14	16	31	<b>HANSON</b> ▲ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
11	12	13	12	<b>MARIAH CAREY</b> ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
12	10	7	3	<b>HANSON</b> MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN	7
13	17	15	13	<b>AQUA</b> ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
14	16	14	40	<b>MATCHBOX 20</b> ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
				<b>*** HOT SHOT DEBUT ***</b>		
15	NEW ▶	—	1	<b>VARIOUS ARTISTS</b> DIANA, PRINCESS OF WALES MEMORIAL FUND 69012/COLUMBIA (19.98 EQ/24.98)	DIANA, PRINCESS OF WALES — TRIBUTE	15
16	13	9	6	<b>MASE</b> ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
17	23	23	44	<b>SPICE GIRLS</b> ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
18	11	4	3	<b>ERYKAH BADU</b> KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
19	20	25	3	<b>KENNY G</b> ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
20	22	21	95	<b>JEWEL</b> ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
21	21	17	16	<b>FLEETWOOD MAC</b> ▲ REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
22	26	37	23	<b>SOUNDTRACK</b> ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK — THE ALBUM	1
23	19	22	20	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
24	24	24	11	<b>BOYZ II MEN</b> ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
25	31	—	2	<b>WILL SMITH</b> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	25
26	30	29	17	<b>BACKSTREET BOYS</b> ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
27	29	44	6	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMOPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE	27
				<b>*** GREATEST GAINER ***</b>		
28	47	40	5	<b>YANNI</b> VIRGIN 44981 (11.98/17.98)	TRIBUTE	28
29	18	10	4	<b>LSG</b> EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
30	35	30	12	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
31	25	18	9	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
32	33	26	21	<b>SMASH MOUTH</b> ● INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	20
33	32	27	15	<b>TRISHA YEARWOOD</b> ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
34	15	—	2	<b>VARIOUS ARTISTS</b> PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
35	36	34	12	<b>USHER</b> ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
36	27	12	3	<b>LED ZEPPELIN</b> ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
37	37	52	7	<b>VARIOUS ARTISTS</b> A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	37
38	34	28	12	<b>SOUNDTRACK</b> ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
39	38	38	24	<b>SUGAR RAY</b> ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
40	28	—	2	<b>SUBLIME</b> GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
41	44	39	13	<b>VARIOUS ARTISTS</b> TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
42	41	76	5	<b>SOUNDTRACK</b> ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
43	64	95	4	<b>VARIOUS ARTISTS</b> EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	43
44	45	50	27	<b>TIM MCGRAW</b> ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
45	42	47	21	<b>SARAH MCLACHLAN</b> ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
46	43	33	3	<b>JOHN MELLENCAMP</b> MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
47	46	53	65	<b>FIONA APPLE</b> ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
48	48	66	8	<b>JIM BRICKMAN</b> ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	48
49	49	43	10	<b>THE ROLLING STONES</b> ▲ VIRGIN 44712* (11.98/17.98)	BRIDGES TO BABYLON	3
50	51	41	4	<b>ENYA</b> REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	41
51	40	36	15	<b>MASTER P</b> ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
52	62	63	74	<b>LEANN RIMES</b> ▲ CURB 77821 (10.98/15.98)	BLUE	3
53	56	54	75	<b>THE WALLFLOWERS</b> ▲ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	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
54	39	19	4	<b>MYSTIKAL</b> ▲ NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
55	53	31	4	<b>OZZY OSBOURNE</b> EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
56	60	55	6	<b>VARIOUS ARTISTS</b> ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
57	57	49	12	<b>BUSTA RHYMES</b> ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
58	50	48	6	<b>DAVE MATTHEWS BAND</b> ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
59	61	59	23	<b>PRODIGY</b> ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
60	54	57	5	<b>VARIOUS ARTISTS</b> SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
61	70	75	34	<b>SAVAGE GARDEN</b> ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
62	55	35	5	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
63	68	61	8	<b>GREEN DAY</b> REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
64	59	51	8	<b>LL COOL J</b> ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
65	65	42	3	<b>PAUL SIMON</b> WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
66	69	71	33	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
67	83	80	13	<b>AMY GRANT</b> ● A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
68	84	89	11	<b>ELTON JOHN</b> ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
69	72	74	35	<b>THIRD EYE BLIND</b> ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
70	52	32	5	<b>RAKIM</b> ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
71	78	82	65	<b>DEANA CARTER</b> ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
72	66	73	12	<b>JARS OF CLAY</b> ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
73	67	67	71	<b>SUBLIME</b> ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
74	75	65	91	<b>CELINE DION</b> ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
75	76	60	8	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
76	82	87	56	<b>SOUNDTRACK</b> ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
				<b>*** PACESETTER ***</b>		
77	127	—	2	<b>VARIOUS ARTISTS</b> TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	77
78	77	58	4	<b>TIMBALAND AND MAGOO</b> BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
79	63	45	7	<b>NAS ESCOBAR, FOXY BROWN, AZ AND NATURE</b> AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
80	74	46	5	<b>MICHAEL BOLTON</b> ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
81	80	91	38	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
82	73	56	4	<b>BUSH</b> TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
83	97	102	32	<b>VARIOUS ARTISTS</b> ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
84	89	84	16	<b>BILLY JOEL</b> COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
85	79	64	15	<b>DAYS OF THE NEW</b> ● OUTPOST 30004/GEFFEN (8.98/12.98) HS	DAYS OF THE NEW	54
86	86	78	15	<b>OASIS</b> ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
87	81	79	28	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
88	58	20	3	<b>MJG</b> SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	20
89	85	104	7	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 51630 (10.98/15.98)	GREATEST HITS	85
90	88	72	4	<b>HARRY CONNICK, JR.</b> COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
91	92	98	15	<b>MARTINA MCBRIDE</b> RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	80
				<b>*** HEATSEEKER IMPACT ***</b>		
92	104	107	24	<b>ROBYN</b> RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	92
93	90	97	9	<b>EVERCLEAR</b> CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
94	99	94	5	<b>B.B. KING</b> MCA 11711 (10.98/17.98)	DEUCES WILD	94
95	91	77	47	<b>JAMIROQUAI</b> ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
96	108	101	10	<b>CREED</b> WIND-UP 13049 (10.98/15.98) HS	MY OWN PRISON	93
97	94	88	10	<b>THE VERVE</b> VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
98	103	117	29	<b>SISTER HAZEL</b> ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
99	87	83	19	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
100	125	—	2	<b>STING &amp; THE POLICE</b> A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE	100
101	121	124	10	<b>LOREENA MCKENITT</b> QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	60
102	98	108	39	<b>THE MIGHTY MIGHTY BOSSTONES</b> ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
103	109	160	4	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11233 (10.98/16.98)	CELTIC CHRISTMAS III	103
104	113	127	38	<b>AEROSMITH</b> ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
105	107	92	7	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
106	100	103	53	<b>DRU HILL</b> ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
107	101	93	33	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 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 FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	71	69	6	SOUNDTRACK	TVT SOUNDTRAX 8200/TVT (10.98/16.98) MORTAL KOMBAT: ANNIHILATION	69
109	106	—	2	BABYFACE	EPIC 68779 (10.98 EQ/16.98) MTV UNPLUGGED NYC 1997	106
110	135	137	43	LEANN RIMES ▲ <sup>2</sup>	CURB 77856 (10.98/15.98) UNCHAINED MELODY/THE EARLY YEARS	1
111	96	141	4	VARIOUS ARTISTS	HIP-O 40066/UNIVERSAL (6.98/11.98) A COUNTRY SUPERSTAR CHRISTMAS	96
112	117	110	5	SAMMY KERSHAW	MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98) LABOR OF LOVE	91
113	115	131	84	DAVE MATTHEWS BAND ▲ <sup>1</sup>	RCA 66904 (10.98/16.98) CRASH	2
114	NEW ►	—	1	ANDREA BOCELLI	PHILIPS 539207 (10.98/16.98) HS ROMANZA	114
115	93	81	8	VARIOUS ARTISTS	COLD FRONT 6254/K-TEL (12.98/17.98) CLUB MIX '98	64
116	105	70	9	SOUNDTRACK ▲ <sup>2</sup>	DEATH ROW 53509/PRIORITY (12.98/19.98) GANG RELATED — THE SOUNDTRACK	2
117	133	130	31	MEREDITH BROOKS ▲	CAPITOL 36919 (10.98/15.98) BLURRING THE EDGES	22
118	112	109	29	FOO FIGHTERS ●	ROSWELL 55832/CAPITOL (10.98/16.98) THE COLOUR AND THE SHAPE	10
119	123	125	58	ALAN JACKSON ▲	ARISTA NASHVILLE 18813 (10.98/16.98) EVERYTHING I LOVE	12
120	116	122	33	BOB CARLISLE ▲ <sup>2</sup>	DIADEM 41613/JIVE (10.98/16.98) HS BUTTERFLY KISSES (SHADES OF GRACE)	1
121	131	119	44	PAULA COLE ▲	IMAGO 46424/WARNER BROS. (10.98/15.98) HS THIS FIRE	33
122	111	85	7	WYONNONA	CURB 53061/UNIVERSAL (10.98/16.98) THE OTHER SIDE	38
123	122	118	36	TONIC ▲	POLYDOR 531042/A&M (10.98/16.98) HS LEMON PARADE	28
124	128	112	10	LUTHER VANDROSS	LV 68220/EPIC (10.98 EQ/17.98) ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
125	118	105	10	BOB DYLAN ●	COLUMBIA 68556 (10.98 EQ/16.98) TIME OUT OF MIND	10
126	120	100	4	LISA LOEB	GEFFEN 25141 (10.98/16.98) FIRECRACKER	90
127	145	136	59	ELTON JOHN ▲	MCA 11481 (10.98/16.98) LOVE SONGS	24
128	126	120	15	COLLIN RAYE ●	EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98) THE BEST OF COLLIN RAYE — DIRECT HITS	33
129	137	132	10	PATTY LOVELESS	EPIC (NASHVILLE) 67997/SONY (NASHVILLE) (10.98 EQ/16.98) LONG STRETCH OF LONESOME	68
130	95	68	5	JANE'S ADDICTION	WARNER BROS. 46752 (10.98/16.98) KETTLE WHISTLE	21
131	NEW ►	—	1	SOUNDTRACK	CAPITOL 21911 (10.98/16.98) SCREAM 2	131
132	190	199	15	YANNI	PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98) DEVOTION: THE BEST OF YANNI	42
133	134	128	19	CLINT BLACK ●	RCA (NASHVILLE) 67515/RLG (10.98/16.98) NOTHIN' BUT THE TAILLIGHTS	43
134	129	121	34	SOUNDTRACK ▲	EMI LATIN 55535 (10.98/16.98) SELENA	7
135	155	—	2	JOHN DENVER	RIVER NORTH 161360 (10.98/16.98) A CELEBRATION OF LIFE/THE LAST RECORDINGS	135
136	138	159	18	311 ▲	CAPRICORN 535181/MERCURY (8.98 EQ/17.98) TRANSISTOR	4
137	119	111	21	MISSY "MISDEMEANOR" ELLIOTT ▲	EASTWEST 62062/EEG (10.98/16.98) SUPA DUPA FLY	3
138	140	149	25	SOUNDTRACK ●	WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING	14
139	142	151	11	BRYAN WHITE ●	ASYLUM 62047/EEG (10.98/16.98) THE RIGHT PLACE	41
140	161	139	15	VARIOUS ARTISTS	ARISTA 18977 (10.98/16.98) ULTIMATE HIP HOP PARTY 1998	46
141	141	135	21	MICHAEL PETERSON	REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) HS MICHAEL PETERSON	115
142	143	166	13	BLINK 182	CARGO 11624*/MCA (8.98/12.98) HS DUDE RANCH	135
143	139	—	2	VARIOUS ARTISTS	WINDHAM HILL 11220 (10.98/16.98) A WINTER'S SOLSTICE VI	139
144	110	62	4	LUNIZ	N00 TRYBE 44939/VIRGIN (10.98/16.98) LUNITIK MUZIK	34
145	130	106	7	SALT-N-PEPA ●	RED ANT/LONDON 828959*/ISLAND (10.98/17.98) BRAND NEW	37
146	144	115	79	METALLICA ▲ <sup>4</sup>	ELEKTRA 61923*/EEG (10.98/16.98) LOAD	1
147	156	182	3	MARCY PLAYGROUND	CAPITOL 53569 (6.98/9.98) HS MARCY PLAYGROUND	147
148	132	96	6	THE CURE	FICTION/ELEKTRA 62117*/EEG (10.98/16.98) GALORE: THE SINGLES 1987-1997	32
149	153	158	11	BRIAN MCKNIGHT	MERCURY 536215 (10.98 EQ/16.98) ANYTIME	39
150	124	116	24	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
151	157	155	25	K-CI & JOJO ●	MCA 11613* (10.98/16.98) LOVE ALWAYS	24
152	149	143	77	BECK ▲	DGC 24823*/GEFFEN (10.98/16.98) ODELAY	16
153	152	133	19	JOE ●	JIVE 41603* (11.98/16.98) ALL THAT I AM	13

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
154	147	113	5	MINDY MCCREADY	BNA 67504/RLG (10.98/16.98) IF I DON'T STAY THE NIGHT	83
155	136	114	7	SOUNDTRACK	CAPITOL 55631 (10.98/16.98) BOOGIE NIGHTS	84
156	154	181	12	ADAM SANDLER	WARNER BROS. 46738 (10.98/16.98) WHAT'S YOUR NAME?	18
157	168	165	26	NEAL MCCOY ●	ATLANTIC (NASHVILLE) 83011/AG (10.98/16.98) GREATEST HITS	55
158	148	126	12	JON B. YAB YUM/550 MUSIC	67805/EPIC (10.98 EQ/16.98) COOL RELAX	121
159	162	170	16	ALLURE	TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS ALLURE	108
160	150	168	4	BARNEY	BARNEY PUBLISHING 9517 (8.98/11.98) HAPPY HOLIDAYS, LOVE BARNEY	150
161	178	—	2	SOUNDTRACK	MALPASO 46829/WARNER BROS. (10.98/17.98) MIDNIGHT IN THE GARDEN OF GOOD AND EVIL	161
162	171	176	44	SQUIRREL NUT ZIPPERS ▲	MAMMOTH 0137* (10.98/16.98) HS HOT	27
163	177	175	77	TONI BRAXTON ▲ <sup>5</sup>	LAFACE 26020/ARISTA (10.98/16.98) SECRETS	2
164	176	178	6	NEAL MCCOY	ATLANTIC (NASHVILLE) 83057/AG (10.98/16.98) BE GOOD AT IT	135
165	185	146	8	JOHN DENVER	LEGACY 65183 (9.98 EQ/13.98) THE BEST OF JOHN DENVER LIVE	52
166	164	154	9	KENNY WAYNE SHEPHERD BAND	REVOLUTION 24689/WARNER BROS. (10.98/16.98) TROUBLE IS...	74
167	RE-ENTRY	—	42	JONNY LANG ●	A&M 540640 (10.98/16.98) HS LIE TO ME	44
168	165	148	5	RICHARD MARX	CAPITOL 21914 (10.98/16.98) GREATEST HITS	140
169	160	156	11	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY (9.98 EQ/14.98) HS ME ESTOY ENAMORANDO	125
170	175	167	62	TOOL ▲	FREEWORLD 31087* (10.98/16.98) AENIMA	2
171	159	138	43	ERYKAH BADU ▲ <sup>2</sup>	KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM	2
172	114	99	3	AUDIO ADRENALINE	FOREFRONT 25182 (10.98/15.98) SOME KIND OF ZOMBIE	99
173	169	129	5	SOUNDGARDEN	A&M 540833 (10.98/17.98) A-SIDES	63
174	102	—	2	MARILYN MANSON	NOTHING 95017/INTERSCOPE (6.98 CD) REMIX & REPENT	102
175	170	186	4	RAY BOLTZ	WORD 68512/EPIC (10.98 EQ/16.98) HS A CHRISTMAS ALBUM	170
176	179	171	23	RADIOHEAD ●	CAPITOL 55229 (10.98/15.98) OK COMPUTER	21
177	NEW ►	—	1	VARIOUS ARTISTS	BNA 67518/RLG (8.98/15.98) COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH HOSPITAL	177
178	196	198	22	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98) HS LILA	86
179	195	161	5	VARIOUS ARTISTS	POLYGRAM TV 555120/POLYDOR (10.98/17.98) PURE DISCO 2	136
180	166	152	11	THE SUNDAYS	DGC 25131/GEFFEN (10.98/16.98) STATIC & SILENCE	33
181	158	183	4	MARK & BRIAN	OGILIO 86957/NAVARRRE (15.98 CD) YOU HAD TO BE THERE!	48
182	167	172	27	WU-TANG CLAN ▲ <sup>1</sup>	LOUD 66905*/RCA (19.98/24.98) WU-TANG FOREVER	1
183	163	147	6	H-TOWN	RELATIVITY 1596 (10.98/15.98) LADIES EDITION	53
184	184	179	19	SOUNDTRACK	IMMORTAL 68494/EPIC (10.98 EQ/17.98) SPAWN — THE ALBUM	7
185	200	185	10	THE KINLEYS	EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98) HS JUST BETWEEN YOU AND ME	153
186	RE-ENTRY	—	61	VARIOUS ARTISTS ▲	TOMMY BOY 1163 (10.98/16.98) JOCK JAMS VOL. 2	10
187	RE-ENTRY	—	21	BLUES TRAVELER ●	A&M 540750 (10.98/16.98) STRAIGHT ON TILL MORNING	11
188	186	200	3	ORIGINAL BROADWAY CAST	WALT DISNEY 60802 (11.98/17.98) THE LION KING	186
189	181	90	3	AC/DC	EASTWEST 62119/EEG (6.98 CD) BONFIRE	90
190	RE-ENTRY	—	60	SHERYL CROW ▲ <sup>3</sup>	A&M 540587 (10.98/17.98) SHERYL CROW	6
191	194	189	42	LIVE ▲	RADIOACTIVE 11590*/MCA (10.98/16.98) SECRET SAMADHI	1
192	NEW ►	—	1	PLACIDO DOMINGO/YING HUANG/MICHAEL BOLTON	SONY CLASSICAL 62970 (10.98 EQ/16.98) MERRY CHRISTMAS FROM VIENNA	192
193	RE-ENTRY	—	3	THE DOORS	ELEKTRA 62123/EEG (6.98 CD) THE DOORS BOX SET	65
194	RE-ENTRY	—	12	BEN FOLDS FIVE	CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98) WHATEVER AND EVER AMEN	90
195	RE-ENTRY	—	65	AALIYAH ▲ <sup>2</sup>	BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98) ONE IN A MILLION	18
196	183	153	5	MARC ANTHONY	RMM 82156 (9.98/14.98) CONTRA LA CORRIENTE	74
197	172	144	3	SOUNDTRACK	WALT DISNEY 60948 (9.98/15.98) BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	144
198	180	162	6	PHISH	ELEKTRA 62121/EEG (10.98/16.98) SLIP STITCH AND PASS	17
199	192	157	6	DEFTONES	MAVERICK 46810/WARNER BROS. (10.98/16.98) AROUND THE FUR	29
200	193	174	11	JACKSON BROWNE	ELEKTRA 62111/EEG (10.98/16.98) THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47

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Marc Anthony 196	Busta Rhymes 57	Ben Folds Five 194	Jonny Lang 167	John Mellencamp 46	Sister Hazel 98	The Sundays 180	Superstar Christmas 43
Fiona Apple 47	Mariah Carey 11	Foo Fighters 118	Led Zepelin 36	John Mellencamp 46	Smash Mouth 32	Ultimate Dance Party 1998 56	Ultimate Hip Hop Party 1998 140
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## RMM SALSA STAR MARC ANTHONY BUILDS INT'L CAREER

(Continued from page 1)

groundwork to become a household name in the Latino music world and possibly beyond.

The emotive singer already has taken salsa music to hitherto unseen critical and commercial heights. By blending the gritty R&B vocal style of a balladeer with crunchy brass-over-percussion arrangements, Anthony has melded a singular salsa hybrid that has been warmly embraced by young fans from his native New York to Puerto Rico to the Southwestern and Western regions of the U.S.

Anthony's fervent salsa following has been backing up its packed-house visits to his shows with copious purchases of his three albums, each of which was released by New York tropical indie RMM Records.

Earlier this year, Anthony's 1995 set, "Todo A Su Tiempo," was certified gold by the Recording Industry Assn. of America. The Grammy-nominated disc, a follow-up to his 1993 debut, "Otra Nota," was the first salsa disc to be certified gold.

In addition, "Todo A Su Tiempo" yielded four top 10 hits on Hot Latin Tracks and seven chart-topping entries on the tropical/salsa genre chart.

A certified star in the salsa arena, Anthony had seemingly fulfilled his commercial potential in the genre by the middle of this year.

Then Anthony's latest album, "Contra La Corriente," came out in November, and he wound up making history once again.

"Contra La Corriente" set three chart records as the disc entered The Billboard Latin 50 in the Nov. 22 issue at No. 1—the first salsa album to enter the chart in the top rung. "Contra La Corriente" simultaneously entered The Billboard 200 at No. 74—the highest debut ever on the chart by a salsa title.

Further, in that same issue, the album's leadoff single, "Y Hubo Alguien," reached No. 1 on Hot Latin Tracks—the first salsa single to scale that chart.

Anthony's history-making chart triple suggested that his audience had broadened far beyond the East Coast/Puerto Rico corridor.

Indeed, "Y Hubo Alguien" was being rotated not only at traditional tropical stations but at stations in Corpus Christi, Texas, and San Francisco. David Liu, music director of KIQI-AM San Francisco, notes that Anthony's popularity crosses ethnic lines within the Latino listenership.

"Marc Anthony's salsa sound, which is somewhat pop, is liked by all Latinos, be they from Mexico or from the Caribbean," says Liu. "His latest song is basically like a ballad done in salsa style. It's not straight-up salsa, so the adults like it, but he is young, so the kids like it."

At 29, Anthony actually is a little long in the tooth for a salsa titan. But his boyish good looks belie his age. Moreover, Anthony's high-energy shows, which feature kinetic instrumental solos and the singer sprinting back and forth across the stage to greet fans, reveal a performer who hardly appears ready to strap on a tuxedo and croon sentimental love songs.

Yet Anthony points out that he has "an itch to do a ballad album."

One breath later, he quickly adds, "I am a *salsero*. Salsa has become me. I didn't realize that when my parents and my brothers were playing salsa records in the '70s that I was being cultured, and something awoke in me."

Anthony's awakening did not take place until after he spent more than 10 years in a unique musical apprenticeship that featured stints as a back-

ground vocalist for jingle productions, as well as for pop/dance acts Sa-Fire, Latin Rascals, and Menudo.

Anthony was writing his own material as well. His tune "Boy, I've Been Told," recorded by Sa-Fire, reached No. 48 on the Hot 100 in 1988.

Two years later, Anthony had his own record deal with Atlantic. In 1991, Anthony and esteemed dance producer "Little Louie" Vega teamed for the No. 1 Hot Dance Music/Club Play smash "Ride On The Rhythm."

In the early '90s, Anthony found himself in an artistic flux when he was offered a contract by RMM president Ralph Mercado.

"I remember at the beginning, the record company got me all of these vintage records of salsa and Latin music, and they said, 'Learn this,' and I refused," says Anthony. "I didn't know why I was refusing, but then I realized I didn't want to mimic anyone. It worked out well, and I ended up bringing something to the table."

Anthony's debut disc, "Otra Nota," earned him the new tropical artist of the year award in 1994 at Billboard's Latin Music Awards. Also earning Anthony notice in 1994 was "Vivir Lo Nuestro," a sizzling salsa duet single with equally soulful labelmate India. The hit helped ignite both of their careers.

Anthony dutifully points out that the spiffy musical backdrops of noted Latino producer Sergio George deserve credit for the critical and commercial fame of his first two discs. Theirs was a partnership in which Anthony says that musically "we learned a lot together."

The runaway success of "Todo A Su Tiempo," according to RMM VP/GM Bill Marin, set the table for the record-breaking prosperity of "Contra La Corriente."

"We were coming off one of the biggest-selling salsa discs ever, so the anticipation in the industry for the new record was very overwhelming," says Marin. "The retail accounts were very aware of what Marc did with the previous album, and they knew they could come in with strong numbers."

RMM shipped nearly 360,000 units of "Contra La Corriente." To support that hefty ship-out tally, RMM blanketed Anglo retail outlets with point-of-purchase campaigns, listening-post packages, and extensive co-op print advertising initiatives in the top 20 SoundScan markets. Each of these thrusts will be in effect until the end of 1997, according to Marin.

Marc Woodard, Latin music buyer at Miami-based retailer Spec's, says that RMM's campaign for Anthony "was probably the most expensive advertising campaign we have ever done [with] RMM."

The label's investment with Spec's paid off. According to Woodard, "Contra La Corriente" is a top five title in both the chain's Latin and combined genres lists.

At the same time RMM was aggressively pursuing retail projects, it was vigorously working Puerto Rican radio stations to lay the groundwork for the chart rise of the first single.

Marin readily credits the label's Puerto Rican promotion staff for their efforts, adding that "RMM spent a lot of money for Marc to promote himself in Puerto Rico from day one, because we knew that the Puerto Rican market was going to be important at radio and retail. So there has been a growing acceptance of Marc in Puerto Rico."

Marin says that, ideally, Anthony should be on the road to support "Contra La Corriente." But the artist's commitment to "The Capeman" is forcing RMM to maintain Anthony's presence

in the Latino market with a video of "Y Hubo Alguien" and several TV campaigns that commence in January on U.S. Spanish-language stations.

The play even made recording "Contra La Corriente," a mostly upbeat salsa disc Anthony co-produced with noted salsa producer Angel "Cuco" Peña, a problematic project.

"Every day I would fly down to Puerto Rico for a couple of hours to record and then fly back to rehearsals," recalls Anthony. "It was a lot of producing over the phone, but I ended up with an album I absolutely love."

The pre-opening media exposure from "The Capeman," in which Anthony has the starring role, has boosted his presence in the mainstream U.S. market.

But Mercado reckons that Anthony's hot disc is helping sales for the theatrical production, too. And when the play opens Jan. 8 at the Marquis Theatre, Mercado says Anthony's visibility will be greater than ever.

"We will have this lightbox—a lighted-up picture of Marc with the album on one side of [Broadway] at the Virgin [megastore]—and he will be on the other side of the street [at the Marriott Marquis] in the world's largest photo," says Mercado. "It'll be large."

In Mercado's view, Anthony no longer is strictly a salsa artist. He cites a bolero hit from "Todo A Su Tiempo" titled "Hasta Ayer" as proof that his appeal is expanding.

"Hasta Ayer" made him a universal artist," says Mercado. "We want to blow this record out in the Spanish-speaking world. This record is going to make him an international star."

For his part, Anthony, who is managed by Bravo Entertainment, says he will take a couple of months off when "The Capeman" finishes. Though he stresses that music is his career priority, Anthony says he wants to do a film or two before going on the road.

Anthony insists that he is not concerned about the musical direction his career may take, though he emphasizes that an English-language album will not be released until "my heart tells me."

"I love singing and feeling, and I love the fact that I don't get tired of my songs," continues Anthony. "I go through a very arduous practice of choosing my songs. It took me 1,000 songs and three years to choose the songs on my latest album. So I know if I can live with them for three years, I know that I will be able to perform them night after night without getting bored."

## MILES BREAKS GROUND

(Continued from page 9)

ing. Every step led me to experiment a little bit more and try new things."

Among his experiments was writing lyrics for four of the album's 11 tracks, which he penned in his native Italian and had translated into English. In addition to "Freedom," Sledge performs the ethereal "Enjoy," while French chanteuse Nancy Danino lends her voice to "Everyday Life" and the next potential single, "Full Moon." These songs are an enormous creative progression from the simplistic, largely instrumental fare that filled "Dreamland."

Pleased with the outcome of "23AM," Miles is looking forward to taking its material and expanding it in a live context. He's toying with the idea of putting together a band for a possible spring tour.

"It's the next level," he says. "It's a challenge I'm excited to take on."

# BETWEEN THE BULLETS



by Geoff Mayfield

**N**EW HEIGHTS: A week after he set a new high-water mark for opening-week sales by a country act, **Garth Brooks** holds at No. 1 and rewrites his own record book. By retaining 68% of last week's 897,000-unit sales base (609,000 units), Brooks actually manages to move more of "Sevens" in two weeks than he did during the first two weeks of 1994's "The Hits"—especially impressive when you consider that the earlier album's sum included that year's Christmas week.

Thus, the 1.5 million posted by his new set establishes a new best for a two-week take by any act in the SoundScan era, beating the 1.46 million rung in 1994 by **Pearl Jam's** "Vitalogy." At the risk of tooting our own horn, there's a good chance that Brooks' appearance at the Dec. 8 Billboard Music Awards telecast on Fox might pave the way for an increase on next issue's chart.

There have been times in pop culture—like the years when **Johnny Cash** and **Glen Campbell** hosted their own TV series or **Dolly Parton's** acting debut in the movie "Nine To Five"—when a country star's profile extended beyond the genre into mainstream consciousness, but none of those artists sold the kind of numbers that Brooks does. What makes Brooks' celebrity even more incredible is that he has achieved this status solely as a country singer, without adding words like "actor" or "TV host" to his résumé and without the top 40 radio support that embraced the biggest hits of Campbell, Cash, and Parton.

**W**ATCH WHAT HAPPENS: As noted above, we expect the Billboard Music Awards to spur some accelerations on next issue's charts. After last year's telecast, seven of the acts that appeared on the show earned bullets, among them **Dishwalla**, which garnered a post-show unit gain of 54%, and **Brooks & Dunn**, who reaped a 40% jump. Based on overnight ratings, this year's special looks to have posted similar numbers to those from last year, so look for bumps on the part of several of the night's performers.

In the meantime, the unlikely quartet of **Spice Girls**, **LeAnn Rimes**, **Yanni**, and **Andrea Bocelli** shows how the groove tube can sell grooves.

Despite paltry ratings, Spice Girls' Dec. 2 special on UPN generates sales gains for both of their albums (9-6, a 26% gain, and 23-17, a 28% gain). The UPN program, which aired the same week that Spice Girls appeared on "The Tonight Show," ranked No. 94 for the week with a 3.9 rating and an 8 share. **Jay Leno's** nightly show also adds muscle to Rimes, as all three of her titles bullet on The Billboard 200 (6-4, an 18% gain; 62-52, a 26% gain; and 135-110, a 25% gain). Rimes and Spice Girls both played the Billboard show, which could continue the momentum.

Yanni turned to his career's best friend, PBS, as a national Dec. 2 telecast of his new special—with footage from performances at the Taj Mahal and the Forbidden City—propels his newest projects. Sales on "Tribute" almost double, scoring The Billboard 200's Greatest Gainer trophy, while on Top Music Videos, his sales more than double (13,000), good for a 4-2 jump. The recent Windham Hill-compiled "Devotion" also cooks (190-132, a 66% gain), and on this issue's unpublished Top New Age Albums list, three other Yanni titles show gains of 63%, 59%, and 30%.

A collection of love songs by classical vocalist **Andrea Bocelli** also benefits from public TV. His special aired in more than a dozen markets during the tracking week—including Los Angeles, Philadelphia, Chicago, Denver, Atlanta, and Miami—which stirs a 233% increase. Thus he jumps 26-1 on Heatseekers while making a Billboard 200 debut at No. 114.

And, before we turn off the TV, we'll mention that **Conan O'Brien** guest **Elton John** posts a pair of bullets (84-68, a 28.5% gain, and 145-127, a 21% gain), while **Rosie O'Donnell** visitors **Brooks & Dunn** (35-30) and **Keenen Ivory Wayans** guest **K-Ci & JoJo** (157-151) each see a 14% gain.

**U**P A BIT: On the same day that I heard a radio report that said retail sales had slowed from the pace of Thanksgiving week, indicating that gift shopping would be coming late this year, I came to work and found that SoundScan's numbers were painting the same picture for music merchants. Overall album sales are up about 5% from the prior week. But, without the first-week explosion that we saw last week from **Garth Brooks** and **2Pac**, which combined to represent more than 1.4 million units of new business, the volume on The Billboard 200 is down about 4% from the prior week, with the top 20 titles accounting for 12% less. Much of the growth over the previous week comes from catalog sales. Fueled especially by the ascent of Christmas fare, volume on Top Pop Catalog albums stands 3.6% ahead of last issue's chart.

More important is that we are handsomely ahead, by 7%, of the comparable 1996 week (see Market Watch, page 110); the current top 20 shows in sharper detail why music stores are in better shape this time around. The chart's top three sellers (Brooks, followed by **Celine Dion**, with 290,000 units, and **Barbra Streisand**, with 232,000 units) have higher totals than the No. 1 album from the Dec. 21, 1996, issue, when there were only two albums in the 200,000-plus club. Each of this issue's top 20 albums exceeds 100,000 units, while just a dozen titles managed to do so a year ago.

The release schedule was more potent this time, too, with the multi-artist tribute to the late **Diana, Princess of Wales** debuting at No. 15 (110,500 units) and the "Scream 2" soundtrack entering at No. 131. On the Dec. 21, 1996, chart, you had to scope all the way down to No. 160 to find The Billboard 200's Hot Shot Debut. The strength of current goods is critical, as units on this issue's Top Pop Catalog list are down 14% from those of the comparable 1996 chart.



## IMMORTAL/EPIC, NEW LINE TEAM FOR 'SPAWN' PROMO

(Continued from page 6)

Scan, more than 552,000 copies had been sold as of Dec. 1, with about 850,000 shipped to retailers.

Featuring tracks by such artists as Filter and Crystal Method, Metallica and DJ Spooky, and Henry Rollins and Goldie, among others, the album also has done well overseas. In Canada, it hit gold (50,000) two weeks after release and earned platinum status (100,000) by Sept. 8. It also has sold more than 2 million copies worldwide through November, according to Masocco.

With a \$21.7 million opening-weekend gross, "Spawn" was New Line Cinema's fifth-biggest opener, taking in more than \$55 million on the big screen, says Josh Lobis, New Line Home Video senior marketing manager. A companion project released Aug. 4, the animated "The Collectible Spawn" HBO Video project, has been on the top 20 video sales chart ever since. Six episodes aired this past spring on MTV. Another project, "Spawn The Immortal," on the Sony PlayStation game platform, launched Dec. 9.

It was "Spawn" guru Todd McFarlane, involved in all aspects of his creation's multimedia lives, who suggested as much synergy as possible

to help all versions "sell like hell," as he puts it. McFarlane, who was the highest-paid comic illustrator in the industry when he left Marvel to form Image Comics, created his dark, demonic defender of justice five years ago.

The first issue sold 1.7 million copies, still an industry record, and more than 100 million have been sold worldwide, in 120 countries in 15 languages.

For the new CD cover, McFarlane produced Spawn in a Santa's cap with a bag of gifts, featured on a limited release of about 50,000 copies. The "collectible" tack had also been used with the initial album launch, with one in 20 copies featuring a different piece of artwork.

"After the success of the alternative cover on the first release, Todd was great in getting this new artwork to us," Masocco says. "We've added a bonus track, 'This Is Not a Dream' by Apollo 440 and Morphine, and are getting a teaser ad for the soundtrack on both video versions."

At New Line Home Video, Lobis is equally enthusiastic over the crossmerchandising project. "We've got the music video of '(Can't You) Trip Like I Do,' by Filter and Crystal

Method on both the VHS PG-13 version and the DVD. Among the DVD bonuses is a 'hidden' music video of 'Long Hard Road Out Of Hell' by Marilyn Manson and Sneaker Pimps that will take some creative scanning to uncover. We also got promotional soundtrack copies to send to retailers as an inducement to buy into all three video releases."

Also on the DVD version is a "Making Of Spawn The Movie" featurette that ran on the Sci-Fi Channel, an interview with McFarlane,

and a storyboard vs. movie scene comparison with hundreds of gallery sketches. The featurette and interview also are included on the VHS R-rated version.

A jointly sponsored "Spawn" sweepstakes, running from Nov. 25 through Feb. 1, is highlighted with stickers on all "Spawn" CD and video packages, in the "Spawn" comic, and on all the partners' hot-linked World Wide Web sites. The grand prize is a Sony DVD player and the DVD release. Other prizes include CDs,

videos, and a variety of "Spawn" collectible merchandise.

Cliff MacMillan, video product manager for Tower Records/Video's 107 stores, typifies retailer interest in the "Spawn" phenomenon.

"When the soundtrack debuted, we had two great autograph signings in Hollywood [Calif.] and Tempe, Ariz., McFarlane's home base, with Todd and Michael Jai White, who plays Spawn in the movie," he recalls. "The animated HBO video has been in our top 10 sales list since it came out [in August], and we're particularly looking forward to the DVD release in January. We've made a big commitment to DVD and feel that a title like 'Spawn,' with the bonus music videos, will spark the entire DVD movie and music catalog."

## ASCAP ALTERS ITS INTERNET LICENSE SYSTEM

(Continued from page 6)

provide license applications, only ASCAP is distributing royalties from music performances on the Internet.

ASCAP spokesman Ken Sunshine says, "ASCAP has been the leader in paying composers, songwriters, and music publishers for their music that has been performed or used online. ASCAP was the first [U.S. performing right society] to distribute royalties, and it's been very successful." Sunshine was unable to specify the amount of money distributed thus far.

According to BMI senior VP of licensing John Shaker, BMI plans to distribute royalties from online music performances, beginning in January. BMI's Web site also offers users a three-plan option for online licensing.

Shaker notes, "BMI broke new ground when we introduced the first license agreement for music performances on the Internet. The amount of online licenses BMI has issued has accelerated since then."

Shaker adds that because the Internet is still in the development stage, "there's not a whole lot of money being generated from online licensing and online music performances compared to traditional outlets such as radio and TV."

Performing right organizations are

expected to face more issues surrounding online licensing and royalty distribution as traffic on the Internet continues to grow.

## RITZ, GRAPEVINE DEAL

(Continued from page 6)

flow problems. We now have the solid base to build new acts and sign new artists, and we will also be looking for fresh acquisitions."

The label hopes to announce several major signings in the course of 1998, expanding with non-Irish acts as well as building on its now unrivaled stable of Irish artists.

Both Ritz and Grapevine will remain as label imprints, and both sides are concerned that the critical acclaim and credibility that Grapevine has established should not be damaged by association with the more adult standards catalog of Ritz.

The two labels will retain separate A&R and marketing staffs. "It is important to remember that Grapevine was never just an Irish label," says Prendergast. "You might be surprised by some of the directions we might go in."

Grapevine Distribution, the retail and marketing arm, also comes as part of the deal. Ritz product will continue to be handled by Pinnacle Distribution in the U.K.

"One of the benefits for Grapevine is access to Ritz's mail-order and concert-promotions divisions," says Prendergast. "More and more music is being sold directly to the customer, and this union means we can take full advantage of this developing marketplace."

Ritz floated on the London Stock Exchange last year and was under pressure from financial institutions to expand into new markets.

The first new releases from the merged group in the new year will include a Bobby Whitlock album and a set from a new Irish band called the Wild Swans, originally a Ritz signing but now likely to be released on Grapevine.

There are also high hopes for the second album from the young Irish singer Sinead Lohan. Her first album was a homespun folksy affair, but the

new effort was recorded in New Orleans with a big production sound.

"It is going to be a major release for us. We have the feeling that Sinead could be very, very big indeed," says Prendergast. Release is planned for April or May.

A second album from the London-based Nervous is also due in the spring.

"We still feel Nervous have huge potential, and they will be one of the first to benefit from the deal," says Prendergast. "Grapevine on its own might have struggled to put out another Nervous album, but now we have the support systems to really build them as a significant act."

## AVEX LABEL

(Continued from page 1)

department, which will be headed by Haji Taniguchi, who will act as Avex's point man for all overseas-related activities. Taniguchi was previously assistant to Yoda in the latter's capacity as GM of the international division.

"This will let Haji make quick decisions and streamline our personnel structure," Yoda says.

Avex's sales promotion division has been merged into Avex Distribution Inc., a new company set up Oct. 1 to take over distribution of the label's product from the Nippon Crown label, starting in April.

In another change, Avex has brought all its artist management activities together into another new company, Avex Inc., formed by merging the artist development section of group company Prime Direction with Avex's White Atlas subsidiary. Avex will be headed by Yasuo Shibata, previously managing director of White Atlas. Prime Direction will concentrate on overall music production.

Avex acts that will be managed by Avex will include female vocalists hitomi and Keiko and pop groups TRF, Favorite Blue, and Every Little Thing. Avex will also manage Formula 1 race driver Shinji Nakano.

Avex is also upgrading its multimedia development operation from a section of the chairman's office into a separate department.

Yoda says the current round of restructuring will not involve any personnel cuts.

Meanwhile, in a revealing interview in monthly magazine Nikkei Entertainment, independent producer Tetsuya Komuro, whose amazing track record has been in large part responsible for Avex's rapid growth, implies that he has decided to bring to an end the dance/pop trio globe, of which he is a member, and instead concentrate on finding and developing new artists in China. Globe's eponymous 1996 debut set on Avex is Japan's all-time top-selling album, at more than 4 million units, according to the label. Komuro is also quoted as saying he will hand over production duties on hitomi's future

releases to Cozy Kubo, who has co-produced the singer's work with Komuro.

In December 1996, Komuro and Rupert Murdoch's News Corp. set up a new company, TK News (Billboard, Jan. 25), that will concentrate on Asian artist development. So far the new venture has been fairly quiet, although in the Nikkei Entertainment interview Komuro says he expects to announce a "big surprise" in the spring.

In another move, all of Komuro's personal management is now being handled by Sony Music Entertainment (Japan) subsidiary Antinos Management America. For the past year, the now-closed TK Room section of Avex's Prime Direction subsidiary dealt with some of the producer's personal management work, but now that Komuro has set up permanent residence in Los Angeles, it makes sense for Antinos to manage Komuro on a 100% basis, Yoda notes.

"I'm sure we'll continue working together," Yoda says of Avex's relationship with Komuro. "Because of his aggressive stance overseas, he's going to have his own [musical] units, for which no one can blame him."

Yoda notes that Komuro will produce globe vocalist Keiko as a solo artist.

Major releases Avex has planned for 1998 include greatest-hits albums by TRF, globe, and teen idol Namie Amuro (who will take a break from show business next year to have a baby), as well as new albums by Every Little Thing, Nanase Aikawa, Keiko, Max, and hitomi.

"I think we're going to have about 10 major artists selling more than a million albums each by the end of 1998," Yoda predicts.

Avex has also begun a major renovation of its Velfarre disco in Tokyo's Roppongi entertainment district. Velfarre will be closed from Jan. 7 to March 14.

Meanwhile, despite the recent chaos on Asia's equity markets, Yoda says Avex is still on track for its stock launch on Japan's over-the-counter market in fall 1998.

## REGGAE REPORT

(Continued from page 9)

"We could easily quadruple our distribution and subscriber base. We have a yearly reggae calendar and a federally registered trademark clothing line with the Reggae Report logo. We have T-shirts, but we could do tour jackets and casual, reggae-styled clothing. Over 15 years, we've collected thousands of photographs. I would like to do a Reggae Report coffee-table book documenting reggae from the '80s and '90s with these great photographs. It would be a historical document.

"We would like to put up a [World Wide] Web page to post information and articles," Quattro continues. "We are looking into putting the magazine on CD-ROM and licensing publishing in foreign languages in other countries. I'm hoping someone sees that this magazine has great potential and wants to become part of it. I love what I'm doing and would like to continue, but it's time to grow now."

"It's been 15 years, and we need to bust out and reach our maximum potential," she concludes. "The market that everyone said would be there one day is here now. Reggae is an established form. We want to continue putting out this great magazine, but we want to give all the people what they want."

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## Musician Mag To Move From NYC To Nashville

Musician magazine picks up stakes next month and moves from New York to Nashville. The magazine, which covers "The Art, Business, and Technology of Making Music," has long been a must-read for professionals and amateurs involved in the writing, performing, recording, production and teaching of music. Each month it covers the latest equipment and technology news, offers tips on building and sustaining careers and keeps readers up-to-date on music industry developments.

Musician now becomes part of the Billboard Music Group's growing presence on Nashville's Music Row. The move is being overseen by Music Group vice president Karen Oertley, who heads up the group's operations in Nashville. Oertley has been group publisher of Musician for two years and has engineered the magazine's growing emphasis on "need-to-know" stories for the working musician.

"By moving Musician to Nash-

ville," says Oertley, "we will realize efficiencies in the operation and, most importantly, the magazine will be located where I can work with the staff on a day-to-day basis. Musician has made great strides in the past couple of years, now with

### MUSICIAN

Musician moving to our Nashville operation, we have the opportunity to guide Musician to its fullest potential. The magazine's best days are yet to come."

The Nashville community already is rolling out the welcome mat. "Due to our diverse community of musicians and our huge publishing industry it's natural for Musician to choose Nashville as its new home," says Will Beasley, director of Music Business Development for the Nashville Chamber of Commerce.

Musician will continue to produce the bi-annual Musician's Guide to Touring & Promotion as well as its popular CD sampler program and the much-imitated Best Unsigned Band contest.

## PERSONNEL DIRECTIONS

Carla Hay has been named music video editor of Billboard and assistant editor of Billboard Bulletin. Hay will be responsible for "The Eye" and all music video-related stories. In her capacity as assistant editor for Bulletin, Hay will take on reporting, editing and production responsibilities.

Hay joins Billboard after a three-year stint at Music Connection, where she was most recently editor of the Songworks music publishing column. Prior to her work at Music Connection, Hay was host and producer of the San Francisco-based C3 Video show. She has also worked as a columnist for the San Jose, California-based BAM magazine.

Hay received her bachelor's degree from Stanford University in communications and political science and an MBA from the University of Southern California.



HAY

Anita Samuels also joins Billboard's editorial staff as R&B music editor. Prior to joining Billboard, Samuels was assistant editor at BET Weekend Magazine in Washington D.C. She also spent eight years at The New York Times, most recently as news assistant on the Society News Desk. In addition to her work for the society desk, Samuels authored a number of articles on R&B and hip-hop music for the Business and Arts & Leisure sections of the Times.

As a freelancer, Samuels' work has appeared in The New York Daily News, The Source, Essence, Glamour and Consumer's Digest. She studied journalism in New York University's Continuing Education program, where she earned a Merit Award in 1993. She has also completed coursework in communications at New York Technical Institute.



SAMUELS

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## Summer In The City (And Country)

HE'S URBAN, he's country, he's all formats. Sting may be the only artist to appear on Hot Rap Singles and Hot Country Singles & Tracks at the same time. On the rap chart, "Roxanne '97—Puff Daddy Remix" by Sting & the Police (A&M) debuts at No. 45, while the country top 10 finds "I'm So Happy I Can't Stop Crying" by Toby Keith with Sting (Mercury) moving up two places to No. 8. The latter title is also on the Hot 100, where it falls 84-95. On The Billboard 200, "The Very Best Of Sting & The Police" jumps 25 places to No. 100. The man born Gordon Sumner in Wallsend, England, is probably dreaming up a way to get a dance remix on a new age blues song even as you read this.



by Fred Bronson

NO LONGER 'BREATHING': As expected, Jewel sets a new mark as her two-sided single "Foolish Games"/"You Were Meant For Me" (Atlantic) remains on the Hot 100 for the 56th chart week. That's the longest consecutive run in the history of this chart. There was no suspense about whether Jewel would break the 55-week record set by Everything But The Girl's "Missing," as her single is still in the top 20 (falling 14-18 this issue). The only mystery was whether Jewel would have a partner in breaking the longevity record. Sadly, Duncan Sheik's "Barely Breathing" (Atlantic) succumbed, falling off the chart after completing a 55-week run.

There's also no question that Jewel will break the all-time record of 60 weeks, set by Los Del Rio's "Macarena" (Bayside Boys Mix) in two separate chart runs. With the single sitting in the No. 18 slot, it's a lock that this record will still be on the Hot 100 five weeks from now.

Jewel's achievement makes this single one of Atlantic's most successful chart entries in the label's 50-year history. If you're curious about how it compares with Atlantic's other greatest hits, look for the imprint's top 100 titles in a special tribute to label founder Ahmet

Ertegun to be published in the Jan. 17 issue.

MORE THAN PHYSICAL: Another longevity record is set at the top of the Hot 100. Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket) is No. 1 for the 11th week. That's the longest a U.K. artist has ever been on top of the pop singles chart, besting the 10-week record set by Olivia Newton-John's "Physical" in 1981. In third place is the Beatles' "Hey Jude," which had a nine-week run in 1968.

Elton's single is the third to hit the 11-week mark in this calendar year, after Toni Braxton's "Un-Break My Heart" and Puff Daddy & Faith Evans' "I'll Be Missing You." And while it may seem that every single is having a long run at the top, that just isn't so. "Something"/"Candle" is one of only 10 singles to be No. 1 for 11 weeks or longer in the rock era. And if it is still No. 1 next issue, it will be one of only six chart-toppers to reign for 12 weeks or more.

COME 'TOGETHER': Janet Jackson collects her third consecutive top 10 debut, as "Together Again" (Virgin) enters the Hot 100 at No. 9. In 1995, "Scream" (with Michael Jackson) debuted at No. 5 and "Runaway" opened at No. 6. Every one of Janet's singles in the '90s has been a top 10 hit; looking at the bigger picture, every one of Janet's singles in the last 10 years has been a top 10 hit. In fact, she has only missed the top 10 once since she broke through with "What Have You Done For Me Lately" in 1986. "The Pleasure Principle" peaked at No. 14 in 1987.

"Together Again," the first single from "The Velvet Rope," may be just the thing to revive Janet's album (which falls 25-31 on The Billboard 200). There was apparently no benefit from leading with an airplay-only track, "Got 'Til It's Gone," instead of a commercially available single.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	645,878,000	688,545,000 (UP 6.6%)
ALBUMS	533,992,000	563,328,000 (UP 5.5%)
SINGLES	111,886,000	125,217,000 (UP 11.9%)

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

	1996	1997
CD	384,597,000	431,919,000 (UP 12.3%)
CASSETTE	148,026,000	130,104,000 (DN 12.1%)
OTHER	1,369,000	1,305,000 (DN 4.7%)

### OVERALL UNIT SALES THIS WEEK

21,508,000

### LAST WEEK

20,528,000

### CHANGE

UP 4.8%

### THIS WEEK 1996

20,274,000

### CHANGE

UP 6.1%

### ALBUM SALES THIS WEEK

19,117,000

### LAST WEEK

18,175,000

### CHANGE

UP 5.2%

### THIS WEEK 1996

17,793,000

### CHANGE

UP 7.4%

### SINGLES SALES THIS WEEK

2,391,000

### LAST WEEK

2,353,000

### CHANGE

UP 1.6%

### THIS WEEK 1996

2,481,000

### CHANGE

DOWN 3.6%

### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	331,771,000	336,766,000	UP 1.5%
INDEPENDENT	68,825,000	78,120,000	UP 13.5%
MASS MERCHANT	133,396,000	146,538,000	UP 9.9%
NONTRADITIONAL	NA	1,904,000	NA

ROUNDED FIGURES

FOR WEEK ENDING 12/7/97

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





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## Worldwide Specials and Directories 1998



### BRITS-UK

Issue Date: February 7 • Ad Close: January 13  
Contact: Ian Remmer - 44-171-323-6686



### SOUND OF THE CITIES: SINGAPORE

Issue Date: February 7 • Ad Close: January 13  
Contact: Gene Smith - 212-536-5001



### SKA

Issue Date: January 31 • Ad Close: January 6  
Contact: Jill Carrigan - 213-525-2302



### LATIN MUSIC QUARTERLY #1

Issue Date: January 24 • Ad Close: December 23  
Contact: Gene Smith - 212-536-5001



### SOUND OF THE CITIES: BOSTON

Issue Date: January 24 • Ad Close: December 23  
Contact: Adam Waldman - 212-536-5172



### MIDEM & MUSIC LICENSING

Issue Date: January 24 • Ad Close: December 23  
Contact: Christine Chinetti - 44-171-323-6686



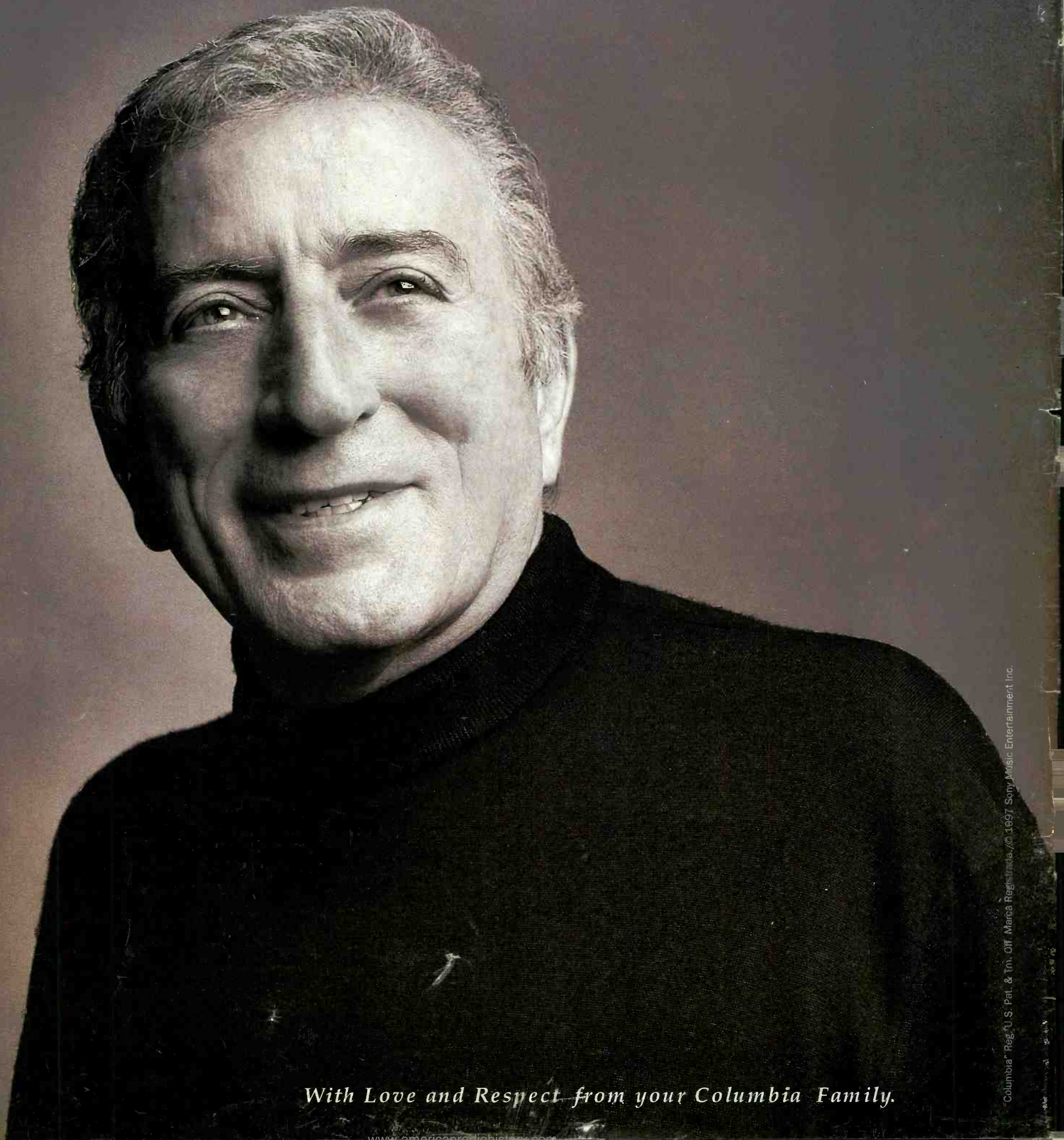
### ATLANTIC RECORDS 50TH ANNIVERSARY/TRIBUTE TO AHMET ERTEGUN

Issue Date: January 17 • Ad Close: December 18  
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