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NEWSPAPER

IN MUSIC NEWS



BROOKS

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Sales Records**
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**Ani Readies
New Album**
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 10, 1998

VIDEO NEWS

Music, Hits, DVD Are Holiday Stars At Video Stores

■ BY SETH GOLDSTEIN
and EARL PAIGE

NEW YORK—The holiday season ended as it began for home video: continued strong sales for such direct-to-sell-through hits as Columbia TriStar's "Men In Black" and Disney's "George Of The Jungle" and a surprising surge in music titles, a genre left for dead until recently.

But there's concern that the bellwether retailers of sell-through, like Wal-Mart, didn't perform as expected, dragging down results for

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CES To Serve As Stage For DVD, Divx Feud

■ BY SETH GOLDSTEIN

NEW YORK—Hollywood is returning in force to the International Consumer Electronics Show (CES) Jan. 8-11 in Las Vegas, courtesy of DVD and its pay-per-view rival, Divx.

Not since the early days of home video, when CES provided the only venue for the display of studio titles, has the convention attracted as many big-name vendors. Most will be found at the booth hosted by the DVD Video Group (DVG), the trade association formed to promote the new format, and Premiere magazine.

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Holiday Record Sales Soar Consolidation, Big Titles Boost Retail

■ BY ED CHRISTMAN

NEW YORK—Consolidation of the music retail marketplace contributed to one of the best holiday selling seasons in recent memory for stores still standing, and those music merchants say they see sales remaining strong throughout January.

"We think there are legs on most of the hit product, so we expect business to be strong right through January," says Larry Mundorf, president of the 150-unit, Carnegie, Pa.-based National Record Mart chain. Most retailers describe this holiday selling season as being hit-driven. Among the hits that

Brand-Building Retailers Turn To Custom CDs

■ BY CARRIE BELL

LOS ANGELES—The music business has caught the eye of the wider retail community, with chain stores better recognized as purveyors of khaki pants, furniture, and work boots now releasing more CDs than some indie record labels. Companies like the Gap, the Bombay Company, Guess?, Emporio Armani, Pier 1, Ralph Lauren, and Starbucks Coffee are raiding record-label catalogs and discovering hot new acts for use on custom-made seasonal and theme compilations sold under their own brand names.

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led the way during the holidays were albums from Celine Dion, Barbra Streisand, Garth Brooks, Chumbawamba, Backstreet Boys, Usher, Hanson, Shania Twain, and LeAnn Rimes.

NEWS ANALYSIS

Other merchants agreed with Mundorf, saying that as of Dec. 30, sales had yet to show signs of letting up.

In addition to the hits having legs, merchants said that they were surprised by two records during the holidays: Andrea Bocelli's "Romanza" and the soundtrack to the hit movie "Titanic." In the case of the latter title, merchants say the album started to gain attention in the last two weeks of December. The film opened Dec. 19. Randy Davis, VP at the 11-unit, St. Louis-based Streetside chain, points out, "The 'Titanic' soundtrack hit so late in the season it is just now

(Continued on page 81)

Video, Record Labels Gear Up For 1st Quarter

Major, Emerging Acts On Release Schedule

■ BY FRED BRONSON

After the fourth-quarter rush of high-profile album releases, the first quarter is a time labels often concentrate on new artists. The first three months of 1998 will include a fair share of developing acts, but

there will also be a number of superstar releases, label debuts for well-known artists, and reissues mined from back catalogs (see story,

(Continued on page 89)

Vid Suppliers Ringing In New Year With Hit Titles

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although retailers are still enjoying sales from sell-through titles released during the fourth quarter, suppliers are gearing up for the new year with more hits and seasonal promotions.

Some of the hot titles include Buena Vista Home Video's "Hercules" and Columbia TriStar Home Video's "Air Force

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MADONNA



SCENE FROM
"SOUL FOOD"

PolyMedia, Kellogg's Team For Compilation Promo

■ BY ED CHRISTMAN

NEW YORK—In a move to stimulate catalog sales and heighten the profile of its artists, PolyMedia, PolyGram's compilation division, has created four music compilations that will be offered as a premium to purchasers of Kellogg's cereal products.

In a high-powered promotional campaign, PolyGram artists in four genres are to be featured on the

backs of about 90 million Kellogg's cereal packages available in supermarkets throughout the U.S. beginning the first week of January.

For the promotion, PolyMedia, a unit of PolyGram Group Distribution (PGD), has created four multi-artist compilations, each featuring eight

songs from one of the four music genres: classic rock, country, pop, or Motown. Kellogg's purchasers can send away for the compilations,

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MATTEA



GAYE

QRadio Brings South African Music Online

■ BY DIANE COETZER

JOHANNESBURG—Quincy Jones has solidified his longstanding involvement in South African music with QRadio, an innovative and multifaceted project designed to bring South African music to American Internet users.

QRadio is a partnership between Jones and American Broadband Productions LLC, an Internet content provider based in Washington, D.C. South Africa's national broadcaster, the South African Broadcasting Corp. (SABC), has also joined forces with Jones and American Broadband to enable the Internet site to incorporate 24-hour live radio transmissions from

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Billboard Music Group

Returning Congress Faces C'right Issues Tougher Record Ratings May Be Considered Also

■ BY BILL HOLLAND

WASHINGTON, D.C.—When the nation's lawmakers return Jan. 27 for the second session of the 105th Congress, they are expected to come to agreement and vote on two pending bills of great interest to the copyright community.

Also, several legislators have hinted that they may decide to introduce new legislation that could raise the specter of tougher ratings for recordings with explicit lyrics (Billboard, Nov. 15, 1997). If these members adopt the precedent set by lawmakers who put the squeeze on the TV industry last year, at the very least it might mean a push for content and age restrictions for stickered records.

Meanwhile, the Federal Trade Commission (FTC) probe of the major record companies continues to search for evidence of CD price fixing in the domestic marketplace through label collusion on minimum advertised price (MAP) guidelines (Billboard, Nov. 1, 1997). The commission has subpoenaed pricing-strategy documents from the major record companies.

Officials at the FTC will not comment on ongoing investigations. Some insiders point out that the commission instigated a similar probe in 1993 in connection with MAP, but after apparently coming up with no evidence of collusion, it let the probe drop in 1996.

The issue of amending the U.S. Copyright Act to extend the term of copyright has been mired in political wrangling in recent years, and its future remains uncertain in the new session of Congress. Record companies, music publishers, and the performing right organizations have long been seeking to extend the term of copyright from life plus 50 years to life plus 70 years, which is becoming an international standard. The legislation would amend the Copyright Act and bring the law into coordination with that of international trading partners, giving the work of U.S. copyright holders the same protection offered in other countries.

While the term-extension legislation is straightforward and noncontroversial, it has been blocked by several legislators who have used the bill to pressure the performing right groups, particularly ASCAP and BMI, to withdraw opposition to a separate pending bill. That bill, proposed by the National Restaurant Assn. (NRA), would offer restaurateurs a music license fee exemption for so-called "background music" in their establishments.

TONY TONY TONY!

When I first learned that Billboard was planning to put together a 50th-anniversary tribute section on my career (Billboard, Dec. 20, 1997), I knew that it would be a wonderful way to mark the occasion. Now, with the actual issue in hand, I can truly appreciate what a treasured keepsake this will become for me. I know of the tireless efforts that were made by the Billboard staff over several months to put the section together, and I want to extend my heartfelt thanks and appreciation. The final result is a testament to the extraordinary professionalism and expertise that Billboard has a reputation for, and this would be the only place I would want to celebrate my 50th anniversary.

Tony Bennett
RPM Music Productions Inc.
New York

Even a private compromise agreement on the restaurant bill last year that carved out major concessions for small-restaurant owners has not deterred the NRA and its congressional bill sponsors from trying to take ASCAP and BMI to the mat. If the bill is passed, the right societies claim, the restaurant legislation could cost them billions of dollars annually in general licensing income.

However, sources say this licensing issue, and the attendant blockage of the term-extension bill, has begun to aggravate some lawmakers, who feel the issue should be settled outside the halls of Congress.

The end-of-session passage of two other copyright-related bills indicates Congress may be tired of the spoiler approach.

Nevertheless, even if the logjam is broken on term extension, the performing right societies will still have to fight the licensing bill and push for a negotiated settlement when Congress returns.

During the first few months of the new session, lawmakers must also pass enabling legislation that will allow the Sen-

ate to ratify the pending international World Intellectual Property Organization (WIPO) treaties. The WIPO treaties offer higher levels of copyright protection to member nations, including safeguards in the digital and online environments.

Although observers acknowledge the importance of ratifying the WIPO treaties, debate over the language of the enabling legislation has hindered its progress.

At the Federal Communications Commission (FCC), former chief counsel William Kennard was named chairman. The recent announcement of a pay for play policy by CBS Radio (Billboard, Dec. 27, 1997) has already alerted FCC staffers to possible major changes in traditional radio station policies for music playlists.

While Kennard has not given his view on the practice, staffers have already said that such paid airplay radio program segments should be announced frequently on the air. Observers say the new year may bring challenges to the controversial airplay-for-bucks idea, which could spur

(Continued on page 83)

Canadian Gov't Commits To Signing Two WIPO Treaties

■ BY LARRY LeBLANC

TORONTO—Minister of Canadian Heritage Sheila Copps and Minister of Industry John Manley announced Dec. 18 that the Canadian government is committed to signing two international treaties presented by the World Intellectual Property Organization (WIPO). The announcement is the government's first confirmation that it intends to move forward with the legislation.

A timetable for passage was not disclosed at press time.

The treaties deal with copyright protection in the digital age and with intellectual property protection for performers and phonogram producers.

The two treaties—the Performances and Phonogram Treaty and the Copyright Treaty—are designed to establish international minimum standards in copyright and related rights. Once signed and then ratified by Canada's House of Commons and Senate, the legislation will significantly increase

protection of copyrights in Canada in the digital age.

Canada and at least 30 other WIPO member nations have to ratify enabling legislation within two years of the treaties' December 1996 signing before they can go into effect.

"These treaties are part of an ongoing international process to modernize copyright laws to deal with the digital age," says Copps. "The WIPO treaties follow on the updating of Canada's Copyright Act over the last year. Copyright is the lifeblood of creators, and new technologies make it all the more important to balance the rights of creators and the needs of copyright users."

Last year's Phase II revisions to Canada's Copyright Act, known as Bill C-32, did not address Canada's obligations under these international agreements, nor did they define digital transmissions and payments. These had been set aside for Phase III revisions to the Copyright Act.

(Continued on page 81)

LETTERS

PRICE OF HATRED: TOO COSTLY

Timothy White's recent "Music Biz: What Price Hatred?" column (Music to My Ears, Billboard, Dec. 27, 1997) was courageous. He refused to dismiss recent disturbing remarks uttered by a senior label executive or the collective music business environment that may help foster such perceptions. He took on several popular artists, recounting hate-filled lyrics spewed into the marketplace at whatever cost.

The music industry has sold some twisted product as "art" reflecting the streets; with hate-filled words and images, people are encouraged to embrace stultifying, one-dimensional hatreds and stereotypes, particularly when there are no alternative interpretations offered to even consider. It's a bit too easy and ugly, with no sense of responsibility. Artists throughout history have sought to uplift the human condition; in the late 20th

century in the music industry, it's still possible to make money with that aim. Thanks for trying!

Barbara R. Goodman
VP, Entertainment/Media
Raines International Inc.
New York

HEARD IT THROUGH THE GREAT VINYL

Terry McManus' commentary on the decline of vinyl singles (Billboard, Dec. 27, 1997) is a fine and true statement on their importance. Those of us in retail know well the vital place of the vinyl single in educating and encouraging buyers to move up to other, regular purchases and don't understand why so many potential buyers have been alienated.

Gary DelMastro
Owner
Platters by Mail
Fresno, Calif.

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

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ DEUCES WILD • B. B. KING • MCA	
CONTEMPORARY CHRISTIAN ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB	
GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE	
KID AUDIO ★ DISNEY'S CHRISTMAS COLLECTION • VARIOUS ARTISTS • WALT DISNEY	
THE BILLBOARD LATIN 50 ★ ME ESTOY ENAMORANDO • ALEJANDRO FERNANDEZ • SONY DISCOS	
MUSIC VIDEO ★ TULSA, TOKYO AND THE MIDDLE OF NOWHERE HANSON • POLYGRAM VIDEO	
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BILLBOARD'S 1997 YEAR END ISSUE



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MARK CHESNUTT: P. 78

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COMMENTARY

Innovative Acts Crucial To Health Of Music Biz

BY MICHAEL JAMES

The numbers may look fine on paper; but the record business is in trouble. For the last year, A&R directors have been waiting for the emergence of a new style of recorded music to drive industry growth.

They hoped that techno or electronica would do for sales what grunge or alternative did in the early '90s. Their hopes are misplaced: Grunge was not the driving force behind the industry—Nirvana was. It was an act, not a style, that proved the recipe for success by bridging the gap between art and commerce.

So, is the challenge to find a Nirvana sound-alike? Probably not. Records are made by two basic types of artists: innovators and emulators. Neither is inherently better than the other; but it is important to distinguish between the two when search-

ing for new talent.

In heavy metal or Nashville's current version of country, being an emulator may be the ticket. On the other hand, what per-



Michael James, president of Alternator Records, is a producer who has worked with L7, Hole, the Rev. Horton Heat, and Artificial Joy Club, among many others.

'A&R executives currently have the most power to influence the success or failure of the record industry'

centage of the artists signed during the Nirvana-led Seattle explosion of the early '90s went on to success? In the long run, being an innovator is the key to longevity

and multi-platinum sales.

Innovative artists lead the way for fresh, new stylistic movements in music and culture. They also tend to be the acts that endure—meaning strong catalog sales to come.

Innovators are initially an acquired taste; because they do not sound like most of their contemporaries, there is typically resistance to signing them to recording contracts. After they are signed, they require development to realize their true potential.

Innovators often get trapped in a vicious circle. Major-label record companies have the advantage—and the disadvantage—of being able to get copious amounts of records into the marketplace, while indie labels, which have less pressure to have an instant hit, have the advantage of being free to sign an innovator: Unfortunately, majors
(Continued on page 75)

LAST YEAR FOURTEEN OF THE GREATEST LUMINARIES OF ROCK & ROLL
URGED THE NOMINATING COMMITTEE TO PLACE JOHNNIE'S NAME ON THE BALLOT.

Keith Richards
KEITH RICHARDS

Eric Clapton
ERIC CLAPTON

Bo Diddley
BO DIDDLEY

Etta James
ETTA JAMES

Dick Clark
DICK CLARK

John Lee Hooker
JOHN LEE HOOKER

Jimmy Rogers
JIMMY ROGERS

Rod Stewart
ROD STEWART

Buddy Guy
BUDDY GUY

Bob Weir
BOB WEIR

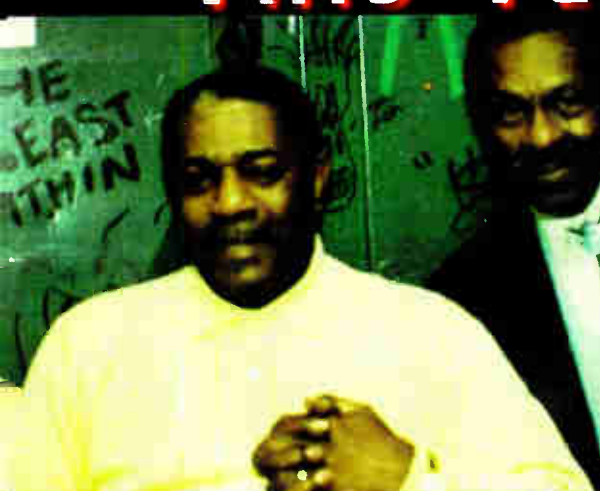
John Sebastian
JOHN SEBASTIAN

Little Richard
LITTLE RICHARD

Charles Brown
CHARLES BROWN

Richard Young
RICHARD YOUNG

THIS YEAR WE HAVE ONLY ONE.



(1955-1956)
MAYBELLENE
WEE WEE HOURS
THIRTY DAYS
YOU CAN'T CATCH ME
NO MONEY DOWN
DOWNBOUND TRAIN
BROWN EYED HANDSOME MAN
DRIFTING HEART
ROLL OVER BEETHOVEN
TOO MUCH MONKEY BUSINESS
HAVANA MOON
SCHOOL DAY

(1957 TO MAY, 1958)
ROCK AND ROLL MUSIC
OH BABY DOLL
I'VE CHANGED
REELIN' AND ROCKIN'
ROCKIN' AT THE PHILHARMONIC
SWEET LITTLE SIXTEEN
AROUND & AROUND
BEAUTIFUL DELILAH
CAROL

(SEPTEMBER, 1958 TO 1959)
MEMPHIS
ANTHONY BOY
JO JO GUNNE
SWEET LITTLE ROCK 'N' ROLLER
LITTLE QUEENIE
ALMOST GROWN
BACK IN THE USA
BETTY JEAN
CHILDHOOD SWEETHEART
TOO POOPED TO POP
LET IT ROCK

Chuck Berry
Berry Park
691 Buckner
Wentzville, Missouri 63385

January 13, 1997

Ahmet Ertegun
Chairman and Chief Executive Officer
The Atlantic Group
75 Rockefeller Plaza
New York, New York 10019

Dear Ahmet:

It has recently come to my attention that Johnnie Johnson is being considered for nomination for the Rock & Roll Hall of Fame. I would like you to know that I am in full support of Johnnie's nomination.

Johnnie and I have been friends and musical collaborators for over 40 years. In my opinion, his membership into the Rock & Roll Hall of Fame would be of great value to the Foundation. His induction would round out the list of those musicians who made significant contributions during Rock & Roll's infancy.

I certainly hope that Johnnie is given every consideration by the nominating committee to become a member of this year's list of nominees into the Rock & Roll Hall of Fame

Very truly yours,

Chuck Berry
Chuck Berry

(1960 TO FEBRUARY, 1964)
BYE BYE JOHNNY
JAGUAR AND THUNDERBIRD
THIRTEEN QUESTION METHOD
CRYING STEEL
I'M TALKING ABOUT YOU
COME ON
NADINE (IS IT YOU?)
YOU NEVER CAN TELL
PROMISEDLAND

(MARCH, 1964 TO 1966)
NO PARTICULAR PLACE TO GO
LIVERPOOL DRIVE
YOU TWO
CHUCK'S BEAT
LITTLE MARIE
DEAR DAD
SAD DAY, LONG NIGHT
IT'S MY OWN BUSINESS
IT WASN'T ME
VIVA VIVA ROCK 'N' ROLL
RAMONA SAY YES

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SFX Claims Top Promoter Title Via PACE Purchase

This story was prepared by Ray Waddell, reporter for Amusement Business.

Its \$130 million purchase of broad-based concert promoter PACE Entertainment is the latest in a quick succession of deals that places SFX Broadcasting Inc. at the top of the corporate promoter ladder, territory previously occupied only by TNA, Universal Concerts, Cellar Door, and, until now, PACE.

The buy includes all divisions of Houston-based PACE, including its theatrical, concerts, touring, motor sports, and facilities group divisions (the latter oversees PACE's amphitheater interests). PACE owns two sheds and is partnered in 11 more with Pavilion Partners, which SFX also purchased for an undis-

closed price from Viacom Inc., and Sony Music Entertainment.

PACE Entertainment chairman/founder Allen Becker calls the deal a "bittersweet situation" but adds that he is pleased about the opportunity the deal brings for PACE's upper management.

"I'm 65 years old, and I'm coming to the end of my career," Becker says. "But much of our management staff are in the middle of their careers, and now they have the opportunity to do some pretty major stuff. As a private corporation, you often suffer from the shorts."

Robert F.X. Sillerman, executive chairman of SFX, was not available for comment. However, he said in a prepared statement, "With almost a quarter-billion dollars in revenue

(Continued on page 82)

E-Prop Gets All Of Martin

Label Licenses Reprise/Capitol Sessions

■ BY IRV LIGHTMAN

NEW YORK—Dean Martin, the star crooner who died in 1995, envisioned that his vast catalog of recordings on the Capitol and Reprise labels would someday find a single home.

The first step in that direction was his purchase in 1980 of some 400 masters he recorded at Reprise from 1962 until the early '70s. Now, in a licensing arrangement with Martin's estate, EMI-Capitol Entertainment Properties has acquired the Reprise sessions, along with access to the sessions owned by its sister Capitol label, for which Martin recorded from 1948 to 1961 (Billboard Bulletin, Dec. 16, 1997). In moving to Reprise, Martin joined a label founded by his former Capitol labelmate Frank Sinatra.

Starting early this year, releases, updated with state-of-the-art digital processing, will begin to flow, including greatest-hits compilations, a boxed

set, a Christmas collection, and other albums, says Eli Okun, executive VP of E-Prop, as EMI-Capitol Entertainment Properties is informally known. The recordings will also be available for sync arrangements for film, TV, special markets, and other media.

"We always thought that when Dean owned [the masters] we would at some point put it together at Capitol, so his complete recording career would be in one place," says Mort Viner, Martin's longtime International Creative Management agent and executor of his estate.

Viner says Martin, around the same time as his Reprise deal, tried to buy his master recordings from his Capitol days but was turned down by the label. "He liked the way Capitol marketed his recordings," says Viner, "but as with the Reprise deal, he wanted control of the masters as one of his assets. Martin asked them to give him a number, but they said they weren't interested in selling."

As an example of programming that can now take place, Viner notes that Martin's Capitol recordings of songs with an Italian theme—including the pop hit "That's Amore"—could be combined with his Reprise recordings of similar material to market what couldn't otherwise be done before.

"In fact," Viner adds, "Martin did a type of album on Reprise he never did on Capitol, a country & western album."

According to Viner, the licensing deal is "basically the same as any other. We were paid an advance against royalties. This is a 10-year arrangement with an option to continue."

"We'll be able to market one of the great singers and stylists in music history in a way that was previously impossible," says E-Prop president Bruce Kirkland in a prepared statement.

According to E-Prop, none of the

(Continued on page 81)

Industry Lauds Ivey Nomination For NEA Chair

■ BY BILL HOLLAND

WASHINGTON, D.C.—Country Music Foundation (CMF) director Bill Ivey, President Clinton's nominee for chairman of the National Endowment for the Arts (NEA), is expected to draw on his wealth of experience with music industry advocacy groups. Ivey faces Senate confirmation hearings after Congress returns in late January.



IVEY

President Clinton nominated Ivey to replace outgoing NEA chairman Jane Alexander.

Ivey, 53, whose nomination was announced Dec. 18, has been CMF director since 1971. The advocacy group

(Continued on page 82)

Mama Concerts' Avram Jailed For Tax Evasion

■ BY WOLFGANG SPAHR

MUNICH—Leading German promoter Mama Concerts is remaining silent about its future after the jailing of its founder and managing director, Marcel Avram, for 3½ years on tax evasion charges.

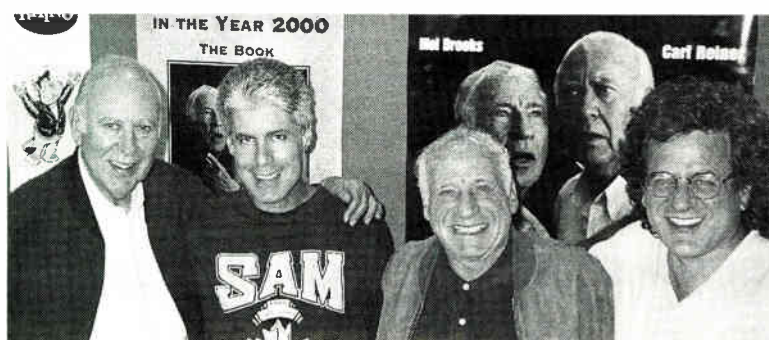
A court here imposed the sentence Dec. 22, 1997, after Avram admitted to 12 counts of evasion. Avram, who has already spent nine months in prison awaiting trial, was freed on bail after the hearing and is expected to return to jail in the spring.

No comment has been forthcoming from Mama, although Avram's long-standing business partner, Fritz Rau, says, "Avram remains head of the company, as before. I would have stopped working without him."

The offenses took place between 1989 and 1992 and involve a total of around 5 million deutsche marks (\$3.4 million). Avram's sentence came despite the fact that he handed over the outstanding sum immediately after investigations began into his financial affairs at the beginning of 1997.

The charges center around Avram's promoting of German tours by such foreign artists as Liza Minnelli, Chris

(Continued on page 81)



2000 Years Of Comedy. Comedy legends Mel Brooks and Carl Reiner visited Rhino headquarters recently to wrap up a tour promoting their Rhino comedy release "The 2000 Year Old Man In The Year 2000: The Album," Brooks and Reiner's first new comedy recording in 24 years. "The 2000 Year Old Man In The Year 2000: The Book (Including How To Not Die And Other Good Tips)" is an accompanying 160-page hard-bound volume featuring album highlights and additional original comedy. Shown, from left, are Reiner; Harold Bronson, managing director at Rhino; Brooks; and Richard Foos, president of Rhino.

Salsa Pioneer Jerry Masucci, 63, Dies

Fania Records Co-Founder Made Latin Style A Hit

■ BY JOHN LANNERT

Jerry Masucci, who masterminded the artistic and commercial evolution of salsa music in the '60s and '70s, died Dec. 20 of complications following abdominal surgery in Buenos Aires. He was 63.

In 1964, Masucci, a Brooklyn, N.Y.-born attorney, co-founded Fania Records with noted Latin jazz/tropical flutist Johnny Pacheco. Over the next

15 years, Masucci would help spearhead the international popularity of a Cuban-derived, Afro-Caribbean sound from New York dubbed salsa.

Dozens of salsa stars recorded on the label, including actor/singer Rubén Blades and Willie Colón (who together cut "Siembra," one of the best-selling salsa discs of all time), Celia Cruz, Héctor Lavoe, Larry Harlow, Bobby Valentín, Roberto Roena, and Ismael Miranda.

Fania's house band, Fania All Stars, was a standout ensemble that recorded crossover Latin jazz/fusion discs with Billy Cobham, Jan Hammer, Steve Winwood, and Eric Gale.

As Fania was creating and marketing the upstart salsa music, the label was virtually monopolizing the genre by acquiring rival New York labels like Cotique, Alegre, and Tico, the latter of which was owned by Morris Levy, the late industry veteran admired by Masucci.

Ralph Mercado, president of RMM Records, who often worked closely as a promoter and artist manager with Masucci over the past 35 years, says Masucci "made salsa music a business. And when we hooked up with the Fania All Stars, it created the explosion of what we know as salsa music today."

"He made records and movies about the music and took it around the world. He had the largest catalog of this music anywhere, and he helped make stars of Rubén Blades and Willie Colón."

Mercado, who was inspired by Masucci to start his own label in 1987, says Masucci was to salsa music what

(Continued on page 82)



MASUCCI

MIDEM Focus To Include Small Labels

■ BY JEFF CLARK-MEADS

LONDON—New music, new media, and an old hand will be underlying themes of the 32nd MIDEM, to be held Jan. 18-22 in Cannes.

The meeting will have a particular focus on and support for smaller labels that may not have been to Cannes before, according to Reed MIDEM Organisation chief executive Xavier Roy. In addition, the conference program will offer sessions on changing technology.

Ahmet Ertegun, co-founder of Atlantic Records and co-chairman/co-CEO of the Atlantic Group, is to be honored as MIDEM's man of the year. Ertegun will receive a trophy named

for his late brother, Nesuhi, who was honored as man of the year in 1989 for his work with Atlantic and his chairmanship of the International Federation of the Phonographic Industry.

Roy says MIDEM is encouraging "the smaller but very creative labels" to come to Cannes for the first time through the launch of the MIDEM Techno Club.

"The club proposes attractive prices and maximum visibility and will allow these young labels to benefit from the hugely international business platform that MIDEM offers," says Roy. The club will provide meeting facilities and listening booths for the labels, he adds.

Roy notes that MIDEM is conscious

of the increasing globalization of the world music market, of the emerging markets of Latin America and Asia, and of the rise of new sources for music.

"The world music market, which has been predominantly Anglo-Saxon, is becoming increasingly receptive to new styles of music," he states. "Dance and techno, for example, but also Latin American rhythms and world music are flourishing."

Roy says the conference program will address all these issues and will include participation from peermusic CEO Ralph Peer II, Tommy Boy CEO Tom Silverman, and Patrick Zelnick, CEO of Naive and former president of

(Continued on page 81)

RIAA Seeks Review Of Rates Paid By Music Services

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) petitioned the librarian of Congress Dec. 12 to review a decision by the Library's Copyright Arbitration Royalty Panel (CARP) that recommended subscription digital cable and satellite music services pay artists and record companies 5% of annual revenues for the right to perform sound recordings.

According to the RIAA, the services, such as DMX, Music Choice, and MUZAK, log more than 250,000 hours of music. The music industry trade group argued that the rate is too low.

It has asked for a higher "fair marketplace rate," pointing out in its filing the "analogous" cable movie industry of HBO and other services, which pay

(Continued on page 82)

Artists & Music

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

Growing Fan Base Awaits DiFranco Set *Righteous Babe Aims To Meet Demand For 'Castle'*

■ BY CARRIE BELL

Ani DiFranco shared a stage with Bob Dylan for a series of shows last August. As odd as the pairing might seem, a close look at the do-it-yourself female singer/songwriter and the rock icon reveals quite a few similarities.

Both admire Woodie Guthrie and other troubadours of earlier music. Both paint beautiful pictures with wordplay and rhyming lines. Both got started in the small clubs of the East Coast and tour constantly.

They dabble in the music industry on their own terms. Both use music to deal with the triumphs and hardships of life. And both are social commentators for their respective generations.

"Bob Dylan is the greatest poet of his generation, a legend, an icon. But when I met him, I realized he is just a folk singer who loves playing music, a folk singer like me," DiFranco says. "Neither of us run from that brand despite the fact that folk is a dirty word that many singers would jump into traffic to avoid. We have a love for the non-commercial aspect of it, a love for creating new things to share with people."

Dropping Feb. 17, "Little Plastic Castle" is the latest of these new creations by the Buffalo, N.Y.-born DiFranco on the label she started at age 20, Righteous Babe Records. The artist's fan base keeps growing, and the company is meeting demand with a first shipment of 250,000 units, according to label president/DiFranco manager Scott Fisher. The 40,000-member fan club will receive a mailing announcing and selling the record.

"Retail gets more supportive with each release, and we are trying to respond to that demand," Fisher says. "They saw how great her numbers were when she was just selling albums from the back of her car. Now they see that people can't wait for new material, returns are low, and catalog numbers are constant."

According to SoundScan, DiFranco's first 10 releases (including last year's live double-CD, "Living In Clip") have sold a combined 799,000 copies since SoundScan started tracking album sales in May 1991, a year after her self-titled debut was made available. This doesn't take into account CDs bought at non-SoundScan-monitored sources like women's bookstores, concerts, or mail order. These sources bring total sales to more than 1 million, and direct-to-customer sales make up at least 15% of Righteous Babe's total CD sales, according to Fisher.

"Many people prefer to buy straight from the company. I think they see it as supporting the artist more directly," he says. "Of course, the mail order now incorporates T-shirts and posters also."

To keep interest high on "Castle," Righteous Babe will provide posters, flats, stickers, and in-store play copies

and will allocate more funds to co-op advertising with retailers than it has on previous releases, according to Fisher.

"This will be a big album for us. Ani is someone our clientele supports wholeheartedly," says Steve Bickler, owner of the seven-store, Pasadena, Calif.-based Penny Lane Records. "Her last studio album was in our top 20 for weeks, and her catalog remains strong. She is a talented woman who puts out a quality album, an album Penny Lane employees will surely get behind and talk up."

Even for a major chain like the 1,372-store, Minneapolis-based Musicland, the demand for DiFranco's releases far exceeds most other independent artists. "We don't have any big promotions planned, but we will definitely carry it,



DIFRANCO

and our buyer expects larger numbers than past albums," spokesman Brant Skogrand says. "She is in the upper echelon of independent artists. Her constant touring and all the media coverage has broadened her fan base."

Skogrand says sales at the chain experience a lift when DiFranco comes to town. Fisher hopes that's the case when, in March, DiFranco hits Australia and Japan, does an April Eastern U.S. college market tour, and performs a coast-to-coast shed tour this summer. In May, she hopes to perform at Canada's Winnipeg Folk Festival this summer and the New Orleans Jazz & Heritage Festival in May. DiFranco is booked by Fleming-Tamulevich.

Righteous Babe will also push for listening-station spots, which some smaller chains and mom-and-pop stores have already promised.

"It is hard to resist Ani once you have spent some time with her music," Fisher says. "That actually sums up her success as well. She is what she is through old-fashioned hard work and good word-of-mouth."

The title track was sent to college, triple-A, modern AC, and modern rock

radio stations in December. It will be followed later in the year by the soft-spoken unconditional love song "As Is" and "Deep Dish," a fast-paced ditty accompanied by a plenitude of horns provided by John Mills, Gary Slehta, and Jon Blondell. The company plans to release music videos for the three tunes to traditional outlets and independent shows, which have been very supportive in the past. One of the video-clips will use Claymation.

"I always tell her to make some radio-friendly songs—ones that don't say fuck, ones that are under 12 minutes long. But Ani is an artist who doesn't approach her work with radio and retail in mind," Fisher says. "I guess the label lucked out this time, because there are a lot of great songs that are also suitable for airplay."

DiFranco's relationship with radio has been variable. She has been well-received on college stations, with more than 500 playing cuts from "Living In Clip," according to a Righteous Babe spokeswoman. DiFranco has had less luck with commercial radio, although that has been changing.

"We put her on as a night record after her concerts sold out and the CDs were doing well in local shops," says Lisa Adams, music director of modern AC KBBT (the Beat) Portland, Ore. "There was immediate reaction from the audience, and we always get calls and requests. She speaks from the heart and isn't afraid to say anything. Women especially understand and like that."

Adams says there is a rekindled buzz in Portland because Elektra's Alana Davis is garnering attention with her cover of DiFranco's "32 Flavors."

"We are spinning that cut as well, and we get a lot of calls saying, 'Why don't you play the original instead?'" Adams says. "Ani will be a big artist for us in 1998, and we think if the album is as friendly as promised, it will be for others as well."

That isn't to say DiFranco, who also produced the new outing, sacrificed her usual edge.

"The music I write tends to reflect the mood I'm in or what is happening in my life at the time," says DiFranco, whose publishing is handled by Righteous Babe. "I was in a very fucked up state emotionally when I recorded 'Dilate,' and that is reflected lyrically and sonically. I guess the current mood doesn't require as many naughty words."

"Seriously, I was out to have fun, and this album has a lot of improvisation to prove it. There is a wide range of subject matter, but it still concentrates on human relations."

Of course, all the talk of airplay, higher sales, and the press clippings to follow makes DiFranco—who built her empire on being independent to the core—a tad nervous.

"All of the attention and talk creeps (Continued on page 82)

Exit Nine's Carstensen Gets Marketing Push Via GRP Deal

■ BY DYLAN SIEGLER

NEW YORK—In the five years since the release of Dee Carstensen's first album, the critical interest surrounding her music has focused on one subtle difference between Carstensen and other singer/songwriters: the harp. Carstensen's second album, "Regarding The Soul," is slated for rerelease by Universal Jan. 27, and reviewers are already tossing around references to plucky cherubs, wedding receptions, and Christmas carols.

"I'm a singer/songwriter who plays the harp, but the key to my art is the three of these things together," says Carstensen, whose songs span the

mainstream retail and radio markets while maintaining a relationship with her faithful grass-roots-level fans.

"I had fallen in love with Dee's voice, and her lyrics really touched something in me," says Mainieri, "but I had thought of her as a stand-up singer until I saw her sit down at the harp." Mainieri, an accomplished vibraphonist and jazz session player, encouraged Carstensen to incorporate the harp into more of her songs. "When I heard her play, I said, 'This will blow people away.'"

Carstensen cites Mainieri, who is also her husband, as the single most important personal influence on her musical career. "I had never known anyone before Michael who I would

throw ideas out to, who would say, 'I kind of like this song but the chorus doesn't jump out at me,' or 'These lyrics don't really make sense,'" she says.

A third Carstensen album, "The Map," has been available at Carstensen's live shows, along with a live EP called "Home Away From Home."

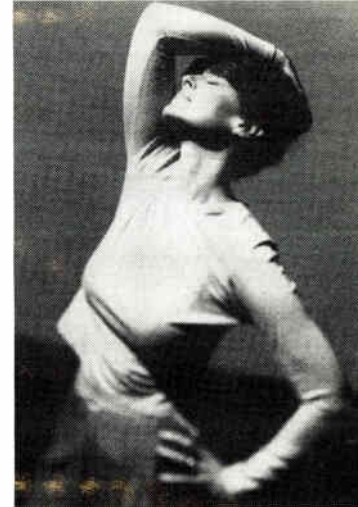
"We started selling 'The Map' at the beginning of September, but now that we're doing a co-venture with GRP and there are lots of people supporting my work, we wanted to get the best product out there that we could. I had thought at the end of recording the first version of 'The Map' that I had said everything I wanted to say, that I should do some more living before writing any more, but now a couple of my new songs are really strong, and we want to include them."

A revised version of "The Map," including different artwork and two new tracks, is set for release by GRP in May.

"We're excited about working with GRP, especially because I get to keep my team. It's not like I got signed and goodbye. These amazing people are going up there, and it'll still be them I deal with," says Carstensen. "It's also an incredible feeling to be on [president] Tommy [LiPuma's] roster at GRP."

Carstensen has had her greatest sales success in the wake of concert appearances. "Live audiences go berserk because she's playing this huge instrument, taming this beast, almost. Dee makes her full impact in live shows," says Mainieri. NYC

(Continued on page 83)



CARSTENSEN

genres of pop, folk, jazz, new age, and rock.

Her use of the harp as her primary accompaniment is far from a gimmick, but, she allows, "I know that going out onstage with a harp and playing pop songs sets me apart from other female singer/songwriters. Most people get visions of old ladies with tea cups and doilies when they think of the harp."

Carstensen knows firsthand the disadvantages of being pigeonholed. Her first album, "Beloved One," which involved less harp and more piano in the arrangements, wound up gathering dust in jazz bins because it was released by the mostly jazz NYC label.

Lesson learned, Carstensen and NYC president Michael Mainieri created the Exit Nine label expressly for the release of "Regarding The Soul" in 1995. She remains the only artist signed to Exit Nine. In December 1997, NYC signed a joint venture agreement with GRP Records, distributed by Universal. Supported by a major-label marketing, promotions, art, and production staff, Exit Nine is eager to test Carstensen's appeal in

Franklin And God's Property Top Gospel's Stellar Awards

■ BY LISA COLLINS

The song that America's hottest-selling gospel superstar says brought him a lot of pain—while racking up more than 1.4 million in unit sales—also brought Kirk Franklin and his Dallas-based find, God's Property, a record 11 Stellar Awards.

Franklin's awards included music video of the year, contemporary album of the year, producer of the year, and urban gospel performance of the year.

"It's not easy to be the subject of discussion in churches across the nation and have people question whether or not you are saved. That hurts," Franklin said as he accepted top honors for song of the year for "Stomp."

But Franklin was anything but hurting while doing double duty as co-host of the 13th annual Stellar Awards—with Yolanda Adams and "Sparks" co-star Miguel Nunez—and as the show's top award winner in a clean sweep of the categories in which he and God's Property yielded nominations. It was an honor he shared with the choir's founder, Linda Searight, who was visibly overwhelmed.

"It's been a journey," Searight, 49, says. "My young people have worked so hard, and it's just beautiful what God has done in making a difference in people's lives. It's all part of the vision that God spoke to me in 1994, and as I go across the country, I challenge people in my age group—the mature age group—to be more open. When we allow music for youth in our churches that is relative, I declare that they will respond."

It was also a big night for Shirley Caesar, who scored three awards, including her second consecutive win in the traditional female vocalist category with her current release, "Live In Harlem."

The Canton Spirituals were again

named both group/duo of the year and traditional group/duo of the year. The latter marked the act's third consecutive win in the traditional group/duo category.

Donnie McClurkin's solo debut earned him two awards, including male vocalist of the year. Dottie Peoples was honored with the coveted James Cleveland Award.

All are likely to receive a significant bump in sales following the air-



FRANKLIN

ing of the show in national syndication Jan. 12-Feb. 8. Gospel's growing mainstream clout and the commercial success of artists like Franklin has brought increased ratings for the Stellar Awards show.

Last year's program drew a Nielsen rating of 14, representing a four-point increase from the year before. And with higher ratings have come blue-chip advertisers like Sears and Colgate, as well as increased ad rates and prime-time viewing slots.

"As our ratings grow, we're getting improved time periods," notes Don Jackson, who produces the show for his Chicago-based Central City Productions. "We're on 100 stations, vs. 80 the year before. In cities like Houston and Chicago, we're on in prime time."

The two-hour special, honoring excellence in the gospel music industry while celebrating the legacy of Dr. Martin Luther King Jr., was held

(Continued on page 28)

Jazz Vet Loeb Straddles Styles On New Set Shanachie Targets Radio With Guitarist's 'Moon' Album

■ BY JIM MACNIE

Chuck Loeb is a guitarist, producer, bandleader, composer, and ditty writer. He's worked in acoustic settings with the hippest of swingers, as well as plugged-in sessions surrounded by successful funkateers. The synergy between each of these stances emerges on Loeb's second album for Shanachie, "The Moon, The Stars, And The Setting Sun."

Streeting Jan. 20, the disc ably displays several aspects of his artistic diversity. R. Wayne Martin, VP of media and artist relations for Shanachie, believes the quality of that diversity is going to give Loeb the most public prominence of his career.

"Listeners were really in tune with Chuck's last record, 'The Music Inside,'" says Martin. "The new disc presents him in a more modern version of that same style. We've got a feeling it's going to be tremendously successful."

The self-deprecating Loeb puts the disc's commercial possibilities in a simpler light. "People tell me it's a good record," he chuckles. "Luckily, I think so, too."

The 42-year-old Loeb, who has worked with Larry Coryell, Stan Getz, Gary Burton, Steps Ahead, Nelson Rangell, Dave Samuels, and many others, feels that "The Moon, The Stars, And The Setting Sun" achieves a balance between two areas that are often considered oppositional by some: smooth jazz and mainstream jazz.

"With this record, my writing and producing tends to be totally pop jazz," he explains, "but in the playing I go for real improvisation—really, that's the core of the whole thing. I try to play as smart as I can on these discs."

Loeb's guitar approach is marked by a fluid sense of phrasing that steadily creates and assuages tension. Tiny melodies come and go throughout his solos, linking themselves to one another, playing tag with the backbeats behind them.

"Just Us" is a syncopated glide. "Beneath The Light" gives its solo a more emphatic groove to ride. On each the guitarist makes casual moves that add up to considerable statements.

"Chuck is in the middle of two different realms," says Martin. "His music isn't showy, and it's not schmaltzy. Which is great, because anytime you've got instrumental music for the masses, there's an opportunity for it to fall either way."

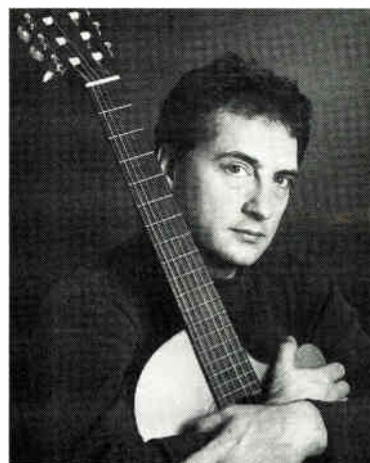
"Jazz is my love," says Loeb. "I've always said that I wasn't going to feel guilty about whatever commercial stuff I have to do to support my jazz habit. There was a time when I'd get that pang, I'd start wondering if I'm producing stuff that was too popish. But I don't think that's true. It's a challenge to come up with a catchy, pithy melody. When you look back over jazz history, some of the stuff that has longevity often has a hook to it. John Coltrane playing a song from 'The Sound Of Music.' Miles playing 'So What,' Dave Brubeck doing 'Take

Five.' Even Monk had hooks in his music, a quirkiness."

Like most baby boomers, Loeb grew up with pop. The Beatles and the Stones ruled his world as a kid, and when he began to play, he was also quite taken with blues. But he says that playing simpler ultimately brought him to a wall.

"That's because there's only so far that it went harmonically," he explains. "When I first heard jazz it was like someone hit me with a hammer. When I was 16 I did a complete about-face, listening to Wes Montgomery, Charlie Parker, and Trane. For five years I was a staunch bopper, practicing eight hours a day."

It was Weather Report's "Black Market" that turned Loeb toward



LOEB

fusion in 1975. "When Jaco [Pastorius] joined the band, there was an idea that pop and jazz could cohabitate. I found you could have integrity and do both things. These days pop is a bit more advanced."

DEPTH AND BREADTH

Maintaining a well-rounded stance has since been a key Loeb goal. "I've always steered toward a soup-to-nuts approach," he says. "People like Marcus Miller, Chick Corea, and Dave Grusin—guys who produce, play, perform, write, do films, and whatever—are my models. It's sort of by design, but it's sort of natural, too."

The breadth of Loeb's efforts is impressive. He has produced ultra-modern tenor saxophonist George Garzone, and he has written theme music for several TV shows, including CNN's main theme and ABC's "Nightline."

During the first half of the '90s, the New York Knicks even used one of Loeb's melodies to begin their games.

"He has a tremendous knowledge of music," says vibraphonist/bandleader Mike Mainieri. "Someone will mention a Clifford Brown record, and he'll say, 'I've got that,' and then explain every tune on it. And, of course, he knows pop things from the '50s or the '60s and a fair amount of Spanish music."

It was likely this combination of musical acumen and guitar chops that prompted Sting to recently call Loeb. The guitarist performed on a

session for an animated Disney film currently in production. "I played with Will Lee, Chris Parker, and this killer keyboard player from England; Eartha Kitt sang on the tracks. Talk about someone who can write a smart, melodic tune you remember—that's Sting all the way."

The respect Loeb has earned in the contemporary jazz community can be felt on "The Moon, The Stars, And The Setting Sun." John Pattitucci is part of the ensemble; Nelson Rangell plays sax on James Taylor's "Don't Let Me Be Lonely Tonight." Bob James and Andy Snitzer also participate. Shanachie hopes that some of this admiration from more visible artists helps convince Loeb's new listeners that he's part of the upper echelon of contemporary jazz personalities as well.

"To start, we'll go back to where we previously had success, and that's radio," Martin says. "We've tried to make sure that they have the appropriate single for an emphasis track."

The album's lead track is "Just Us." Shanachie did preliminary research with a few stations, including WJZZ Philadelphia and KTWV Los Angeles; programmers from each outlet got a chance to listen to a pair of tunes. The label has also had meetings with the format's key consultant firm, Broadcast Architecture.

"That was just to make sure we were on target with the choice of single," says Martin. "They confirmed our suspicions and told us all the warm and fuzzy things we wanted to hear: The sound is signature Chuck Loeb, but there's also been a lot of musical growth."

"I was a little nervous about 'Just Us,'" says Loeb. "The tune is just a little quirkier than some. But everyone liked it."

TIGHTENING UP

On the album, "Just Us" runs 5:22. The released radio edit designed for smooth jazz programming has been sculpted down to 4:30. Getting pre-release feedback from radio is a way of testing the waters, according to Martin.

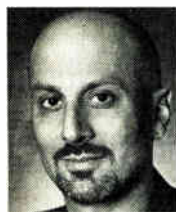
"If it's a developmental issue, there's nothing wrong with looking for input from radio. Many labels do it. You want to be sure you're on the right foundation. We don't leave them the music. We play it for them and take it home."

Michael Fischer, PD of KOAI (the Oasis) Dallas, got a sneak preview of the disc. He sometimes offers labels pre-release feedback on product. "I saw the song running over 5 minutes," he says, "and you can always tighten things up. Most people think 4:30 is about right for the format."

Shanachie will place ads in all the major jazz publications, including Jazziz, JazzTimes, and Down Beat. Martin says that Loeb's manager and booking agent, Bruce Nichols at Central Entertainment Services, is trying to add a few more dates onto a handful of May gigs with Gato Barbieri on the West Coast.

Putting Loeb on the road is crucial. (Continued on page 28)

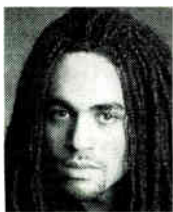
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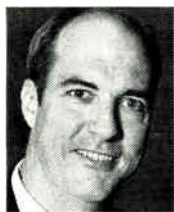
MALOUF



WENDROFF-RAWNICKI



GUY



LEE

RECORD COMPANIES. Brian Malouf is promoted to senior VP of A&R/staff producer at RCA Records in New York. He was VP of A&R.

Tracy Wendroff-Rawnicki is promoted to manager of pre-production at Zomba Music Recording Corp. in New York. She was production coordinator.

Arista Records in New York appoints Sol Guy director of inter-

national artist development. He was associate manager of urban music at BMG Music Canada.

George Zamora is named VP/GM of WEA Latina in Miami. He was managing director at Weacaribe.

RELATED FIELDS. Bill Lee is named director of licensing operations at SESAC in Nashville. He was senior manager of licensing at ASCAP.

Renewed Pearl Jam 'Yields' New Set

Epic Album Reflects Band's Step Back From Spotlight

■ BY BRADLEY BAMBARGER

NEW YORK—After Pearl Jam's mega-platinum early success and its enshrinement as a cultural icon, the band has worked hard to step back from the limelight. The group has followed an experimental muse on its records and generally eschewed the press, videos, and (after the quixotic bout with Ticketmaster) large-scale touring.

The biggest result of this path has been that Pearl Jam's SoundScan numbers have fallen with each new album, from 8 million copies for 1992's "Ten" to 1.3 million for last year's "No Code." But the low-key ethos was partially borne out of necessity, according to the band. Without such an approach, Pearl Jam's striking new Epic album, "Yield," due Feb. 3, may not have come out at all.

Guitarist Stone Gossard says the fact that Pearl Jam still even exists is thanks to the quintet's taking itself out of the "machine . . . Being able to pull back from all that pressure helped give us the space to figure out our internal problems, within the band and within us as individuals. We gave each other some time off from each other. Actually, it's like we broke up but still made records."

And with the recent dissolution of



PEARL JAM

Seattle-sound pioneers Soundgarden, Pearl Jam's struggle for space seems even more vital. "Soundgarden breaking up hummed me out because they were such a great band and that last album was my favorite," Gossard says. "But it also reminded me of the pressures of keeping a band together, which are almost always interpersonal and rarely musical. Trying to produce an art project with five people—especially when you're all tripping about whatever you're tripping about when you're in your late 20s—can be difficult, to say the least."

"Now, though, we're more relaxed with each other in the studio. Everyone

is able to 'get their's' without worrying too much. Really, our band unity has never been better. Everyone contributed more to making the record than ever, and after just opening for the Stones and getting to see them play so well after all these years, we're hungrier than ever to get out there and play the new songs and the old songs."

From events just before Christmas, it seems that the modern rock audience is hungry to hear Pearl Jam music, too—perhaps more than many industry pundits thought. Several radio stations leaked advance copies of the first single, "Given To Fly," before it officially went to radio in late December. WKRL Syracuse, N.Y., even played an

(Continued on next page)



All Americans. Atlantic staffers meet and greet Bad Religion lead singer Greg Graffin, following the debut of his new solo project, "American Lesion." Shown, from left, are Danny Buch, senior VP of promotion; Ron Shapiro, executive VP/GM; Graffin; Vicky Germaise, senior VP; and Adam Abramson, director of sales.

Mary Lou Lord Lands At Work With Her 'Shadow'

■ BY CRAIG ROSEN

LOS ANGELES—With the Jan. 27 release of "Got No Shadow," indie folk singer Mary Lou Lord makes the move to full-band accompaniment and to a major label in one fell swoop.

Aside from those changes, the album represents another milestone for the singer/songwriter: Much of "Got No Shadow" features songs written by or with Lord's longtime musical idol Nick Saloman, better known as British act Bevis Frond.

For Work Group co-presidents Jordan Harris and Jeff Ayeroff, the release of "Got No Shadow" also holds an important place. Although she wasn't the first act signed to the label, Lord was the first artist the executives pursued following their departure from Virgin Records.

The two were introduced to the singer by Margaret Mittleman, who had signed Lord to a publishing deal with BMG in 1993. "Before we joined Sony, Jeff and I

had a conversation with Margaret and went and saw Mary Lou open for Bikini Kill," Harris recalls. "Several months later, we started the label."

Once the Work Group was officially launched, Harris and Ayeroff made a trip to Cambridge, Mass., where they watched Lord busk in a subway station for three hours in the dead of winter. Still, it took Lord a while to decide



LORD

to make the move to Work.

"There were 15 labels that wanted to sign me, but it was at a time when the whole industry was in a bit of a spin," she says. "All the indie bands were getting signed, and there was a huge backlash. I didn't want to be a part of that."

(Continued on page 27)

Backstage At Billboard Music Awards, Part 2: Spice Girls, LeAnn, Evander

AS WE TAKE one long last glance back at 1997, we return to backstage at the Billboard Music Awards, where we gleaned the following nuggets.

Worldwide fame has brought some global-size adjustments, admit the members of Spice Girls, the biggest of which is "jet lag," agree all five. Audiences around the world have embraced the act, because, as Baby Spice suggested, "we're so open. When people see that, they respond and become open." Ginger Spice added, "We've got a very American attitude. It's the land of the free, anything goes, speaking up for yourself. That kind of thing matches what we're all about." The worst audiences: without a doubt, "industry crowds," said Sporty Spice. "There's never any pleasing them." Ginger Spice noted that the group's theme of girl power goes for females of all ages. "Girl power does work in such a male-dominated industry. It can translate to anything—you can be head of management, you can pass your exams. Music can give you the feeling that you're not alone. The Spice Girls are all about friendship."

LeAnn Rimes, who has had tremendous crossover success with her version of "How Do I Live," said she hopes she'll continue to be able to cross genre lines and do things her way. "When we released our second album ['Unchained Melody/The Early Years'] so fast after 'Blue,' people said, 'You're crazy.' When we released the third album ['You Light Up My Life—Inspirational Songs'], they said, 'You're really crazy,' and it was my highest-charting debut." Following her appearance on the Billboard Music Awards, Rimes was playing four shows in Vegas, but she admitted that it was a drag not being allowed in the casinos because she's underage. "Three years ago, I used to go anywhere and never get carded," she allowed with a giggle. "Now I get carded all the time. I need to get a brown wig."

Teen R&B sensation Usher credits his mother and manager Jonetta Patton with keeping his career and life together: "My mother is one person I definitely look up to, and I give her all respect. . . I gotta keep my family in it. It's keeping me grounded." Elton John, whose "Something About The Way You Look Tonight"/"Candle In The Wind 1997" has blocked Usher's "You Make Me Wanna . . ." from reaching the No. 1 slot on Billboard's Hot 100, is on the singer's short-list of people with whom he'd like to work. "I dream of someday working with Elton John, Stevie Wonder, Toni Braxton." Noting the three-year gap between his debut and 1997's "My Way," Usher said there will be no such delay on a follow-up to his current hit: "I think I should get right back [and make a record], even if it's a live album." One plot on his list is reuniting the famed production team

that runs his label: "I'm trying to get L.A. and Babyface together to do one last dance. L.A. told me if they do, I'd probably be the only person they'd do it for."

Although Stephan Perkins, lead singer of Third Eye Blind, says that he expects the band to be touring behind its current album for another year, "our next two records are already written. We're going to make a fucking brilliant second record." Despite many offers, the group played only one radio station Christmas show in 1997, for KROQ Los Angeles. Explaining the act's reticence to play the holiday concerts, Jenkins said, "There's a lot of politics among radio stations that are not necessary . . . I don't think the audiences care. If I may speak to the program director, this is a contest among the radio stations, among themselves. We get caught in the middle of these politics, and I don't like it."

Most people know that world heavyweight boxing champion Evander Holyfield, a celebrity presenter at the awards show, trains to gospel music, but what does "the Real Deal" listen to when he's relaxing at home? Coming from a person who gets paid handsomely to knock people unconscious, the answer is rather surprising: "I like Luther Vandross, Toni Braxton. I like the love, so I like people who do the love ballads."

Garth Brooks, one of the best live performers today, says he always keeps in mind what he learned during his bar-playing days in the mid-'80s in Oklahoma. "The thing I learned is that numbers matter not. If it's one person or 1 million, it's all about the same thing: How do you affect that one person. The greatest compliment I get is when someone says to me, 'I felt like you were playing just for me.'"

Burt Bacharach, who has been writing with Elvis Costello, met with the English singer/songwriter just before Christmas in New York for more collaborative work. According to Bacharach, the pair has close to 10 songs completed. The material will likely make up Costello's first album after he secures a new label deal (he recently parted company with Warner Bros.). Bacharach, who recently saw some of his '60s instrumental recordings reissued on MCA, said he probably wouldn't undertake a similar project now: "I don't know what the climate is for an instrumental album. It also represents a huge chunk of work." And whenever he does record again, don't expect Bacharach to go the vocal route: "I'd sing eight bars, like I do now in concert."

Assistance in preparing this column was provided by Chris Morris and Craig Rosen.



by Melinda Newman

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Old Calling Draws Back Verve's Callier

Folk/Jazz Artist Returns To Music After 16 Years

■ BY JIM BESSMAN

NEW YORK—It's hard to be both a single parent and a full-time recording artist, as Terry Callier knows. After a 16-year hiatus, he's returning to music with the Jan. 27 release of "TimePeace" on Verve Forecast.

Callier enjoyed a promising career in the '60s and '70s as a mainstay in Chicago's folk clubs, recording well-received folk-jazz albums for the Cadet and Elektra/Asylum labels. A member of Jerry Butler's Chicago Songwriters Workshop, he and partner Larry Wade wrote the Dells' 1972 hit "The Love We Had Stays On My Mind." "Sign Of The Times," from his 1979 album "Turn You To Love," became New York R&B air personality Frankie Crocker's theme song, and Callier also performed at the Montreux Jazz Festival in Switzerland.

But then producer and Elektra/Asylum exec Don Mizell, who had signed Callier, left the label, and Callier's deal expired. When his then 12-year-old daughter decided to move in with him, Callier's earnings from music were insufficient to support two. So they moved in with his mother, and he took a computer programming course, eventually landing a job at the University of Chicago's National Opinion Research Center.

"I could have gone on the road, but I wouldn't have been there for my daughter," says Callier, who still works at the social science research center but has been rediscovered, first by the acid-jazz scene in the U.K.—where a compilation of Callier's Cadet recordings has been issued—and now by Verve Forecast.

The last studio material Callier cut (although a 1982 concert recording, "TC In DC," was issued last year by Chicago indie Premonition Records) was a 12-inch EP, "I Don't Want To See Myself (Without You)," which came out in 1982 on small Indiana indie Erect Records. "I got a call in 1991 from Eddie Pillar,

chairman of Acid Jazz Records in the U.K., who said it was getting played in the clubs and getting a fantastic reaction," says Callier. "He released it over there and in Europe, and it jumped off better than new music."

Pillar brought Callier over to perform at the Jazz 100 Club and the Great Yarmouth Music Festival; the response was so great that he returned to Britain to play more gigs. Eventually he hooked up with Talkin' Loud Records, a PolyGram label that is releasing "TimePeace" Feb. 2 in England—with Verve Forecast to follow in other territories.

"It's an interesting story," says David Neidhart, VP of Verve U.S. "Here's a man who had a pretty successful career going, and he prioritized his life, raising his child and working a job—which is something a lot of people can identify with. But he remained a musician, and this is his first chance in a long while to get his music out to the public."

Callier actually had to cut "TimePeace" on weekends, due to his work obligations. Using vacation time, he managed to go to London to record three sides with his U.K. musicians, "because they played so beautifully and supported me when I played there—so I had to use them."

All of the songs on the album are of recent vintage, save "Java Sparrow," which is inspired by a colorful bird that Callier used to visit at Chicago's Lincoln Park Zoo. The new songs, he says, continue his previous concerns with human relationships and social problems—"though there are more problems now, and they're more pressing"—as well as his own interaction with society.



CALLIER

Having been influenced equally by folk, jazz, and R&B ("My mom, God bless her, had a tremendous record collection"), he notes that "TimePeace" contains an updated Callier sound, as evidenced by the rap on "Traitor To The Race" and the world-beat of "Keep Your Heart Right" and "C'est La Vie." The title track, the full name of which is "TimePeace/No One Has To Tell You/Build A World Of Love," faces Callier off against the tenor sax of Pharaoh Sanders.

Verve is looking to generate new awareness of Callier, says Neidhart. "A major component is that a lot of people are reading about him, because of the resurgent U.K. interest in him, especially among acid-jazz-type musicians," he says. "We want to capitalize on the press buzz overseas and expect a lot of features here—which inevitably translate to the hardcore music fans, the people who are into Jonatha Brooke and Beth Orton," the latter of whom cites Callier as a major influence.

Album track "Coyote Moon," meanwhile, is being shipped to triple-A radio Jan. 12. "Terry's the kind of artist—and story—that triple-A traditionally embraces," says Neidhart. "But we're also servicing roots formats because there's a strong country flavor to some of the songs, and we are going after folk specialty shows, college jazz stations, and even some of the more adventurous smooth jazz stations. We expect to be all over the place, truth be told."

Retail efforts involve a cassette sampler including "Ride Suite Ride," "No More Blues," and "Coyote Moon." The tapes will be supplied to retailers for counter giveaways and serviced to lifestyle outlets like coffeehouses. "We're focusing on the Midwest but also San Francisco and other hipper musical communities," says Neidhart.

Callier is set to return to the U.K. for a tour in late January and February—*(Continued on next page)*

Caroline Hopes U.S. Can't Live Without Air

■ BY DOUG REECE

Though Air, a French electronic duo that draws inspiration from modernist philosophy and the pastoral, might seem an eccentric project for a label to pin its first-quarter hopes on, Caroline Records is confident that the Jan. 27 release of the act's debut album, "Moon Safari," will find a welcome home in the mainstream. The label's hopes have built with Beck's decision to remix the pair's first U.S. single.

Already the act, which is made up of Nicolas Godin and Jean Benoit Dunckel, has proved itself as a popular draw in France and the U.K. with its first single, "Modular Mix."

It was that song, written as the musical accompaniment for modernist painter/architect/theorist Le Corbusier's conceptual Modular Man, that got Air the attention of the label Source when the single was released by small French label Solid in 1995.

Eventually, Source reissued the single, and the act turned up on the first three "SourceLab" compilations. The track also took root in the U.K. after being licensed by Mo' Wax.

Meeting in college, Godin and Dunckel collaborated as part of the rock band Orange. After the two graduated and became an architect and a teacher, respectively, they continued their musical pursuits.

"We complement each other," says Godin. "If you do music with people who you have too much in common with, all points are going the same direction. Me and J.B., we're opposites, so our music goes in different directions and is very large."

While Air's notion of an expansive sound has so far served it well, its burgeoning notoriety in Paris has also



AIR

resulted in some distress.

When it came time to write songs for the album, Godin says, the pair retreated to its hometown of Versailles, an area best known to tourists as the home of the opulent Palace of Versailles.

"It was when we were making music in Paris that things started to get harder and harder for us with all the buzz," he adds. "We wanted to come back to Versailles to find again the sensations and feelings of when we started music as kids. When I remember what it was that made me want to make music then, it helps me to find those principal desires."

What has resulted is an ethereal, sweeping vibe that winds its way through a series of languid, glimmering sonic portraits.

"We got really excited about this band from the singles, and we realized from the start that they were doing something entirely in a class of its own," says Caroline director of associated labels Nick Clift. "It's a classic pop album, but there's something there to appeal right across the board. It's very cool and hip, and it also has a great degree of imagination."

(Continued on next page)

RENEWED PEARL JAM 'YIELDS' NEW SET

(Continued from preceding page)

advance of "Yield" in its entirety, which precipitated the illicit Internet circulation of high-fidelity audio files produced from a tape of the broadcast—much to the consternation of band management, Epic, and the Recording Industry Assn. of America (Billboard, Dec. 27, 1997).

Hardly contrite, WKRL PD/morning host Fatman says the new Pearl Jam tracks were wildly popular among his listeners, with calls afterward voluminous and "totally, overwhelmingly" positive. Although KJEE Santa Barbara, Calif., resisted jumping on "Given To Fly" early, GM/PD Eddie Gutierrez says he thinks the emotive, anthemic ballad is going to be "a smash," despite the fact that light ska-pop has dominated his playlist rather than hard rock in the past year.

"We've been playing some of these new rock bands like Days Of The New and Creed," Gutierrez adds, "but my attitude is why play pale imitations of great groups like Pearl Jam and Soundgarden when you can play the real thing when you have it."

Beyond standard airplay, Pearl Jam will distribute one of its occasional, free-form "Monkey Wrench" radio programs Jan. 31 to any station that wants

to air it. The four-hour show features live performances from the band—Gossard, vocalist Eddie Vedder, guitarist Mike McCready, bassist Jeff Ament, and drummer Jack Irons—along with some special guests.

But if radio is a lock for the new Pearl Jam, MTV isn't—the band hasn't shot a video for "Given To Fly." Gossard says the band filmed considerable live footage over the past three years and shot some "Yield" rehearsals. Yet while a longform video may be culled from the material for issue later this year, it also may just turn out to be Pearl Jam's "version of 'The Kids Are Alright' in 10 years," says the band's Seattle-based manager, Kelly Curtis, referring to the Who documentary.

According to Beth Dube, a buyer for the Boston-based, 18-store Newbury Comics chain, Pearl Jam's refusal to court "the kids" with videos and such may contribute to the new album being a tough sell. "The album is going to do great with the band's core fans, without a doubt," she says. "But the 13- or 14-year-olds who are really buying music—they don't know who Pearl Jam is."

"So, Epic has to support the album, which they didn't do out of the box with

the last one," Dube adds. "They did better later, but we had a 55% drop in first-day sales from 'Vitalogy' to 'No Code'—and we had added four more stores in the meantime. The thing in Syracuse [with the radio and Internet leaks], that's going to help build up demand, though. Something like that is a real grass-roots celebration of the music, something the kids can get into without any corporate influence."

Regarding the initial setup of "Yield," Epic senior VP of worldwide marketing Steve Barnett says this is the first album since "Ten" for which the label has had the lead time to do the job right. "Pearl Jam has always chosen their own route, and we at Epic support their decisions. We've always just worked with what the band has given us, and this time, we have more."

Barnett adds that the effort on behalf of Pearl Jam will be a global one, pointing out that catalog sales have been strong worldwide and that "No Code" sold more than 3 million copies internationally. In the U.S. alone, some 3,500 retailers will feature product displays that will feature 40 pieces of "Yield" and 40 pieces of catalog. "Yield" will be issued in CD, cassette, vinyl LP, and MiniDisc formats, with

release set for Feb. 2 in Europe and Jan. 28 in Japan.

On Feb. 20, Pearl Jam kicks off its '98 tour with a show in Maui, Hawaii. A late February/March tour of Australia and New Zealand follows. An indication of the band's pull Down Under: Tickets for the three early March shows at the 12,000-capacity Melbourne Park sold out in 17 minutes. Some 40 summer dates are planned for U.S. arenas and sheds; according to Curtis, Pearl Jam will try to avoid Ticketmaster venues in general, and stadiums in particular ("The band doesn't have a lemon," jokes Curtis in a reference to U2's extravaganza).

The group is booked in the States by Artist Direct in Los Angeles; abroad, its shows are arranged by London's International Talent Booking.

The songs of "Yield" seem especially suited for live shows, including some of the most immediate material of Pearl Jam's career as well as some of the hardest rocking. The raucous "Do The Evolution" is a highlight, with Vedder pushing his voice to extremes in a very musical fashion. Producer Brendan O'Brien says he's continually impressed by Vedder's expressive talent: "Eddie appeals to people on a lot of different

levels, but he is undeniably a great singer, one of the best. And on this new record, he really shines."

O'Brien—who has helmed each of Pearl Jam's records since 1993's "Vs."—points out that unlike "Vitalogy," which was prepared on the road, and "No Code," which was concocted on the spot in the studio, "Yield" reflects considerable advance songwriting by each member of the band. Aside from "Given To Fly" and "Do The Evolution," the disc's crowd-pleasers include the melodious raver "Brain Of J," the soaring "In Hiding" (a good bet for the second single), and the Beatlesque closer "All Those Yesterdays."

Beyond "Yield," a new, non-album Pearl Jam song will be available on the spring soundtrack to the indie film "Chicago Cab," released by Gossard's Loose Groove label (distributed by RED). Other bands on the soundtrack include Supergrass and Epic recording act Brad. Gossard's side project with Satchel's Shawn Smith.

Also, Pearl Jam recorded Irons' tune "Happy When I'm Crying" for a 7-inch split single with R.E.M., which was a Christmas gift not only to the 65,000 members of its fan club but to R.E.M.'s club, too.

CAROLINE HOPES U.S. CAN'T LIVE WITHOUT AIR

(Continued from preceding page)

To set up the project, Caroline has been seeding the market with the act's "Premiers Symptomes" EP, which bowed in September.

"We've been concentrating on getting to the really good indie stores that know music and can talk about the band and educate consumers about this really groovy underground music," says Clift.

With this approach in mind, Caroline has also serviced the EP to a core group of college and public stations with a past history of playing Source material.

Two weeks before "Moon Safari" drops, the label will launch the second wave of its radio push with widespread album mailings to college stations, specialty shows, and public and triple-A outlets.

Capping off the label's efforts, modern rock stations—and those that reacted positively to the full-length—will receive on Feb. 10 an edited 3½-minute single for "Sexy Boy." Beck has agreed to remix the tune.

Source A&R representative Marc Teissier du Cros says that the Grammy-winning artist volunteered to do the remix immediately after hearing an advance copy of "Moon Safari."

"The first time Beck heard it was in between shots of the 'Dead Weight' video," says Teissier du Cros. "He didn't know anything about Air or where they came from, and he just said, 'OK, I want to do this.'"

Meanwhile, clubs will receive a limited 12-inch promo of the song featuring remixes by Parisian DJ Etienne De Crey (aka La Funk Mob) and Cassius of Motorbass on Tuesday (6).

Of that set Clift says, "We aren't planning on releasing the 'Sexy Boy' single commercially, but if we do, it won't be unless we get the right volume of radio support to warrant it. Consumers can look, however, for a release of the single with the Beck remix later in the new year."

There is a possibility that Beck will rework other Air material.

Air has also found a noteworthy ally

in Beastie Boy and Grand Royal CEO Mike Diamond, who tried to sign Air before it secured its U.S. deal with Caroline.

According to Teissier du Cros, Diamond has asked the members of Air to remix a track for Japan-based Buffalo Daughter, whose album "New Rock" bows in March.

Other interesting third parties include designer Agnès B., who has agreed to create a limited-edition line of clothing featuring the band's logo alongside her own.

In addition to Air point-of-purchase and in-store play at Agnès B. outlets, Caroline will give away 7-inch flexi-discs with the purchase of each piece of clothing.

For its more traditional retail campaign, Caroline will co-opt images from the "Sexy Boy" clip, which is being serviced in January, for mobiles, posters, flats, and stickers.

Influential Los Angeles public radio station KCRW, which first began airing the band via its Mo' Wax single and regularly featured material from "Premiers Symptomes," is also planning on supporting "Moon Safari," according to station DJ Liza Richardson.

Vocals by American chanteuse Beth Hirsch and the pop elements on certain tracks were a pleasant surprise, says Richardson.

"I've just heard the full-length, and I didn't really expect the vocals or so much song structure, so I thought it would be basically an interesting electronic album," she says. "But when I first heard [album cut] 'All I Need,' I thought more of 'Hair' and 'Easy To Be Hard' or Joni Mitchell. It was more of a '60s folk singer/orchestral type of thing, which I love."

The band has no immediate tour plans, though Clift says Air may visit the U.S. in the spring.

One hurdle, admits Godin, is hammering out a live show that does justice to the vocal treatments and odd assortment of instruments heard on the album.

Congas; a variety of keyboard instruments, ranging from synthesizers to a Wuritzer; and nearly a dozen pedals were manipulated by the duo during the recording of the album.

CALLIER

(Continued from preceding page)

with an ensuing national tour now being set up. In all, he's taking the rebirth of his music career in stride.

"For 10 or 15 years from the late '60s to '83, all I did was music," he says. "Along the way I met some very beautiful people like Jerry Butler and did concerts with others like Herbie Hancock and Grover Washington Jr. and Gil Scott-Heron. So I've been really blessed, and if this works out and I get back into it full time, great."

"But I'll take it as it comes. I don't have to be defined as a musician: I can program computers, raise and nurture a child, and be supportive. I'm coming back to music now because it's something I want to do and love to do—that I don't have to do for a living. And I don't have to change anything or adjust to any fashions, because I'm already able to support myself—and the music doesn't have to support me. So I'm getting back into now because it gives me a great deal of pleasure."

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

FORT LAUDERDALE, FLA.: Josh Smith captured the blues early on, picking up a guitar at age 7 and playing major blues festivals by the time he was 14. Having turned 18 in October, Smith already has three albums under his belt. His latest incarnation is under the moniker of **Josh Smith & the Frost**, a power trio that features Smith on lead guitar and vocals. Produced by **Jim Gaines** (Stevie Ray Vaughan, Santana), the album, "Too Damn Cold" (Maddog Records), features Smith's snaky riffs and growling vocals. Tracks already getting airplay include "Booty," "Wicked And Evil," and "Hard World." Combined sales of the three platters, according to Smith, have topped 15,000 units. "I spent a lot of time writing and working on my vocals the last two years," says Smith. "Meeting Gaines was a real plus. We've worked so well together that he's already planning work on my next CD." The age question almost inevitably comes up during Smith's frequent interviews on college, modern rock, and public radio stations, since people find it hard to believe the



SMITH

quality of playing from one so young. "I've been in a band since age 13," Smith says. "I knew from an early age this was it for me, [that] people don't expect much from a 5-foot kid, but that doesn't bother me. If people enjoy the music, that's what matters." Now on his third national tour, Smith and the Frost will hit a number of stops, including Manny's Car Wash in New York. Contact: Dan Cohen Management at 954-797-5086.

SANDRA SCHULMAN

MILWAUKEE: Midwest rock critics have stumbled over their own words, fashioning such phrases as "progressive power pop" to describe **True Heart Susie**. A new self-released album, "Lately Story," includes all the elements of the band's unique musical sensibility. Fronted by songwriter/pianist/vocalist **Julie Niedziejko**, framed by the eerie Gypsy fiddling of **Tom Jansen** and the metallic roar of guitarist **John Southmayd**, and anchored by drummer **Brian Bruendl** and bassist **Steve Tyczkowski**, True Heart Susie plays chords more common in classical music than rock, its songs backing up memorable melodies with rock energy. "We're heavily orchestrated [and] into melody and rich, descriptive lyrics," says Niedziejko, who gives periodic recitals of her own classical piano compositions. "Lately Story," the follow-up to the band's 1995 "Three Sheets," has been played on Milwaukee college station WMSE along with commercial outlets WLUM and WLZR. The band has enjoyed sponsorship deals from Zildjian cymbals and GHS strings and has played Milwaukee's Summerfest, Minneapolis' Ryan's and 1st Street Entry, Chicago's Double Door and Cabaret Metro, and clubs and colleges throughout Wisconsin. True Heart Susie tracks have been included on Insider magazine's "Bugs & Cherubs 2" and "Bugs & Cherubs 3" compilation discs. Contact: Rock Paper Scissors Management at 414-643-4353.

DAVE LUHRSEN

DETROIT: Stewart Francke has spent a great deal of time and thought building his career. From lighting out of his native Saginaw, Mich., and playing in blues and cover bands, to discovering his own writing skills, to becoming a contributing editor for Detroit's Metro Times weekly, to setting up his own record company to release his third album, "House Of Lights," Francke has taken those experiences, combined them with his observations on life in general, and come up with his strongest set of songs yet. His music is pure Midwestern rock-inflected balladry with more than a hint of Motown in the arrangements, not unlike some of the music from **Southside Johnny** or early **Bruce Springsteen**. He's opened for a number of artists, including **Steve Earle**, **Shawn Colvin**, **Dave Mason**, **Sheryl Crow**, and **the BoDeans**, and has been gigging around town in some pretty high-profile places. "It's been pretty good," admits Francke. "People are helping me when they don't have to." With a core band already put together, Francke should be ready to take the regional road soon. "We're planning on concentrating in the Midwest, where my distribution can reach," Francke says with a laugh. Contact: Blue Boundary Records at 248-586-1444.



FRANCHE

KAREN KOSKI

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS CHUCK & RODEO	Rosemont Horizon Rosemont, Ill.	Dec. 18-19	\$638,640 \$18	35,480 two sellouts	Varnell Enterprises
AMY GRANT MICHAEL W. SMITH CECE WINANS	Gund Arena Cleveland	Dec. 20	\$452,644 \$36/\$28.50	14,746 sellout	Belkin Prods.
AMY GRANT MICHAEL W. SMITH CECE WINANS	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 19	\$442,641 \$35/\$25	14,278 sellout	Belkin Prods.
BOSTON POPS ESPLANADE ORCHESTRA	Whittemore Center Arena, University of New Hampshire Durham, N.H.	Dec. 20	\$328,300 \$55/\$20	10,979 11,448, two shows, one sellout	Kip & Sons
AEROSMITH	Kansas Coliseum Valley Center, Kan.	Dec. 21	\$327,881 \$29.50	11,600 sellout	Contemporary Prods.
COLORS OF CHRISTMAS: PEABO BRYSON PATTI AUSTIN SHEENA EASTON JAMES INGRAM	Cerritos Center for Performing Arts Cerritos, Calif.	Dec. 19-22	\$322,627 \$60/\$35	27,120 four sellouts	in-house
AMY GRANT	Market Square Arena Indianapolis	Dec. 18	\$301,300 \$42.50/\$37.50/ \$27.50	8,105 12,591	Sunshine Promotions
BOSTON POPS ORCHESTRA KEITH LOCKHART	Worcester's Centrum Centre Worcester, Mass.	Dec. 21	\$252,758 \$50/\$27/\$19	9,077 12,257	Kip & Sons
BARRY MANILOW	MGM Grand Garden Las Vegas	Dec. 20	\$236,144 \$55/\$29.55	5,512 8,730	Magic Concert Promotions
KENNY ROGERS SAWYER BROWN	The Mark of the Quad Cities Moline, Ill.	Dec. 21	\$174,107 \$34.50/\$29.50/ \$24.50	6,028 9,760	Nitelite Promotions

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BILLBOARD'S HEATSEEKERS® ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			JANUARY 10, 1998	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	2	28	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
2	4	34	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
3	3	24	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
4	6	31	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
5	5	52	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
6	7	14	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
7	10	2	QUEEN PEN LIL' MAN 90151/INTERSCOPE (10.98/16.98)	MY MELODY
8	8	14	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
9	12	8	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM
10	13	33	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
11	19	14	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
12	27	13	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
13	21	14	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
14	11	10	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
15	24	17	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
16	30	44	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
17	16	10	SANDI PATTY WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
18	14	73	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
19	32	38	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
20	35	9	G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
21	34	26	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
22	20	9	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/ONESUCH 79478/AG (16.98 CD)	BUENA VISTA SOCIAL CLUB
23	9	18	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
24	17	9	RAY BOLTZ WORD 68512/EPIC (10.98 EQ/16.98)	A CHRISTMAS ALBUM
25	22	29	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK

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

26	25	8	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
27	38	9	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
28	44	16	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
29	39	9	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
30	48	19	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
31	23	7	REBECCA ST. JAMES FOREFRONT 25176 (10.98/16.98)	CHRISTMAS
32	RE-ENTRY		LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
33	36	22	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
34	29	6	GARY CHAPMAN REUNION 10274/JIVE (10.98/15.98)	THIS GIFT
35	28	5	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
36	26	5	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (16.98 CD)	TIME TO SAY GOODBYE
37	NEW		BILLIE MYERS UNIVERSAL 53100 (10.98/16.98)	GROWING PAINS
38	45	20	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
39	37	30	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
40	49	2	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
41	33	4	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2
42	46	28	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
43	RE-ENTRY		MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98)	VENDETTA
44	31	32	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
45	15	5	BOB RIVERS ATLANTIC 83043/AG (10.98/16.98)	MORE TWISTED CHRISTMAS
46	18	6	DAVE KOZ CAPITOL 57097 (10.98/16.98)	DECEMBER MAKES ME FEEL THIS WAY
47	47	6	FIVE IRON FRENZY 5 MINUTE WALK/SARABELLUM 46815/WARNER RESOUND (10.98/15.98)	OUR NEWEST ALBUM EVER!
48	RE-ENTRY		PLANKEYE BEC 17405 (10.98/15.98)	THE ONE AND ONLY
49	NEW		LOS TUCANES DE TIJUANA EMI LATIN 23461 (7.98/11.98)	DE FIESTA CON...
50	40	16	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER

POPULAR • UPRISINGS™

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

BOND, THE BAND BOND: Members of new Work Group act **Bond** will work that international man of mystery's mojo on American audiences when their self-titled debut album bows March 17.



Shaking It Up. Everyone from Northwestern Starbucks outlets to modeling agencies using the album as an audio Christmas card are contributing to the groundswell of sales for Pink Martini's self-released album "Sympathique." In fact, the 10-piece, Portland, Ore.-based classical/jazz/lounge act has become the surprise success story of the year for the Northwestern Alliance of Independent Labels since the set's release in November. Look for the act to take to the road sometime in February.

The band members, who appropriately enough hail from the U.K., have leased a house in Hancock Park in Los Angeles in preparation for Work's U.S. push.

Bond guitarist **Jimmy Hogarth** says the act, while having some time for local reconnaissance, has concentrated most of its energies on the nuts and bolts of recording its electronica-charged rock album.

"We knew that part and parcel with singing on an American label would mean spending a lot of time out of London," he says. "It's been a good change. No family, no girlfriends; all we had to focus on was our music. It's very hard but very intense in a good way."

Also new to the band is a group songwriting effort.

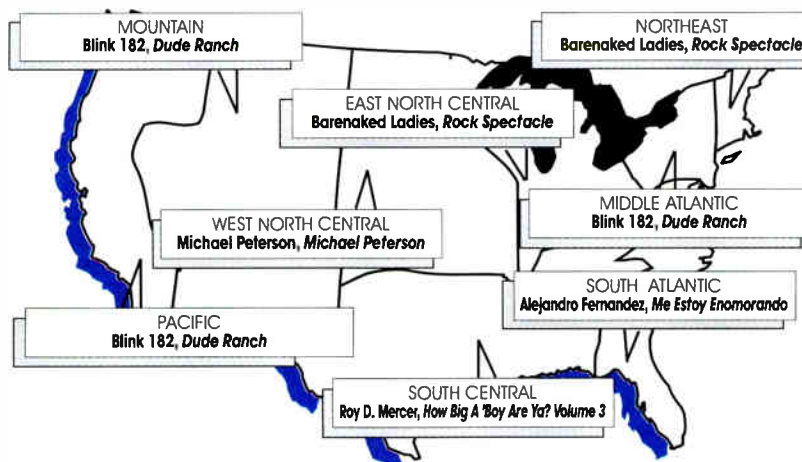
The act jelled after previous experiences left members unfulfilled, says Hogarth. Along with drummer/bassist **Scott Shields**, Hogarth was formerly part of EMI U.K. act **Shakespeare's Sister**. Also on EMI at the time was vocalist **Steve Euse**, who was part of EMI act **Euse**. Eventually completing the lineup was multi-instrumentalist **Martin Flatery**, formerly of **Black Grape**.

"We all wanted to be part of something," says Hogarth. "We had all worked for other people and bands, but there was no band feeling. We were



Right Living. From track one of Sub Pop country act—that's right, Sub Pop country act—Mike Ireland & Holler's album "Learning How To Live," it's evident that the group has something special to offer. The quartet, whose set drops March 10, wears its old-school influences proudly on its sleeve but manages to tweak its sound into something very fresh. Catch the act when it performs in New York late this month.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Blink 182 Dude Ranch	1. Roy D. Mercer How Big A Boy Are Ya? Volume 3
2. Alejandro Fernandez Me Estoy Enamorando	2. Michael Peterson Michael Peterson
3. Allure Allure	3. Roy D. Mercer How Big A Boy Are Ya? Volume 1
4. The Aquabats The Fury Of The Aquabats	4. Roy D. Mercer How Big A Boy Are Ya? Volume 2
5. Queen Pen My Melody	5. Allure Allure
6. Los Tucanes De Tijuana De Fiesta Con...	6. Our Lady Peace Clumsy
7. Daft Punk Homework	7. The Kinleys Just Between You And Me
8. Ana Gabriel Con Un Mismo Corazon	8. Uncle Sam Uncle Sam
9. Buena Vista Social Club Buena Vista Social Club	9. Lee Ann Womack Lee Ann Womack
10. Michael Peterson Michael Peterson	10. Alejandro Fernandez Me Estoy Enamorando

looking for something to do as a team."

The band's first single, "Nothing Fits (Fictitious Circle)," will be serviced to modern rock radio in mid- to late February.

HOMES FOR THE HOLIDAYS: RCA's **From Good Homes** is stuffing fans' stockings this year with a limited-availability live EP, "Live At Waterloo."

The set is meant to hold over the band's active Northeast following as the group prepares a follow-up to its '95 debut, "Open Up The Sky." Included on the new EP are four tracks, one of which is scheduled to appear on the band's forthcoming set.

Released in late November, the EP is selling at a handful of retail outlets in the band's native New Jersey and on its World Wide Web site.

ONE IN THE OVEN: Brian Hughes' award-winning songs are preparing the way for "oneZone," his first album for Higher Octave Jazz, due Jan. 27.

In addition to his being named the Society of Composers, Authors, and Music Publishers of Canada's

(SOCAN) 1997 Canadian jazz and instrumental player of the year, Hughes' album "Straight To You" was voted one of the top 10 recordings of 1996 by Jazziz magazine.

SOCAN is the Canadian equivalent of ASCAP and BMI.



Above Standard. After selling 10,000 units of his album, "A Collection Of Great Standards," through Buffalo, N.Y.-based Rhapsody Records, crooner Michael Civisca caught the attention of MJJ Music. Now MJJ, which rereleased the album in November, is planning on breaking Civisca on a market-by-market basis, concentrating next on Cincinnati. The artist is also scheduled for a residency tour at the Derby in Los Angeles in February.

Meanwhile, Hughes has been hailed for his work with a longtime collaborator, singer/harpist **Loreena McKennitt**. His production and playing on McKennitt's last five albums yielded him a Juno nomination as producer of the year on her album "The Visit."

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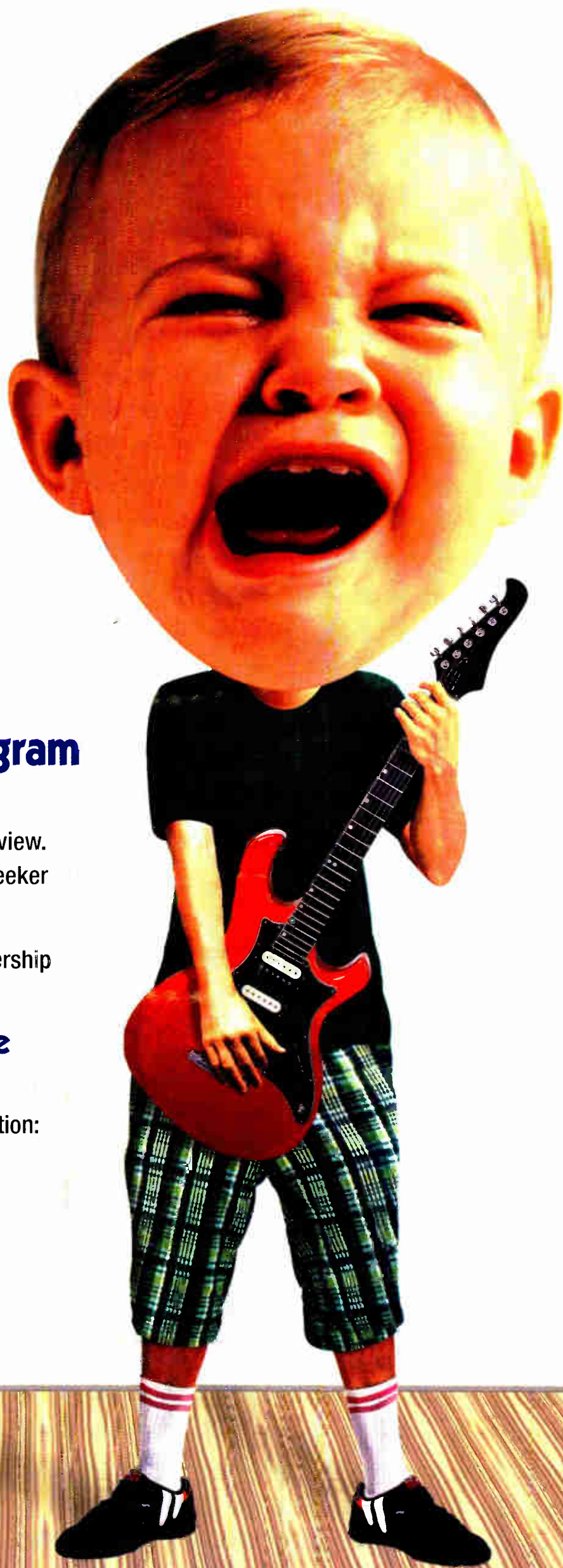
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Billboard

Verity Has Gospel With A 'WOW' Genre's Top '96-'97 Hits On Series' Latest Release

■ BY LISA COLLINS

Borrowing from a highly successful, cross-label Christian-music marketing series, Verity Records is promising its most aggressive campaign ever to accompany the Jan. 27 release of "WOW Gospel '98."

The double-CD, 30-track compilation, encompassing the top 30 gospel hits of 1996-97, teams the BMG-distributed Zomba Group's Verity label with EMI Christian Music Group and Sony's Word Records in a first-ever release of its kind. The set features the biggest names in gospel, including Shirley Caesar; John P. Kee, Virtue, Dottie Peoples, Anointed, Helen Baylor, CeCe Winans, and God's Property, with a portion of the proceeds going to charity. The set also features new remixes of several previously released tracks.

"The great thing about this project is that it shows the unity within our industry," notes Verity GM Tara Griggs-Magee. "It's going to give us the biggest songs in gospel, so obviously we're going to pull out all the stops in our marketing campaign—television, and the whole nine yards—with distribution through [Zomba's] Provident label for the contemporary Christian marketplace and BMG/Jive Records for mainstream."

The campaign kicked off with a press event in Nashville on the eve of the Stellar Awards Dec. 18, just three days after the album was serviced to gospel radio Dec. 15. TV ads were slated to hit

the first Sunday in January in conjunction with major-market spot radio buys, a "win-it-before-you-can-buy-it" national promotion, and a series of artist interviews that will include Fred Hammond, Virtue, Hezekiah Walker, and Donald Lawrence.

The promotional rollout will also feature a stopwatch sales campaign incorporating a three-minute sales video at outlets like Circuit City, Best Buy, and Foot Locker; it is slated to run for 60 days. A companion video features 17 of the artists.



HAMMOND

Still another high-profile press conference and release party is set for New York's Motown Cafe in late January, with a live WBLS New York remote and live artist performances from Anointed, Virtue, and Hezekiah Walker's Brooklyn, N.Y.-based Love Fellowship Tabernacle Church Choir.

Additionally, Verity has pacted with the A&E network during Black History Month for a number of ads on its popular "Biography" program, as well as print ads in the network's Biography magazine.

Jeff Moseley, president of Verity's sister company, Benson, worked in concert with representatives from EMI/Chordant, Provident, and Word

for the highly popular "WOW" series in the contemporary Christian market. Moseley and representatives from the other three labels helped spearhead the gospel project. The first two contemporary Christian "WOW" installments, released in November 1995 and October 1996, sold a combined total of 829,000 units, according to SoundScan. "WOW-1998: The Year's Top 30 Top Christian Artists And Songs," released in November 1997, debuted at No. 4 on Billboard's Top Contemporary Christian albums

(Continued on next page)



Keeping R&B Fresh. R&B singer Keith Sweat recently signed St. Louis-based quartet Ol' Skool to his Keia label, which is distributed through Universal Records. The group's self-titled set is slated to debut later this month. The first single, a remake of Atlantic Starr's "Am I Dreaming," features female quartet Xscape. Pictured, from left, are Ol' Skool's Kurtis Jefferson and Bobby Crawford, Sweat, and Ol' Skool's Tony Herron and Jerome "Pookie" Lane.

Band-Making Is Carole Anthony's Business; Nate Dogg Bows Dogg Pound Records

This week's column was prepared by guest columnist Janine Coreney, managing editor of R&B Airplay Monitor.

LIVE MUSICIANSHIP IS A COMMODITY that the R&B recording industry is putting new value on these days. Organic sounds, real songs, live drums and guitars—the magic that is engendered when several instrumentalists do their thing together is the very quality that artists are increasingly seeking to create both onstage and in the studio, whether they are musicians or vocalists.

Usually the act, label, or manager hires musicians for a gig or tour. In New York, many seek out Carole Anthony of Carlesant Productions Inc. While many quarters of the industry stay busy referring and auditioning musicians, Anthony may be the only African-American female specializing in putting together bands. She has placed musicians in the touring bands of D'Angelo and Erykah Badu, put together players for showcases by 7 Mile and Uncle Sam, and has done work with Chico DeBarge.

Anthony, who is originally from Cleveland, says, "I'm a classically trained pianist, but I never actually pursued it on the performance side of things. I was more interested in the business aspect of the industry." But it took a while for Anthony to get to her current line of work. A graduate of the Tuskegee Institute in Alabama, she originally pursued a degree in engineering. But while back in Cleveland, she met popular radio DJ Jeff-free Charles, who was also pursuing a recording career.

"After running into each other frequently, Jeffree asked if I would book some dates, make some phone calls," Anthony recalls. "So I did a lot of networking, met a lot of people in the industry, and was invited to a listening party in New York for Kashif when he was still on Arista. I met the Arista people, the BMG people, and I kept in contact with a lot of people in that company. I realized for myself that I definitely wanted to be in the industry but not stay in Cleveland."

Anthony moved to New York and landed a job as a production manager for Nickelodeon and Nick at Nite. There she booked crews for promotional shoots and managed budgets. When things changed at MTV Networks, she did an outside project with Miller Brewing Co. as the production coordinator for a Black Music Month compilation album.

"I met a lot of talented musicians and producers and continued the relationships," says Anthony. "From there I met one musician after another. At that point I hadn't figured out what I wanted to do after leaving MTV; people assumed I would continue in production."

Her network of musician contacts continued to grow, until the drummer from the Apollo Theatre house band Ray Chew & the Crew suggested that they begin a musi-

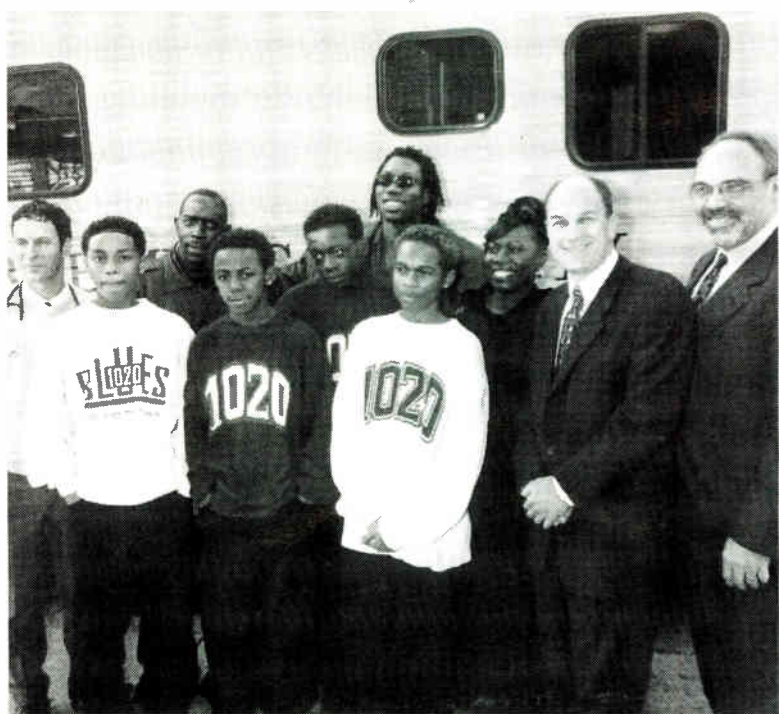
cian referral service. The two tossed the idea around for months, but it didn't get off the ground until the drummer was offered two jobs at once: a chance to tour with D'Angelo or do a show with Groove Theory. Next thing Anthony knew, both Bryce Wilson of Groove Theory and Kedar Massenburg, then D'Angelo's manager, were calling her to recommend musicians. The word got out, and Anthony became an independent consultant.

Now working primarily out of New York and Cleveland, Anthony puts together bands for tours, showcases, even open-mike club nights. Depending on the job, she charges a flat fee or a per-week rate. "In a situation where I'm putting a band together for a tour, if I have to audition musicians to get the right blend, and the artist has input on who

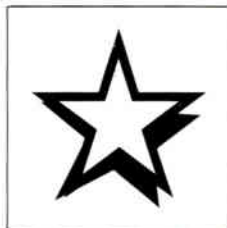
he wants to work with, [the process] sometimes can take two to four weeks," she says. "I follow through with booking the rehearsal space, equipment rental, and technical support, and once the band has been hired to perform, I'm the liaison between [it] and the record label, so I negotiate the fees and salaries. Once they go on the road, I'm pretty much done." At this point she is still a one-woman, one-coast operation.

Anthony adds that she has referred veterans as well as fledgling musicians. "My main objective as this situation continues is to offer exposure to musicians who haven't had an opportunity to be in a recording session with Whitney Houston or tour with D'Angelo," she says.

BEATS N' PIECES: Another artist makes the break with Death Row Records. Nate Dogg, who contributed vocal and writing talents to hits by Dr. Dre, Snoop Doggy Dogg, the Dogg Pound, and 2Pac, has started Dogg Pound Records in a pact with Breakaway Entertainment, distributed through Island/PolyGram. Rhino Records continues to develop its WordBeat division with an exciting March release, "Black Pearls: The Poetry Of Maya Angelou." The project, being touted as the only CD release available of Dr. Angelou reciting her own poetry, will feature 33 poems and five jazz interludes by composer Ed Bland and will include a set of introductory notes by the late writer James Baldwin. The set, due March 17, will sell for \$15.98. Rhino will also celebrate Women's Month with all-female rap series, "Fat Beats And Bra Straps." The three titles, "Classic Hip-Hop," "Battle Rhymes & Posse Cuts," and "New MC's," were conceived to break the misconception that hip-hop was built solely by male artists. Gee Street Records will release its first soundtrack, to the new Penelope Spheeris-directed comedy "Senseless," starring Marlon Wayans. The album, due Jan. 13, will feature the Jungle Brothers, Moby, Yankee B., Freak Brothers, Gravediggaz, Crystal Method, Ambersunshower, and others.



Health First. KRS-One and newcomer R&B act Imajin joined several Jive Records execs and media reps at New York's South Bronx Children's Health Fund site to launch "Jive's Unreleased Masters For The Children's Health Fund (Vol. 1)," a compilation CD. Released to benefit the Children's Health Fund, which provides free health care for underserved children, the CD features music from KRS-One, Imajin, A Tribe Called Quest, R. Kelly, E-40, and Joe. Pictured, from left, are Dr. Alan Shapiro, medical director of the South Bronx Children's Health Fund Center; Imajin member John; Ralph Smith, reporter for The New York Beacon; Imajin member Olamide; Imajin member Jamal; KRS-One; Imajin member Talib; Diane Myles, reporter for The New York Beacon; Barry Weiss, president of Jive Records and Silvertone Records; and Dr. Irwin Redlener, president and co-founder of the Children's Health Fund.



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
★★★ No. 1/GREATEST GAINER ★★★						
(1)	2	5	15	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98) 1 week at No. 1	MY WAY	1
(2)	1	1	7	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
(3)	4	4	10	MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
(4)	5	3	7	LSG EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
5	3	2	6	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98) R U STILL DOWN? (REMEMBER ME)		1
(6)	7	8	24	PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
7	6	6	15	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
(8)	8	11	15	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
9	9	10	12	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
(10)	11	13	16	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
(11)	12	15	5	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	11
(12)	13	14	14	BOYZ II MEN ● MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
13	10	7	8	MYSTIKAL ▲ NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
(14)	17	19	18	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
(15)	16	12	9	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
16	14	9	6	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
(17)	18	18	11	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
(18)	19	20	7	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
19	20	17	9	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
20	21	21	14	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	10
(21)	23	23	58	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
22	15	16	6	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
(23)	24	24	37	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
(24)	27	29	28	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
25	22	26	32	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
26	28	25	11	LL COOL J ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
27	25	28	26	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
28	26	—	2	QUEEN PEN LIL' MAN 90151/INTERSCOPE (10.98/16.98) HS	MY MELODY	26
29	29	22	6	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
30	30	27	22	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
(31)	37	36	25	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
32	31	31	15	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
(33)	36	41	41	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
34	33	34	13	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
35	40	30	7	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
(36)	49	48	22	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
(37)	45	47	27	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
38	32	—	2	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32
(39)	46	45	27	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
(40)	47	—	2	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS VOLUME 1	40
41	39	37	22	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
42	41	32	13	SOUNDTRACK ▲ ² DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
43	38	42	5	BABYFACE EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
★★★ PACESETTER ★★★						
(44)	56	64	14	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
45	44	38	5	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
46	42	33	6	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
(47)	57	59	30	WU-TANG CLAN ▲ ⁴ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
48	48	44	11	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	44

○ 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. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

VERITY HAS GOSPEL WITH A 'WOW'

(Continued from preceding page)

chart and has sold 188,000 units (Billboard, Nov. 22). With names like Michael W. Smith and Steven Curtis Chapman, the latest is set to outplace the first two.

"We felt a gospel collection would be a natural extension, and it was only natural for Verity to assume the leadership role," notes Moseley, whose company will quarterback the project's marketing efforts in Christian bookstores. "The [Christian bookstore] market is extremely interested in gospel but doesn't know how to buy the right music or market gospel effectively to their cus-

tomers. This project will serve as jumping-off point for both [Christian bookstores] and mainstream retailers interested in gospel but not sure of buying choices."

He adds, "Being the premier piece of gospel product in the marketplace, it will also serve as a gospel primer to introduce new consumers to gospel, as well as an incredible value piece for gospel buyers. Initial pre-sales have been extremely high, and we believe this record will go gold and rather quickly."

Griggs-Magee says the project was

originally going to concentrate on the top gospel hits of 1997. "We expanded it, since this is the very first 'WOW' gospel," she says. "We wanted to reach back and pick up some key hits of the last two years we felt would add to the project. While we had to cut some licensing deals, we had a wish list and were able to secure most of the artists."

That wish list included Donnie McClurkin's "Stand," God's Property's "Stomp," two cuts from John P. Kee's albums "Strength" and "Stand," William Becton's "Be Encouraged," Dottie Peoples' "On Time God," Anointed's

"The Call," and the Mississippi Mass Choir with James Moore.

"The wonderful thing is that we were able to include some brand-new remixes," Griggs-Magee notes. "Fred Hammond did a really fresh remix of 'No Weapon.' There is also a remix for 'Stranger,' from Donald Lawrence's Christmas release, and the Colorado Mass Choir's 'Stir Up The Gift.'"

"It is a rare honor to be involved in a project that combines so many artists of this caliber," says Hammond. "For me and the RFC [Radical For Christ], it presented the opportunity to revisit a

song ["No Weapon"] that has meant so much over the past year and a half and put an edgier spin on it that I believes captures the radical message that the song has always held for me."

"It was prime time to do it," declares Carla Williams, director of marketing at Verity Records. "We have a stronger story to tell when we come together. From a marketing standpoint, this project gives us an opportunity to celebrate the diversity of gospel, from quartet music to choirs and traditional to urban contemporary gospel. People who like it all will be able to get it all on this CD."

49	50	46	5	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	46
50	51	40	9	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
(51)	55	73	9	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	51
(52)	59	50	15	EPMD ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
(53)	61	72	8	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
54	53	52	46	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
55	34	35	8	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
56	52	43	19	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
57	58	61	9	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
58	35	39	4	VARIOUS ARTISTS EPIC 68679 (10.98 EQ/16.98)	THE SOUL TRAIN CHRISTMAS STARFEST ALBUM	35
(59)	64	62	10	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
(60)	71	80	64	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
(61)	65	54	20	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
(62)	75	57	13	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
★★★ Hot Shot Debut ★★★						
(63)	NEW ►		1	SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	63
(64)	69	68	83	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
(65)	80	92	70	AALIYAH ▲ ² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
(66)	77	77	34	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
67	68	56	15	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
(68)	72	60	11	GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
(69)	73	71	45	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
(70)	82	75	14	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
71	54	69	8	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) HS	VENDETTA	20
72	67	78	32	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
(73)	81	76	91	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
74	70	79	99	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
75	62	63	9	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
76	60	66	56	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
77	63	67	80	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
78	76	81	61	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
79	79	65	10	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
80	84	82	37	ROME ▲ GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
(81)	87	93	24	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
82	78	51	7	MC EIHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
83	43	53	5	THE WHORIDAS HOBO/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) HS	WHORIDIN'	43
84	74	90	49	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
85	93	84	13	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
86	91	94	27	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
87	86	83	18	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
(88)	97	87	60	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
(89)	96	88	27	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
90	83	58	6	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
91	89	97	22	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
92	100	—	66	BLACKSTREET ▲ ⁴ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
93	90	70	8	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO	23
94	66	55	8	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS.	55
95	98	91	9	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5
96	85	49	7	LUKE LUKE 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
(97)	RE-ENTRY		26	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
(98)	RE-ENTRY		62	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	5
(99)	RE-ENTRY		12	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
(100)	RE-ENTRY		17	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5

Hot R&B Airplay				JANUARY 10, 1998			
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.							
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★				
①	4	15	MY BODY LSG (EASTWEST/EEG) 1 wk at No. 1	38	47	14	LET IT SNOW BOYZ II MEN (MOTOWN)
2	1	11	TYRONE ERYKAH BADU (KEDAR/UNIVERSAL)	39	30	4	4, 3, 2, 1 LL COOL J (MCA) (FEAT. REDMAN, DAVE NAVES AND MASTER P) (DEF JAM)
③	5	9	NICE & SLOW USHER (LAFACE/ARISTA)	40	41	36	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
4	2	12	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	41	43	26	THE LOVE SCENE JOE (JIVE)
5	3	14	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)	42	51	5	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
6	6	26	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)	43	44	23	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
⑦	7	23	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	44	40	12	MONEY TALKS LIL' KIM (FEAT. ANDREA MARTIN) (ARISTA)
⑧	11	22	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)	45	52	11	NOTHIN' MOVE BUT THE MONEY MIC GERO/NIO (FEAT. PUFF DADDY) (BLUNT/TVT)
9	10	11	5 STEPS DRU HILL (ISLAND)	46	48	39	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
10	8	9	I WONDER IF HEAVEN GOT A GHETTO 2PAC (AMARU/JIVE)	47	37	13	BUTTERFLY MARIAH CAREY (COLUMBIA)
11	9	17	SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) (EASTWEST)	48	58	22	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT (FEAT. MASE) (MERCURY)
⑫	14	7	ANYTIME BRIAN MCKNIGHT (MERCURY)	49	39	15	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)
⑬	13	9	LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	50	56	12	BREAKDOWN MARIAH CAREY (COLUMBIA)
14	16	12	DA DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)	51	65	34	I CAN LOVE YOU MARY J. BLIGE (MCA)
15	12	20	BUTTA LOVE NEXT (ARISTA)	52	62	9	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
16	15	22	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE (FEAT. TRINA & TAMARA) (WB)	53	36	5	JUST CLOWNIN' WC FROM WESTSIDE CONNECTION (PAYDAY/FRR/ISLAND)
⑬	18	12	A DREAM MARY J. BLIGE (ARISTA)	54	61	18	GOT 'TIL IT'S GONE JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)
18	17	10	ARE U STILL DOWN JON B. (Y&B YUM/550 MUSIC/EPIC)	55	66	3	MAKE 'EM SAY UGH MASTER P (FEAT. FENI, THE SHOKER, MAX X, MYSTIKAL) (NO LIMIT)
⑬	19	8	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	56	50	3	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
⑫	21	6	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	57	54	19	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
21	20	35	EVERYTHING MARY J. BLIGE (MCA)	58	63	8	ROXANNE '97 - PUFF DADDY REMIX STING & THE POLICE (A&M)
⑫	25	8	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	59	64	4	IT'S ON TONIGHT SAM SALTER (LAFACE/ARISTA)
23	22	18	FEEL SO GOOD MASE (BAD BOY/ARISTA)	60	73	19	LAST NIGHT'S LETTER K-CI & JOJO (MCA)
24	23	7	RAPPER'S DELIGHT ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)	61	60	5	FATHER LL COOL J (DEF JAM/MERCURY)
25	24	9	HOLD ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)	62	49	2	SANTA BABY REV RUN & THE CHRISTMAS ALL STARS (A&M)
⑫	26	7	SEVEN DAYS MARY J. BLIGE (MCA)	63	69	2	RAIN SWV (RCA)
⑫	28	22	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)	64	57	16	PHENOMENON LL COOL J (DEF JAM/MERCURY)
28	27	9	GOOD GIRLS JOE (JIVE)	65	46	32	NEVER MAKE A PROMISE DRU HILL (ISLAND)
⑫	29	4	TOGETHER AGAIN JANET (VIRGIN)	66	68	6	PHONE TAP AZ, NAS, NATURE AND DR. DRE (AFTERMATH/WINTERSCOPE)
⑫	42	10	GUESS WHO'S BACK RAKIM (UNIVERSAL)	67	55	10	IN HARM'S WAY BEBE WINANS (ATLANTIC)
⑫	38	5	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	68	—	1	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)
⑫	35	4	ALL MY LIFE K-CI & JOJO (MCA)	69	45	15	THEY LIKE IT SLOW H-TOWN (RELATIVITY)
⑫	53	56	IN MY BED DRU HILL (ISLAND)	70	74	22	HONEY MARIAH CAREY (COLUMBIA)
34	31	10	I GET LONELY JANET (VIRGIN)	71	—	1	GIVE LOVE ON CHRISTMAS DAY JOHNNY GILL (MOTOWN)
35	33	19	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)	72	71	5	ONLY WHEN UR LONELY GINUWINE (550 MUSIC/EPIC)
36	32	37	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)	73	67	5	SO GOOD DAVINA (LOUD)
37	34	5	ALL MY LOVE QUEEN PEN (LIL' MAN/INTERSCOPE)	74	70	18	SHOE WAS ON THE OTHER FOOT PATTI LABELLE (MCA)
				75	72	9	THAT GIRL MUG FEAT. RODNEY ELLIS (SUAVE HOUSE)
Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.							
HOT R&B RECURRENT AIRPLAY							
1	—	1	OTHERSIDE OF THE GAME ERYKAH BADU (KEDAR/UNIVERSAL)	14	13	42	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
2	1	10	NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL)	15	15	3	BIG BAD MAMMA FOXY BROWN (FEAT. DRU HILL) (VIOLATOR/DEF JAM)
3	2	4	CAN WE SWV (JIVE)	16	12	11	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
4	3	8	THE SWEETEST THING REFUGEE CAMP ALL STARS (FEAT. LAURIN HILL) (COLUMBIA)	17	8	46	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	7	18	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	18	19	25	CRUSH ON YOU LIL' KIM (FEAT. LIL' CEASE) (UNDEAS/BIG BEAT/ATLANTIC)
6	4	2	FOR YOU KENNY LATTIMORE (COLUMBIA)	19	20	2	HOW YA DO DAT MASTER P (FEAT. YOUNG BLEED AND C-LOC) (NO LIMIT)
7	9	14	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)	20	17	41	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
8	5	5	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)	21	22	15	CUPID 112 (BAD BOY/ARISTA)
9	11	8	I'LL DO ANYTHING/I'M SORRY GINUWINE (550 MUSIC/EPIC)	22	—	17	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)
10	10	45	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)	23	21	18	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)
11	14	6	LOVIN' YOU TONIGHT THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY/ARISTA)	24	—	10	DON'T WANNA BE A PLAYER JOE (JIVE)
12	18	38	PONY GINUWINE (550 MUSIC/EPIC)	25	—	29	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)
13	6	10	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA)	Recurments 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

27	TITLE (Publisher – Licensing Org.) Sheet Music Dist.	4, 3, 2, 1 (LL Cool J, ASCAP/Def Jam, ASCAP/Enck Sermon, ASCAP/Zomba, ASCAP/20 So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM
20	4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL	
80	AIN'T NO LIMIT (Zomba, ASCAP/Chin Checkin', ASCAP/Big P, BMI)	
92	AIN'T NUTHIN' BUT A JAM Y'ALL (Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)	
38	ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM	
53	ALL OF MY DAYS (Zomba, BMI/R. Kelly, BMI) WBM	
73	ARE U BOUT IT? (Malaco, BMI/Lynch, BMI)	
77	ARE U BOUT IT? (Malaco, BMI/Lynch, BMI)	
78	AVENUES (Intersong, ASCAP/Warner Chappell, ASCAP) HL	
98	BABY, BABY (Oik, BMI/Santron, BMI)	
54	BABY YOU KNOW (Lil' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM	
50	BACKYARO BOOGIE (WB, ASCAP/Real An Ruff, ASCAP) WBM	
86	BLOOD MONEY (PART 2) (Suite 1202, BMI/Jose Luis Gotcha, BMI/Zomba, ASCAP/III Will, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI)	
87	BOUNCE BABY BOUNCE (Lindseyanne, BMI/Big Fat, BMI)	
82	THE BREAKS (Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)	
40	BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)	
6	BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM	
90	CAN'T GO WRONG (Organizm, BMI/Stress Mode, ASCAP)	
84	CAN'T STOP NO PLAYER (Prophets Of Rage, BMI)	
88	THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donni, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP)	
81	CLOSER (Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1 st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)	
14	DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI)	
30	DEJA VU (UPTOWN BABY) (MCA, BMI) HL	
52	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM	
69	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	
26	DON'T STOP THE MUSIC (Virginia Beach, ASCAP/Blaizicious, ASCAP/Herbilibious, ASCAP/Cavilicious, ASCAP/Taking Care Of Business, BMI)	
17	EVERYTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM	
8	FEEL SO GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM	
72	GET IT WET (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)	
31	GOING BACK TO CALI (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM	
58	HEAVEN (O.C.D., BMI)	
42	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	
19	I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/NASH-MACK, ASCAP/National League, ASCAP) HL/WBM	
5	I CARE 'BOUT YOU (Sony/ATV Songs, BMI/ECAP, BMI/Fox Film, BMI) WBM	
5	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL	
45	IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Meenu, BMI)	
46	I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL	
59	I MISS MY HOMIES (Burnin Avenue, BMI/Big P, BMI/Warner-Tamerlane, BMI) WBM	
89	IMMA ROLLA (Kerason, BMI)	
83	I'M NOT A FOOL (Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Go Speed Go, BMI) WBM	
23	I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM	
97	I'M THINKING (Boethrus II, ASCAP/Boethrus II, SOCAN)	
57	INFATUATION (Bokie, BMI/Sony/ATV, BMI/Yab Yum, BMI/Brownstown Sound, BMI/Sony/ATV Tunes, ASCAP/Difcolleite, ASCAP)	
25	IN HARM'S WAY (EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyne, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM	
35	IN MY BED (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacego, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM	
7	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (Sneek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Undeas, BMI/Crazy Cat Catalog, ASCAP) HL	
79	IT'S ALRIGHT (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MCA, BMI/Kenjon, BMI) HL	
16	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	
76	JUST A MEMORY (Frabensha, ASCAP/Steven A. Jordan, ASCAP)	
91	JUST BECAUSE (Might Is Right)	
22	JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL	
33	LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL	
71	L-L-LIES (Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotaton, ASCAP/WB, ASCAP)	
99	MADAME BUTTAFLY (Young Man Moving, ASCAP)	
47	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	
96	ME AND MY CRAZY WORLD (LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL	
39	MO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jym, BMI) HL	
56	MOURN YOU TIL I JOIN YOU (Naughty, ASCAP/WB, ASCAP/rving, BMI) WBM	
1	MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP)	
12	MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL	
93	NEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM	
94	NEVER HAD A CHANCE (Large Jar, ASCAP/Cermotin, ASCAP/Kaja, ASCAP)	
44	NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM	
74	NEVER WANNA LET YOU GO (HGL, ASCAP)	
9	NO, NO, NO (3 Boys From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman) WBM	
43	NOT TONIGHT (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM	

Hot R&B Singles Sales				JANUARY 10, 1998			
Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.							
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★				
1	2	12	MY BODY LSG (EASTWEST/EEG) 7 wks at No. 1	38	30	15	LAST NIGHT'S LETTER K-CI & JOJO (MCA)
2	1	5	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	39	40	2	BURN MILITIA (RED ANT/MERCURY)
③	3	6	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	40	33	3	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
4	4	5	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)	41	55	28	NOT TONIGHT LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
5	5	5	TOGETHER AGAIN JANET (VIRGIN)	42	50	12	MAN BEHIND THE MUSIC QUEEN PEN FEAT. TEDDY RILEY (LIL' MAN/INTERSCOPE)
6	6	10	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	43	51	19	I MISS MY HOMIES MASTER P FEAT. PIMP C AND THE SHOKER (NO LIMIT)
7	8	11	FEEL SO GOOD MASE (BAD BOY/ARISTA)	44	32	12	BABY YOU KNOW THE O'JAYS (GLOBAL SOUL/FREEWORLD)
8	7	19	BUTTA LOVE NEXT (ARISTA)	45	57	11	ALL OF MY DAYS CHANGING FACES (FEAT. JAY-Z) (BIG BEAT/ATLANTIC)
⑨	10	7	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	46	49	12	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) YVETTE MICHELE (LOUD)
10	9	21	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)	47	29	4	SO LONG (WELL, WELL, WELL) PHAJJA (WARNER BROS.)
11	11	20	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)	48	52	20	BACKYARO BOOGIE MACE 10 (PRIORITY)
⑫	13	15	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)	49	61	3	4, 3, 2, 1 LL COOL J (MCA) (FEAT. REDMAN, DAVE NAVES AND MASTER P) (DEF JAM)
⑬	12	13	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) (EASTWEST)	50	54	31	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
14	14	15	THEY LIKE IT SLOW H-TOWN (RELATIVITY)	51	53	12	RISE VERONICA (H.O.L.A./ISLAND)
⑬	15	5	TUCK ME IN KIMBERLY SCOTT (COLUMBIA)	52	63	8	L-L-LIES DIANA KING (WORK/EPIC)
⑬	22	6	GOING BACK TO CALI THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	53	56	7	THA HOP KINSA (BLUNT/TVT)
17	17	20	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	54	62	26	GOTHAM CITY R. KELLY (JIVE)
18	19	11	I'M NOT A PLAYER BIG PUNISHER (LOUD)	55	58	3	WE GETZ DOWN RAMPAGE (ELEKTRA/EEG)
19	18	12	DON'T STOP THE MUSIC PLAYA (DEF JAM/MERCURY)	56	38	10	INFATUATION LAURNEA (Y&B YUM/EPIC)
20	16	5	JUST CLOWNIN' WC FROM WESTSIDE CONNECTION (PAYDAY/FRR/ISLAND)	57	66	14	TOO GONE, TOO LONG EN VOUE (EASTWEST/EEG)
⑫	26	16	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)	58	65	25	SOMEONE SWV (FEATURING PUFF DADDY) (RCA)
22	20	11	SO GOOD DAVINA (LOUD)	59	43	20	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
23	24	3	ROXANNE '97 - PUFF DADDY REMIX STING & THE POLICE (A&M)	60	71	11	GET IT WET TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
24	23	20	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)	61	44	4	SO FLY MYRON (ISLAND)
25	21	11	IN HARM'S WAY BEBE WINANS (ATLANTIC)	62	64	14	NEVER WANNA LET YOU GO ABSOLUTE (DEF JAM/MERCURY)
⑫	28	19	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT (FEAT. MASE) (MERCURY)	63	42	8	SHOWDOWN E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)
27	25	9	SHOW ME LOVE ROBYN (RCA)	64	70	17	AVENUES REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (ARISTA)
⑫	—	1	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)	65	60	24	NEVER MAKE A PROMISE DRU HILL (ISLAND)
⑫	31	4	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	66	68	21	AFTER 12, BEFORE 6 SAM SALTER (LAFACE/ARISTA)
30	27	3	YOUNG, SAD AND BLUE LYSETTE (FREEWORLD)	67	75	16	OFF THE BOOKS THE BEATM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	2	12	MY BODY ▲ DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
2	1	1	5	A SONG FOR MAMA BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
3	3	3	5	WE'RE NOT MAKING LOVE NO MORE BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
4	4	4	21	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI, M. SEAL, USHER)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
5	6	10	10	I DON'T EVER WANT TO SEE YOU AGAIN ● N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	5
6	5	5	19	BUTTA LOVE ● KAY GEE, D. LIGHTY, L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 13407	4
7	7	12	6	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ▲ D. ANGELTIE, S. COMBS, R. LAWRENCE, STEVE J. (S. JACOBS, J. PHILLIPS, D. STYLES, C. WALLACE, K. JONES, S. COMBS, D. ANGELTIE, D. BOWIE)	◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
8	11	11	11	FEEL SO GOOD ● D. ANGELTIE, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MCKENNY, C. SMITH, D. THOMAS, R. WESTFIELD, L. OERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
9	13	13	7	NO, NO, NO W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	9
10	8	9	5	TOGETHER AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	8
11	10	6	13	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) ● TIMBALAND (M. ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. HARRIS, A. PEEBLES, B. MILLER, D. BRYANT)	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
12	9	7	20	MY LOVE IS THE SHHH! ▲ SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL, SAUCE, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (C) (D) (T) WARNER BROS. 17327	2
13	12	8	20	WHAT ABOUT US ● TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
				★★★ Hot Shot Debut ★★★		
14	NEW ▶		1	DANGEROUS R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	14
15	15	14	15	THE ONE I GAVE MY HEART TO ● G. ROCHE (D. WARREN)	◆ AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	8
16	14	17	5	I WONDER IF HEAVEN GOT A GHETTO SOLARIS, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TROUTMAN, L. TROUTMAN)	◆ 2PAC (T) AMARU 42500/JIVE	14
17	17	16	16	EVERYTHING J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. E. H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	5
18	16	15	15	THEY LIKE IT LEWIS D. CONNER (D. CONNER, S. CONNER, D. JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	12
19	19	18	20	I CARE 'BOUT YOU ● BABYFACE (BABYFACE)	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	10
20	20	19	16	4 SEASONS OF LONELINESS ▲ J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860684	2
21	22	23	5	TUCK ME IN E. PHILLIPS (E. PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) COLUMBIA 78686	21
22	18	21	5	JUST CLOWNIN' ● WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	18
23	24	24	11	I'M NOT A PLAYER MINNESOTA (C. RIOS, M. RICHARDSON, K. GAMBLE, L. HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 41910	19
24	25	20	3	ROXANNE '97 - PUFF DADDY REMIX THE POLICE, S. COMBS, STEVE J. (STING, FULL FORCE, U.F.T.O., G. REDD, J. CROSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	20
25	21	22	11	IN HARM'S WAY R. LAWRENCE (B. WINANS, R. LAWRENCE, M. BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 84035	20
26	26	28	12	DON'T STOP THE MUSIC TIMBALAND, T. MOSLEY, B. BUSH, S. GARRETT, J. PEACOCK, S. STEWART, L. SIMMONS, A. YARBROUGH, J. ELLIS	◆ PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	26
27	27	27	3	4, 3, 2, 1 LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P E. SERMON (J. SMITH, E. SERMON, R. RUBIN, A. YAUCH, A. HOROVITZ, R. NOBLE, C. SMITH, E. SIMMONS)	◆ LL COOL J (T) DEF JAM 568321/MERCURY	27
28	28	25	19	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) S. COMBS, R. LAWRENCE, STEVE J. (S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT)	◆ BRIAN MCKNIGHT FEAT. MASE (C) (D) (T) MERCURY 574760	4
29	23	26	11	SO GOOD DAVINA (DAVINA, LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303	23
30	30	32	13	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) CODEINE 78755/COLUMBIA	30
				★★★ Greatest Gainer/Sales ★★★		
31	35	40	6	GOING BACK TO CALI ● EASY MO BEE (C. WALLACE, O. HARVEY, R. TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
32	33	49	4	SWING MY WAY MIXZO (M.O. JOHNSON, J. HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	32
33	29	30	15	LAST NIGHT'S LETTER L. STEWART (K. HAILEY, G. STEWART, L. STEWART)	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	15
34	34	38	4	YOUNG, SAD AND BLUE D. AUSTIN, K. ZINGER (L. TITI, B. TILLMAN, C. THORNTON)	◆ LYSSETTE (C) (D) (T) FREEWORLD 34277	34
				★★★ Greatest Gainer/Airplay ★★★		
35	41	36	54	IN MY BED ▲ D. SIMMONS (R. BROWN, R. B. STACY, D. SIMMONS)	◆ DRU HILL (C) (D) ISLAND 854854	1
36	38	34	18	HONEY ▲ S. COMBS, THE JAMMIE STEVE, J. M. CAREY (M. CAREY, S. COMBS, A. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARKINS, K. PRICE)	◆ MARIAH CAREY (C) (D) (M) (T) (X) COLUMBIA 78648	2
37	39	35	6	YOU KNOW MY STEEZ DJ PREMIER (K. ELAM, C. MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
38	31	29	20	ALL CRIED OUT M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE)	◆ ALLURE FEATURING 112 (C) (D) (T) (X) TRACK MASTERS 78678/CRAVE	9
39	36	39	24	MO MONEY MO PROBLEMS ▲ STEVE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	2
40	40	—	2	BURN E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006/MERCURY	40
41	42	42	26	UP JUMPS DA BOOGIE ● TIMBALAND (M. ELLIOTT, R. TEMPERTON)	◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND 98018/ATLANTIC	4
42	44	33	25	I CAN LOVE YOU/LOVE IS ALL WE NEED R. JERKINS (J. JAM, T. LEWIS (M. J. BLIGE, L. BLIGE, DECOSTA, R. JERKINS, K. JONES, N. MYRICK, LIL' KIM, J. HARRIS III)	◆ MARY J. BLIGE (C) (D) (T) MCA 55362	2
43	45	45	28	NOT TONIGHT ▲ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ R. SMITH, J. JAM, T. LEWIS (M. J. BLIGE, L. BLIGE, DECOSTA, R. JERKINS, K. JONES, N. MYRICK, LIL' KIM, J. HARRIS III)	◆ LIL' KIM (C) (D) (T) MCA 55362	3
44	32	31	24	NEVER MAKE A PROMISE ● D. SIMMONS (D. SIMMONS)	◆ DRU HILL (C) (D) (T) ISLAND 572082	1
45	47	51	13	IF I COULD TEACH THE WORLD ● D. J. U-NEEK (BONE, D. J. U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	20
46	48	46	31	I'LL BE MISSING YOU ▲ S. COMBS, STEVE J. (STING, T. GAITHER, F. EVANS)	◆ PUFF DADDY & FAITH EVANS (FEATURING 112) (M) (T) (X) BAD BOY 79097/ARISTA	1
47	52	52	15	MAN BEHIND THE MUSIC T. RILEY (T. RILEY, J. MCNAIR, T. RILEY, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ QUEEN PEN FEATURING TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE	47
48	43	37	11	PHENOMENON S. COMBS, R. LAWRENCE (J. T. SMITH, S. COMBS, R. LAWRENCE, S. MCKENNEY, W. WITHERS)	◆ LL COOL J (T) DEF JAM 568081/MERCURY	16

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	46	53	9	SHOW ME LOVE ● D. POP, M. MARTIN (ROBYN, M. MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
50	55	41	20	BACKYARD BOOGIE BOBCAT (D. ROLISON)	◆ MACK 10 (C) (D) (T) PRIORITY 53282	23
51	37	50	5	SO LONG (WELL, WELL, WELL) K. K. JACKSON, LIL' RICK (K. K. JACKSON, R. WHITE, E. ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	37
52	50	43	13	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) FULL FORCE (FULL FORCE, L. GEORGE III)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64985	36
53	54	48	11	ALL OF MY DAYS R. KELLY (R. KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
54	49	47	12	BABY YOU KNOW J. LITTLE III (J. LITTLE III, K. SWEAT, E. NICHOLAS)	◆ THE O'JAYS (C) (D) GLOBAL SOUL 34278/FREEWORLD	34
55	56	59	5	SILLY E. FERRELL, T. SHIDER (D. WILLIAMS)	◆ TARAL (C) (D) MOTOWN 860738	55
56	57	61	10	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A. CRISS, K. GIST, V. BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
57	51	55	11	INFATUATION J. J. ROBINSON (J. J. ROBINSON)	◆ LAURNEA (C) (D) (X) YAB YUM 78708/EPIC	37
58	60	65	14	HEAVEN G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.	58
59	58	57	19	I MISS MY HOMIES MO B. DICK, KLC, ODELL (MASTER P, PIMP C, THE SHOCKER, J. JEFFERSON, C. SIMMONS)	◆ MASTER P FEATURING PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY	16
60	53	56	5	SO FLY H. HICKS, S. BROWN (M. DAVIS)	◆ MYRON (C) (D) (T) ISLAND 572178	53
61	59	54	13	RISE JELLYBEAN, D. MOET (A. MOODY, JOYA, M. THOMPSON)	◆ VERONICA (C) (D) (T) H.O.L.A. 341031	38
62	71	62	15	SUNSHINE PRESTIGE (S. CARTER, D. VANDERPOOL, D. BARKSDALE, M. ROBINSON, J. HARRIS III, T. LEWIS)	◆ JAY-Z FEATURING BABYFACE AND FOXY BROWN (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	37
63	65	64	8	UP & DOWN R. SMITH (K. GREENE, B. LAWRENCE, R. SMITH, S. BARNES, D. ROMANI, W. GARFIELD, M. MALAVASI)	◆ BILLY LAWRENCE (C) (D) (T) (X) EASTWEST 64138/EEG	47
64	69	71	16	OFF THE BOOKS THE BEATNUTS (L. FERNANDEZ, J. TINEO, C. RIOS)	◆ THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LINK (C) (D) (X) VIOLATOR 1646/RELATIVITY	52
65	61	60	8	SHOWDOWN E. A-SKI, CMT (E. A-SKI, CMT, M. JORDAN)	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
66	66	68	7	THA HOP DANNY D (J. MARRS)	◆ KINSU (C) (D) (X) BLUNT 4417/TVT	64
67	68	69	10	WHAT I NEED EASY MO BEE (C. MACK)	◆ CRAIG MACK (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	55
68	72	80	3	WE GETZ DOWN T. RILEY (R. MCNAIR, T. RILEY, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	68
69	74	67	20	DON'T SAY JON-JOHN, M. NELSON (J. ROBINSON, M. NELSON, D. SPENCER)	◆ JON B. (C) (D) (T) (X) YAB YUM/550 MUSIC 78614/EPIC	34
70	78	74	14	TOO GONE, TOO LONG D. FOSTER (D. WARREN)	◆ EN VOGUE (C) (D) EASTWEST 64150/EEG	25
71	75	70	8	L-L-LIES A. MARVEL (D. KING, A. MARVEL, A. ROMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698/EPIC	70
72	85	95	12	GET IT WET THE LEGENDARY TRAXSTER (TWISTA, MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
73	76	81	3	ARE U BOU? IT? D. LYNCH, M. PALMER, G. SMITH, T. KIMBLE (T. ASHOTON, D. LYNCH)	◆ TINA (C) (D) J-TOWN 2325/MALACO	73
74	77	75	14	NEVER WANNA LET YOU GO J. WALKER (C. GREEN, C. WARD, L. MAXWELL, B. CASEY, J. WALKER)	◆ ABSOLUTE (C) (D) DEF JAM 574925/MERCURY	51
75	70	63	7	RICHTER SCALE E. SERMON (E. SERMON, P. SMITH, STUART, GORRIE, MCINTYRE, MCINTOSH, DUNCAN, BALL)	◆ EPMD (T) DEF JAM 568057/MERCURY	62
76	80	—	2	JUST A MEMORY STEVIE J. (S. JORDAN, K. GREENE)	◆ 7 MILE (C) (D) CRAVE 78733	76
77	87	86	20	AS WE LAY L. L. SMOOV, B. AGEE (L. TROUTMAN, B. BECK)	◆ DANA (C) (D) TONY MERCEDES/LAFACE 24252/ARISTA	37
78	84	85	17	AVENUES PRAKAZREL (E. GRANT)	◆ REFUGEE CAMP ALL STARS FEATURING PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	28
79	82	84	18	IT'S ALRIGHT D. MCCLARY, M. ALLEN (F. EVANS, D. MCCLARY, M. ALLEN, K. MCCORD, K. WHITEHEAD)	◆ QUEEN LATIFAH (C) (D) (T) TOMMY BOY 7402	31
80	79	77	9	AIN'T NO LIMIT KLC (MYSTIKAL, SILKK THE SHOCKER)	◆ MYSTIKAL (T) NO LIMIT 42492* JIVE	63
81	83	83	11	CLOSER S. SNEED (V. SANTIAGO, S. ANDERSON, L. VANDROSS, R. WYATT, JR., C. PERRIN)	◆ CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TOMMY BOY	63
82	73	72	12	THE BREAKS BABYBOY (R. FORD, JR., R. SIMMONS, J. B. MOORE, K. WALKER, L. SMITH, R. STERLING, A. GRIFFIN, M. STANDFORD)	◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRISE 17310/WARNER BROS.	58
83	100	100	18	I'M NOT A FOOL C. STOKES, B. JAMES, SPEEDY (C. STOKES, B. JAMES, J. L. HARRINGTON)	◆ IMMATURE (C) (D) MCA 55367	19
84	86	90	10	CAN'T STOP NO PLAYER C. DORSEY (C. LASTER, J. DORSEY, T. PETTIGREW, D. WILLIAMS, C. DORSEY, J. SEALS, D. CROFT)	◆ DA ORGANIZATION (C) (D) PROPHETS OF RAGE/WRAP 97452/ICHIBAN	83
85	94	94	20	WE CAN GET DOWN S. BROWN (M. DAVIS, A. CANTRELL, D. ROPER)	◆ MYRON (C) (D) (T) ISLAND 572064	22
86	92	—	2	BLOOD MONEY (PART 2) J. C. OLIVIER (V. SANTIAGO, N. JONES, J. BAXTER, S. BARNES, J. C. OLIVIER)	◆ NOREAGA FEATURING NAS + NATURE (T) TOMMY BOY 425*	86
87	63	73	9	BOUNCE BABY BOUNCE DISCO RICK (S. JOHNSON, D. MINCEY)	◆ FRAZE (C) BEFORE DAWN 111/TOUCHWOOD	63
88	93	—	2	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHIN)	◆ JAY-Z FEATURING BLACKSTREET (T) ROC-A-FELLA/DEF JAM 568055/MERCURY	88
89	64	79	14	IMMA ROLLA E. COSTON, M. CITY (MR. MONEY LOC, E. COSTON, M. CITY)	◆ MR. MONEY LOC (C) (D) (X) LOC-N-UP 70310	61
90	NEW ▶		1	CAN'T GO WRONG OGEE (O. CREDE, G. SCOTT)	◆ O.C. FEATURING CHANGING FACES PAYDAY/FFRR 570069/ISLAND	90
91	62	78	6	JUST BECAUSE KOOL T. (S. PEARCE, T. WILSON, M. RAPLEY)	◆ SHAQUEEN (C) (D) MIGHTY 0001	62
92	90	89	15	AIN'T NUTHIN' BUT A JAM Y'ALL B. HARRIS (B. HARRIS, M. MCCLAIN, N. PHILLIPS, S. MARTIN, G. CLINTON, JR.)	◆ GEORGE CLINTON WITH THE DAZZ BAND (C) INTERSOUND 9286	58
93	89	91	19	NEED YOUR LOVE T. JEFFERSON, BIG BUB (L. DRAKEFORD, T. JEFFERSON, L. SINGLETARY, B. EDWARDS, N. RODGERS)	◆ BIG BUB FEATURING QUEEN LATIFAH & HEAVY D (C) (D) (T) KEDAR 56129/UNIVERSAL	26
94	88	88	5	NEVER HAD A CHANCE A. ROLLINS (J. JORDAN CLINE, R. HAMMON, A. ROLLINS)	◆ SAISON (C) (D) KAT'S EYE 17770/ULG	88
95	81	82	4	OOH AHH OOH C. STOKES, C. CUENI (C. STOKES, K. ASKEW, C. CUENI)	◆ WATAZ (C) (D) FULLY LOADED 4041	81
96	97	96	17	ME AND MY CRAZY WORLD DJ RON G (T. KELLY, R. BOWSER)	◆ LOST BOYZ (C) (D) (T) UNIVERSAL 56131	23
97	91	97	6	I'M THINKING J. VON (C. HENRY, J. VON)	◆ CARL HENRY (C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	70
98	98	98	13	BABY, BABY DJ TAZ (A. ROGERS, T. MCINTOSH)	◆ KILO ALI (T) ORGANIZED NOIZE 95010*/INTERSCOPE	77
99	99	99	6	MADAME BUTTAFLY M. YOUNG (M. YOUNG, T. PERLMAN)	◆ YOUNG MC (C) (D) OVERALL 7002	86
100	95	87	19	YEAH! YEAH! YEAH! R. JERKINS (R. JERKINS)	◆ SIMONE HINES (C) (D) (T) (X) EPIC 78627	38

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

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	6	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ▲ ◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	5 weeks at No. 1
2	2	2	11	FEEL SO GOOD ◆ MASE (C) (D) BAD BOY 79122/ARISTA	
				GREATEST GAINER	
3	5	6	6	GOING BACK TO CALI ◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79130/ARISTA	
4	4	3	11	I'M NOT A PLAYER ◆ BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	
5	3	4	5	JUST CLOWNIN' ◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	
6	6	5	4	ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE (M) (T) (X) A&M 582449*	
7	NEW ►		1	DANGEROUS ◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	
8	7	20	4	SWING MY WAY ◆ K.P. & ENVVI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	
9	9	11	13	IF I COULD TEACH THE WORLD ◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	
10	11	7	7	YOU KNOW MY STEEZ ◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	
11	10	12	26	UP JUMPS DA BOOGIE ◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND/ATLANTIC 98018/AG	
12	13	13	10	MOURN YOU TIL I JOIN YOU ◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	
13	12	—	2	BURN MILITIA (C) (D) (T) RED ANT 119006/MERCURY	
14	8	9	3	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (C) (D) (T) CODELINE 78755/COLUMBIA	
15	22	16	28	NOT TONIGHT ◆ LI' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	
16	18	14	13	MAN BEHIND THE MUSIC ◆ QUEEN PEN FEAT. TEDDY RILEY (C) (D) (T) LI' MAN 97020/INTERSCOPE	
17	19	15	19	I MISS MY HOMIES ◆ MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIDRITY	
18	20	19	21	BACKYARD BOOGIE ◆ MACK 10 (C) (D) (T) PRIORITY 53282	
19	26	10	3	4, 3, 2, 1 LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321*/MERCURY	
20	21	21	31	I'LL BE MISSING YOU ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097*/ARISTA	
21	23	17	7	THA HOP KINSU (C) (T) (X) BLUNT 4417/TVT	
22	24	24	3	WE GETZ DOWN ◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	
23	29	32	12	GET IT WET ◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	
24	14	8	8	SHOWDOWN ◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	
25	28	28	17	AVENUES ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	
26	30	22	17	OFF THE BOOKS THE BEATNUTS (C) (T) (X) RELATIVITY 1646	
27	27	27	11	CLOSER CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TOMMY BOY	
28	31	30	24	MO MONEY MO PROBLEMS ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	
29	25	26	12	THE BREAKS ◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRIZE 17310/WARNER BROS.	
30	36	41	31	LOOK INTO MY EYES ◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	
31	NEW ►		1	BLOOD MONEY (PART 2) NOREAGA FEAT. NAS + NATURE (T) TOMMY BOY 425*	
32	16	18	9	BOUNCE BABY BOUNCE FRAZE (C) BEFORE DAWN 111/TOUCHWOOD	
33	17	23	14	IMMA ROLLA ◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310	
34	33	36	3	CAN'T GO WRONG O.C. FEATURING CHANGING FACES (T) PAYDAY/FFRR 572269*/ISLAND	
35	32	31	10	WHAT I NEED ◆ CRAIG MACK (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	
36	15	25	7	JUST BECAUSE ◆ SHAQUEEN (C) (T) MIGHTY 0001	
37	34	29	5	I WONDER IF HEAVEN GOT A GHETTO ◆ 2PAC (T) AMARU 42500*/JIVE	
38	39	40	27	TAKE IT TO THE STREETS ◆ RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	
39	35	34	7	MADAME BUTTAFLY YOUNG MC (C) (D) OVERALL 7002	
40	44	37	5	AZ SIDE NASTYBOY KLICK FEATURING MANDI (C) (D) (T) NASTYBOY/GLASSNOTE 568248/MERCURY	
41	47	33	11	COAST TO COAST D'MEKA (C) (T) (X) ALL NET 2286	
42	50	—	27	C U WHEN U GET THERE ◆ COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785	
43	46	48	19	I GOT DAT FEELIN' DJ KOOL (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	
44	RE-ENTRY	16		MEN OF STEEL ◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE (C) (D) (T) T.W.I.S.M./QWEST 17305/WARNER BROS.	
45	40	—	2	THE CITY IS MINE JAY-Z FEATURING BLACKSTREET (T) ROC-A-FELLA/DEF JAM 568055*/MERCURY	
46	49	46	8	PAPI CHULO ◆ FUNKDOOBIE FEAT. DAZ DILLINGER AND COBRA RED (C) (D) (T) BUZZ TONE 65317/RCA	
47	38	35	14	BLAZING HOT ◆ NICE & SMOOTH (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	
48	42	42	23	DOWN FOR YOURS ◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	
49	RE-ENTRY	60		HOW DO U WANT IT/CALIFORNIA LOVE ◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
50	48	44	13	BE MY PRIVATE DANCER ◆ THE 2 LIVE CREW (C) (D) (T) LI' JOE 895	

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

R&B

ARTISTS & MUSIC

QRADIO BRINGS SOUTH AFRICAN MUSIC ONLINE

(Continued from page 1)

select SABC radio stations to the U.S. According to American Broadband, there are an estimated 50 million Internet users in the U.S.

The site came online Dec. 5 and had its first live radio transmission in mid-December by SABC station Ukhozi FM (formerly Radio Zulu). This was followed by the Johannesburg-based SABC station Metro. The next station to come online will be SAFM, sometime early in the new year.

Besides the live radio transmissions, the QRadio programming format will include traditional South African music; features on local artists and the roots of South African music; contemporary South African music; live jam sessions featuring musicians playing traditional African musical instruments online; chat sessions between South African and U.S. Internet users; and a section focusing on South African life and culture. People visiting the site will be able to purchase South African product through QRadio.

A significant and unprecedented feature of QRadio is its comprehensive database of South African music, prepared by Gallo Music Publishers archivist Rob Allingham. One of the most respected authorities on local roots music, Allingham has written on and sourced soundclips on genres (and their many sub-genres) that include African jazz, urban jive of the '40s and '50s, neo-traditional, indigenous, African reggae, soul, disco, rap, and bubblegum.

"QRadio has the potential to introduce South African music to the rest of the world in a major way," says Allingham. "We've covered the entire spectrum of black music in compiling the initial database and have done this in real depth. It's important that this is done properly—particularly in a country like South Africa where there is such a musical variance, even within the African ambit. The project is perfect for someone in, say, Denver who knows nothing about South African music. By going into the site, they will be able to read about and hear the wonderful sounds that make up this country's musical culture."

QRadio executive producer Caiphus Semenya says he believes the "appetite for South African music" created by trailblazers like Hugh Masekela, Lebo M, and Miriam Makeba can now be taken to far greater heights through the QRadio project. "The beauty of this project is that it will give music lovers a chance to hear, read about, and see the entire tapestry of music in this country. There's a deep curiosity on the part of African-Americans about their roots and, extending beyond that, many, many other individuals and communities in the U.S."

Semenya is an internationally renowned South African composer, songwriter, and performer and a regular collaborator with Jones. Among other projects, he wrote two songs on Jones' "Back On The Block" album. Semenya left South Africa in the 1960s to live in America, where he worked with Masekela and Makeba as well as

Jonas Gwangwa, Herb Alpert, Nina Simone, Lou Rawls, and Harry Belafonte. On his return to South Africa in 1991, Semenya put together and arranged the pop music portion of President Nelson Mandela's inauguration celebrations.

Semenya contends that the involvement of Jones in the project will ensure a high standard of quality and authenticity. He says, "I've been discussing the possibility of putting together something that will take our music to the rest of the world with Quincy for around 20 years now. Since that time I have been convinced of Quincy's sincerity and deep love for South African sounds."

Don Brown of American Broadband Productions LLC is QRadio's president, and he is confident QRadio will reach its target audience, providing a unique opportunity for local record companies to market product. "Record companies all over the world are in the business of building audiences for their product," Brown asserts, "and in South Africa, QRadio is the ideal mechanism through which they can reach new markets."

"Basically, the project is operating on several levels: to educate and entertain; to develop South African music for American ears; and, finally, to create a distribution network for South African product," Brown says.

Since the majority of South African radio stations play approximately 24% local content, some critics have questioned whether beaming in SABC sta-

tions like Metro and Ukhozi FM (one of the country's biggest stations) will simply be relaying American product back to Americans. But Brown says the idea is to provide an "authentic snapshot of a moment in time in South Africa."

"Sure, much of the music on the stations we've chosen is American, but it's important that the live radio broadcasts bridge a gap between South Africa and the U.S.," he says. "What listeners in America will also hear is news, weather, interviews, and even traffic reports, which will provide them with a much clearer idea of how people live their lives in South Africa."

Users do not have to subscribe to any American Broadband services or pay any fee to access the site, which is located at www.qradio.co.za. Computers equipped with audio cards and speakers can be used to access the site's audio features.

Jones, who was in the country in September to introduce South Africans to QRadio, describes South Africa as "the most musical place in the world. Cuba, Puerto Rico are all about Africa. Brazil is Africa. The best music I have heard in the world is African."

Although it is kicking off with South African music, QRadio is intended as a platform on which the traditional music styles of the world will be staged. "Although we're beginning with North America as the primary audience, QRadio will also be expanded to include Internet users worldwide," says Brown.



Pete Rocks At Loud. DJ/producer/rapper Pete Rock recently signed a contract with Loud Records. Formerly the DJ in Elektra duo Pete Rock & C.L. Smooth, Rock is currently co-host of WQHT-FM New York's "Future Flavas" program. Pictured, from left, are Jonathan Rifkind, VP of Loud Records; Chris LaMonica, national director of mix shows at Loud Records; Rock; and Richard Isaacson, president of Loud Records.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	15	5	SADDLE YOU UP STRAWBERRY (JHR/EAST POINTE)	14	10	3	BABy IT'S ON BY CHANCE (PERSONA)
2	3	8	TEAR DA CLUB UP '97 THREE 6 MAFIA (RELATIVITY)	15	17	12	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)
3	2	13	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)	16	24	12	WON ON WON COCCA BROVAZ (LOUD)
4	—	1	THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE) NATALIE COLE (ELEKTRA/EEG)	17	7	8	SO HOT DJ S&S FEATURING B.B.O. (LETHAL)
5	4	5	THE STONE GARDEN THE PSYCHO REALM (RUFFHOUSE/COLUMBIA)	18	19	9	WHATEVER U WANT LIGHTER SHADE OF BROWN (FEAT. DWAYNE WIGGINS) (GREENSDOT/THUMP)
6	9	5	AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOY/GLASSNOTE/MERCURY)	19	18	8	IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)
7	12	9	PAPI CHULO FUNKDOOBIE FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/RCA)	20	8	7	HARD TIMES LUNASOL FEAT. C-BDO AND EPHRAIM GALLOWAY (ON THE RUN/ARWOL)
8	—	1	MONEY CAN'T BUY ME LOVE YOUNG DRE (KC3)	21	—	16	SUPERNATURAL WILD ORCHID (RCA)
9	6	8	PUFF IN... GOT TO GIVE IT UP RUSCOLA FEAT. G BUZZ (ROME/ALEXIA/CHIBAN)	22	25	3	I CAN FEEL IT GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)
10	11	14	BE MY PRIVATE DANCER THE 2 LIVE CREW (LI' JOE)	23	16	5	COME AND PARTY 2 GM (MARASCHINO)
11	13	13	SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)	24	23	17	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)
12	5	2	I'M IN LOVE SYLVIA SIMONE FEAT. C.L. SMOOTH (HMC)	25	20	14	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
13	21	14	PARTY PEOPLE GP WU (MCA)				

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

Japan's Cosa Nostra Plans A Global Takeover

AFTER FOUR YEARS and five best-selling albums in its native Japan, Cosa Nostra is ready to conquer the rest of the world.

The first step is "Girl Talk," a sugar-coated confection due for U.K. release Jan. 26 on the Arthrob subsidiary of Coalition International Recordings. Given its feather-light string section and lush layers of synths, bass, and percussion, it should come as little surprise that **Satoshi Tomiie** was at the track's production helm. Despite his unmistakable presence, he wisely never overpowers the act's own apparent songwriting vision, which combines lip-licking sensuality with tongue-in-cheek humor.

In its original form, "Girl Talk" musically darts between disco reverence and acid-funk experimentation à la **Brand New Heavies**. All the while, **Momoko Suzuki** and **Reiko Oda** trade giddy lead vocals that give the track a youthful pop accessibility. Boasting a bevy of stylistically varied remixes by Tomiie, **Sharp**, **Da Funkstarz**, **Physique**, and **Sweet Daze**, the single started collecting kudos from tastemaking U.K. spinners like **Danny Rampling** and **Graeme Park** in early December when the label leaked a handful of white-labeled test pressings. The U.K.'s Radio One and Kiss-FM have also been quick to offer support, indicating a massive chart showing when "Girl Talk" is commercially available. An album is in the works and planned for release in the spring.

The next step? Stateside penetration. The hitch is that Cosa Nostra hasn't secured a label deal here yet. Pity that it won't happen until after the group is hugely successful elsewhere. Will the embarrassingly vast array of timid A&R execs here ever not be the last to join the party?

INVITATION TO DANCE: There



by Larry Flick

are scandalously few prominent male vocalists in clubland right now... so few that we think it's time to take drastic measures and snatch one from the R&B world. We even have a specific singer in mind: DV8 Records newcomer **Billy Porter**.

If you missed his late-'97 debut, "Untitled," you were deprived of a lovely collection on which he displays a remarkably broad range and boyishly soulful depth that must be making **Luther Vandross** cringe with envy. Plus, he's charming and photogenic enough to make many a heart flutter with delight.

Actually, you might already be familiar with Porter's voice by way of his roof-raising breakthrough ballad "Love Is On The Way," which doubled as the theme to "The First Wives Club." That song is but one of numerous sparkling gems on "Untitled," which also features the acoustic-funk finger-popper "True Love" and the jeep-styled cruiser "I'll Do Anything."

But there are several moments when the prevalent languid funk pace of the album gets downright frustrating—particularly during "Show Me." Just as Porter finishes unleashing a fist-clenched a cappella lead verse, it is impossible to not anticipate a roaring disco beat kicking in. Instead, producer **Warren J. McRae** unfurls a chilled groove that seems to inhibit the raw passion of Porter's vocal flow. Perhaps someone at DV8 should dial up in-house club maestro **Richie Jones** to perform a little reconstructive surgery on the track. We're willing

to bet next month's rent that the right uptempo remix could render "Show Me" a multi-format smash.

Among the other "Untitled" cuts ripe for a dance transformation is Porter's gospel-kissed reading of the **Paul McCartney** chestnut "Maybe I'm Amazed." Every time we listen to his powerful interpretation of the song, we get lost in warm fantasies of how much stronger it would be with the input of house music legend **Maurice Joshua**.

Until the folks at DV8 focus on how easy it would be for "Untitled" to fill the gaping hole in club and pop sectors with a little studio refinement, give the set a fair listen. With or without remixing, it is countless notches above almost any other album currently sitting on your desk.

WORKIN' IT: Cutie-pie kiddie-pop act **Hanson** has been periodically flirting with clubland throughout the promotional process of its mega Mercury debut, "Middle Of Nowhere," but "I Will Come To You" shows 'em hitting the dancefloor hard and heavy.

Thanks to the golden touch of remixer **Todd Terry**, the power ballad is now a festive, hands-in-da-air house anthem with anthemic tendencies similar to **Soul Solution's** massive redressing of **Toni Braxton's** "Un-Break My Heart." The main mix has immeasurable peak-hour potential, while Terry's break-smart dub could lure the support of even the "hippest" underground jock.

Perhaps most important, the tightly assembled pop edit of "I Will Come To You" renders the song extremely attractive to radio stations that will never touch it in its original form. In fact, we believe this mix could be crucial in elevating the song to its eventual peak atop the Hot 100. How's that for a fearless prediction?

And while we're on a roll, we'll also step out on a limb and pronounce **Da Hool's** "Meet Her At The Love Parade" an outta-da-box state-side smash upon commercial release in late January. We're not at much risk of humiliation, since the simple yet utterly hypnotic trance-houser has been wooing club crawlers on German import for several weeks. However, now that RCA has snagged it for domestic release (as well as inclusion on the third edition of its juicy "Club Cutz 3" compilation series), look for popsters to climb aboard with notable speed.

Produced by **Hooligan**, the completely instrumental "Meet Her At The Love Parade" slips and slides along with a slick bassline and a strobing synth-driven hook that permanently latches onto the brain upon impact. The track really comes to life in the hands of **Nalin & Kane**, a remix team you'll be hearing a lot of in the coming months. They inject a booming tribal intensity that elevates the song to unbeatable proportions.

Not everyone can build a career



Her World Goes 'Round. Champion Records diva Sandy B. partied backstage after a recent show at Life nightclub in New York in support of her hit "Ain't No Need To Hide." She is currently dividing her time between an ongoing U.S. club tour and laying down tracks for her forthcoming full-length debut. Pictured, from left, are singer/tunesmith Janice Robinson, drag personality Joey Arias, Sandy B., Dead Or Alive front man Pete Burns, and club figure Steve Coy.

around attitude and chatting, but **Franklin Fuentes** has. The child has developed a dishy li'l catalog of underground ditties that are designed around his throat-slashing wit. His latest offering, "X-Cuse Me (Sunglasses)," pairs him with fast-rising producer **Jonathan Peters** and intriguing studio duo **Razor & Go**. Although he has been a bit more biting on previous recordings, Fuentes is in fine form here—especially once he moves away from yakking about how fierce the party is to ranting about how someone "borrowed" his sunglasses.

Added Fuentes-styled pleasure is derived from the tasty flip-side track of this Deeper Records 12-inch, "Get Over It," which is more in line with the rubber-neck, queer-centric fodder of his past. Someone needs to gather all of Miss-ter

Thing's singles for a full-length album. It would be too much fun for mere words.

Diva-in-waiting **Laura Altford** strikes quite the intense pose on "I Wanna Get Close To You," an old-school deep-houser produced by **Federal Hill** mastermind **Gary Titalo** with input from **Victor Simonelli**. Wrapped in echo that gives the track a dark, otherworldly vibe, she builds from a soft purr to a startling, effect-riddled belt that will make every hair on your body stand on end.

Listeners get to properly enjoy Altford's technical flexibility on **Byron Burke's** remix, which strips away all vocal effects, allowing her to soar to more traditional diva heights. Burke's arrangement of swirling organ riffs and lively, hand-clapping percussion gives the song a brighter, more mainstream tone that will help it reach a wide audience. In all, a nicely varied, completely compelling package from New York's Bassline Records.

Rama Records siren **Barbara Douglas** continues bidding for long-deserved clubland respect with "Call Me," a Chicago-styled house jam produced by **Mike Rogers** and **Matt Warren**. Though this is arguably one of her better performances, she is weakened by a song that doesn't match her talent. Not even her saucy, markedly matured vamps can breathe necessary depth into the song's overly simplistic lyrics. She deserves far better. Still, the groove pumps with an infectious vigor that DJs will find amusing, and any chance to rally 'round the lovely Ms. Douglas is well worth taking.

IN THE MIX: Have you been dying to dive into some fresh **Diamanda Galás** material? Well, brace yourself for not one but two albums from the eternal experimentalist, who returns in April with "Male-
(Continued on next page)



Aaliyah Gives Her Heart. Atlantic artist Aaliyah was among the headliners at the recent B-96 B-Bash, hosted by WBBM Chicago. The show drew more than 18,000 people and included performances by Le Click, Hanson, Robyn, En Vogue, Backstreet Boys, and Inoj. Among the songs Aaliyah performed was her current multi-format hit "The One I Gave My Heart To," which is getting active club play thanks to solid remixes by Soul Solution partners Bobby Guy and Ernie Lake. Flanking the singer backstage are WBBM music director Erik Bradley, left, and Atlantic Chicago promotion representative Rick Sudakoff.

Billboard. HOT Dance Breakouts

JANUARY 10, 1998

CLUB PLAY

1. **WE HAVE THE HOUSE SURROUNDED** COLOMBIAN DRUM CARTEL CALIMA
2. **STAY SASH!** FEAT. LA TREC ULTRA
3. **SO MANY MEN (SO LITTLE TIME)** MERENBOOTS GIRLS SONY DISCOS
4. **SPILLER FROM RIO (DO IT EASY)** LAGUNA GROOVILICIOUS
5. **MOVE YOUR BODY** BOSTON D.J.'S MAX IMPORT

MAXI-SINGLES SALES

1. **LIQUID L-FUDGE** RAWKUS
2. **FREAKS BELIEVE IN BEATS** UBERZONE CITY OF ANGELS
3. **YOU ONLY HAVE TO SAY YOU LOVE ME** HANNAH JONES ARIOLA DANCE
4. **IT'S LOVE NAKED MUSIC** NYC OM
5. **SHARE THE FALL** RONI SIZE MERCURY

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

Billboard®

JANUARY 10, 1998

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY	
				TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★★No. 1★★★★					
①	2	2	10	MUCH BETTER TWISTED 55333/MCA 1 week at No. 1	CLUB 69 FEATURING SUZANNE PALMER
②	4	4	10	CATCH PULSE-B PROMO/POPULAR	SUNSCREEN
③	7	7	7	PERFECT LOVE TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OEZLEM
④	8	8	7	KISS YOU ALL OVER ARISTA 1343B	NO MERCY
5	1	1	9	NEVER GONNA FALL ARISTA PROMO	LISA STANSFIELD
⑥	9	9	8	ONE GOOD REASON MAXI 2060	SOUL STATION
7	3	3	12	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
8	5	5	10	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
⑨	14	14	6	CIRCLES KING STREET 1070	◆ KIMARA LOVELEASE
10	6	6	8	GOT 'TIL IT'S GONE VIRGIN PROMO	◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)
11	11	11	9	DAY BY DAY LOGIC 52033	◆ REGINA
⑫	16	16	6	SPICE UP YOUR LIFE VIRGIN 3B620	◆ SPICE GIRLS
⑬	19	19	6	SHOE WAS ON THE OTHER FOOT MCA PROMO	PATTI LABELLE
⑭	20	20	6	SOMETHING TO BELIEVE IN ATLANTIC B4055	◆ LINDA EDER
15	12	12	12	TO BE IN LOVE MAW 021/STRICTLY RHYTHM	MAW
16	13	13	11	CHELSEA PRESS 2 JELLYBEAN 2529	DAT OVEN
⑰	22	22	4	REASONS FOR LIVING ATLANTIC B4054	DUNCAN SHEIK
18	10	10	11	DRAMA TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
19	17	17	14	ECUADOR ULTRA/FFRR 006/ISLAND	◆ SASH!
⑳	23	23	4	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
21	21	21	8	SING A SONG NERVOUS 202B3	◆ BYRON STINGILY
22	15	15	11	GET READY TO BOUNCE EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
⑳	30	30	5	ROCK THE FUNKY BEAT WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
24	25	25	5	LAND OF ECSTASY SQUEAKY CLEAN 536539	PILGRIMAGE
25	18	18	9	THE RIGHT WAY HEVI FLOE IMPORT	ERIC GADD
★★★★Power Pick★★★★					
⑳	44	44	3	TOGETHER AGAIN VIRGIN 38623	◆ JANET
27	28	28	6	IT'S MY LIFE SPORE IMPORT	GIGABYTE
⑳	43	43	3	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
29	29	29	5	SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR	MACK VIBE FEATURING JACQUELINE
30	34	34	4	IT'S RAINING MEN...THE SEQUEL LOGIC 52B64	◆ MARTHA WASH FEATURING RUPAUL
⑳	37	37	4	GUNMAN KINETIC 43966/REPRISE	187 LOCKDOWN
⑳	41	41	4	GET MOVIN' MAW 017/STRICTLY RHYTHM	BLUE TRAIN
⑳	40	40	3	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
34	24	24	7	RISE H.O.L.A. 341031	◆ VERONICA
35	27	27	8	WHAT WOULD WE DO '97 AFRO WAX 003	D.S.K.
⑳	48	48	3	VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY	◆ DATURA
37	39	39	6	DANCE (DO THAT THING) STRICTLY RHYTHM 12523	BLACK MAGIC
38	31	31	11	SUNSTROKE EDEL AMERICA 9139	◆ CHICANE
★★★★Hot Shot Debut★★★★					
⑳	NEW ►		1	FEELS SO GOOD PLAYLAND 53298/PRIORITY	ZERO V.U.
⑳	NEW ►		1	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
⑳	49	49	3	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
⑳	NEW ►		1	THE WIGGLY WORLD II NOISE TRAXX IMPORT/PRIVATE LIFE	MR JACK FEAT. BRENDA EDWARDS
43	32	32	7	WANNA B LIKE A MAN VU 3B615/VIRGIN	◆ SIMONE JAY
⑳	NEW ►		1	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 02/STRICTLY RHYTHM	CONSTIPATED MONKEYS
⑳	NEW ►		1	I CAN'T TAKE THE HEARTBREAK UNIVERSAL PROMO	KILLER BUNNIES
⑳	NEW ►		1	FIRE EDEL AMERICA/TVT SOUNDTRAX PROMO/TVT	SCOOTER
⑳	NEW ►		1	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
48	35	35	11	CLAP YOUR HANDS FFRR/LONDON 570037/ISLAND	LIL LOUIS & THE PARTY
⑳	NEW ►		1	DISCO KICKS ARIOLA DANCE PROMO/BMG	BOYS TOWN GANG
50	45	45	5	YOU ARE MY FRIEND JELLYBEAN 2535	INSTINCT

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES	
				TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	3	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449 3 weeks at No. 1	◆ STING & THE POLICE
2	2	3	5	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
3	3	2	4	TOGETHER AGAIN (T) (X) VIRGIN 3B623	◆ JANET
4	5	4	4	GOING BACK TO CALI/SKY'S THE LIMIT (T) (X) BAD BOY 79120/ARISTA	◆ THE NOTORIOUS B.I.G.
★ ★ ★ GREATEST GAINER ★ ★ ★					
5	9	5	3	4, 3, 2, 1 (T) DEF JAM 568321/MERCURY LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P	
6	12	13	7	NO, NO, NO (T) (X) COLUMBIA 7B6B7	◆ DESTINY'S CHILD
7	21	15	5	I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500/JIVE	◆ 2PAC
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
8	NEW ►		1	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	◆ BUSTA RHYMES
9	18	23	16	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK	
10	RE-ENTRY		38	FIRE UP! (T) (X) TWISTED 55414/MCA	◆ FUNKY GREEN DOGS
11	4	—	2	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
12	8	11	8	WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA	◆ TOTAL
13	6	8	13	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (M) (T) (X) EASTWEST 63911/EEG	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
14	26	9	6	YOU KNOW MY STEEZ (T) NOO TRYBE 3B624/VIRGIN	◆ GANG STARR
15	17	—	2	CAN'T GO WRONG/DANGEROUS (T) PAYDAY/FFRR 570069/ISLAND	◆ O.C. FEAT. CHANGING FACES
16	7	7	14	ONE MORE NIGHT (T) (X) TOMMY BOY 7B6	AMBER
17	NEW ►		1	BLOOD MONEY (PART 2) (T) TOMMY BOY 425	NOREAGA FEATURING NAS + NATURE
18	10	21	11	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 3861B	◆ DAVID BOWIE
19	15	10	8	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52B64	◆ MARTHA WASH FEATURING RUPAUL
20	13	18	31	FREE (T) (X) STRICTLY RHYTHM 1252B	◆ ULTRA NATE
21	11	19	11	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
22	28	—	2	JEALOUSY (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
23	27	25	15	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA	◆ USHER
24	16	29	30	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
25	RE-ENTRY		3	ROCK THE FUNKY BEAT (T) (X) WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
26	23	24	5	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
27	33	33	11	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
28	44	—	13	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG	◆ AALIYAH
29	46	44	4	DIGITAL (T) (X) FFRR/LONDON 570057/ISLAND	GOLDIE FEATURING KRS ONE
30	29	31	18	HONEY (M) (T) (X) COLUMBIA 7B665	◆ MARIAH CAREY
31	RE-ENTRY		16	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
32	RE-ENTRY		6	MARIA (T) (X) COLUMBIA 7B352	◆ RICKY MARTIN
33	RE-ENTRY		2	THIS IS HOW MY DRUMMER DRUMS (T) (X) FFRR/LONDON 570067/ISLAND	DJ ICEY
34	24	22	29	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 3B590/VIRGIN	◆ SNEAKER PIMPS
35	35	26	7	MAGIC ORGASM (T) (X) TWISTED 55370/MCA	HOUSE HEROES
36	14	17	24	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
37	22	14	28	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 133B1	◆ DEBORAH COX
38	36	49	16	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
39	50	45	11	PHENOMENON (T) DEF JAM 5680B1/MERCURY	◆ LL COOL J
40	41	—	14	BUTTA LOVE (T) (X) ARISTA 13413	◆ NEXT
41	32	16	8	BREAKING ALL THE RULES (T) (X) GEFEN 22304	◆ SHE MOVES
42	31	27	5	PLEASE (X) ISLAND 572195	◆ U2
43	40	—	7	MAN BEHIND THE MUSIC (T) LIL' MAN 95015/INTERSCOPE	◆ QUEEN PEN FEAT. TEDDY RILEY
44	30	48	4	LAND OF ECSTASY (T) (X) SQUEAKY CLEAN 536539	PILGRIMAGE
45	RE-ENTRY		11	CHOOZE ONE (T) AVB 30	CROOKLYN CLAN
46	RE-ENTRY		2	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
47	39	—	13	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
48	20	20	6	BENEDICTUS (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
49	38	46	21	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
50	RE-ENTRY		8	SOMEWHERE/A RED LETTER DAY (T) (X) ATLANTIC B4033/AG	◆ PET SHOP BOYS

DANCE TRAX

(Continued from preceding page)

diction & Prayer” and “Insekta.” They are the first fruits of a new distribution agreement between Mute and Asphodel Records. Besides providing Galás with a long-needed stateside outlet, the deal also calls for the eventual resurrection of the artist's out-of-print material.

Other acts on Asphodel, which is operated by San Francisco artists Mitzi Johnson and Naut Humon, include revered sample-slayer DJ Spooky and rambunctious drum

n'bass act We. Both will offer new albums later this year.

The reliably fab studio/turntable team of Farley and Heller are behind the decks for yet another cool compilation from AM:PM Records. The two-CD “Anthology” combines well-loved classics by CeCe Peniston and Ultra Naté, as well as previously unavailable remixes and tracks by Alcatraz, Sounds Of Blackness, East 57th Street, and the Absolute. Wouldn't it be fierce if A&M in the States

took a chance and released this set here? We won't wait up all night for it, but it sure is a nice thought.

Speaking of AM:PM, run to the nearest import dealer for a copy of “Dreams” by Smokin' Beats. The track has been virtually impossible to find in recent months and is being touted a potential garage classic.

Lofty, eh? Well, let Paul Landon and Neil Rumney's intensely tripped-out grooves soak your senses . . . we think you'll ultimately

agree. They employ a pile of vintage disco sound effects, as singer Lyn Eden has a field day darting around various blips, bleeps, and percussive blasts. Fleshed out into a two-record set for its latest retail incarnation, “Dreams” has been firmly tweaked by Ian Pooley, Erick Morillo, and Kings Of Tomorrow. Each version merits a whirl, but none can touch the original, which strobes with rare magic.

On a biz tip, going indie is never

easy, but if anyone can cut it, it's Craig Karpel, who leaves the comfort of his gig as VP of the music division at Bonneau/Bryan-Brown Public Relations to form the Karpel Group. He's evolved into quite the champion of dance music in recent years, spearheading high-profile marketing campaigns for club-rooted acts like M People, Joi Cardwell, Funky Green Dogs, and Ann Nesby. We wish him lots of good luck—though he's on such a hot streak, he hardly needs it.

An Abbreviated Tour Of Nashville's Online Community

■ BY LAUREN SCHMITZER

NASHVILLE—At a time when the world seems to be at everyone's computer-literate fingertips, country music is creating its presence on the World Wide Web.

To address issues of country music's partnership with technology, the Country Music Assn. (CMA) has developed a Future Markets Task Force. CMA senior director of international and new business development Jeff Green says that executives from throughout the industry lend their expertise to identify new technology's impact on the music business and intellectual property.

This think tank, which began in 1996, will hold its second seminar, titled

MINT—Music Industry and New Technologies—in May.

So what useful Web sites are there in country music? Following is a thumbnail guide to what's helpful on the Net.

GENRE

The mothership of country genre sites is CBS Cable's www.country.com, which is mainly a service engine for CMT and TNN, but also serves the Grand Ole Opry, the Wildhorse Saloon, NASCAR activities, information on outdoor activities such as hunting and fishing, and the Ryman Auditorium. This busy address, which receives 800,000 hits daily, has been online since June 1997. It offers music news, online articles and press releases, a calendar on

that particular day in country music, and tour itineraries. The "CMT Request Line" program, with a site on country.com since September, has seen its listener requests shift from largely phone-ins on a 900 line to 93% Net hits.

BMG's genre site, www.twangthis.com, has been active since April 1997 and is the engine for the RCA Label Group and Arista/Nashville. Receiving 40,000 hits a day, the site houses country news, tour information, and contests. Linda Engbrengthof, Arista/Nashville's director of new media marketing, says, "We have E-mail to the artist through which you can learn a lot of information in terms of what videos are very reactive on TNN. We know within a week after it's first shown."



In addition to E-mail, users can directly provide musical feedback. "We've been using the site to put up some new music and solicit feedback prior to an album release," notes Heather McBee, manager of strategic business development for RCA. The site offered 30-second clips of potential singles from Mindy McCready's latest album, "If I Don't Stay The Night," two months prior to its official release.

"Through this fan feedback, twangthis also gathers a lot of consumer information that we typically wouldn't be able to get," adds Engbrengthof. She says that demographic statistics show that McCready and newcomer Sherrie Austin have extremely young, computer-literate audiences.

LABELS

MCA Nashville (www.mca-nashville.com) and affiliate Decca Records (www.decca-nashville.com) have had sites up for almost two years. MCA's receives 350,000 hits a month, while Decca's gets 150,000 per month. MCA manager of information services Skiff Wager says, "We have implemented reverse marketing on the Web, so we're getting information out to customers who have come into the site looking for a particular title or article."

These consumers are electronically notified of their preferred artist's activities and offered promotional incentives for marketing merchandise. The site has links to the online store of MCA's parent company, Universal Studios. Wager says, "The key has been that we're getting requests for product that is years old—it's the old catalog that's really pulling. New titles are sold at full retail [price] on the site, so they require extra incentive—such as posters or hats—to push customers into purchase mode."

Another inducement is the new line of enhanced CDs, which will feature unique acoustic tracks or other specialties not available on regular releases. Wager says that MCA and Decca are not planning any exclusive online releases or events, choosing to push the enhanced CDs instead.

Apart from the site's success, Wager says the main impact has been felt in-house. "We have been able to pull together departments that haven't been working at the same level, and they all seem to be cohesive now."

Capitol Nashville's site (www.capitol-nashville.com) offers artist biographies, as well as new-release and tour information. Site visitors can vote on the latest songs on the "smash or trash" meter. Garth Brooks' "Sevens" album is spotlighted with an online press release. Capitol Nashville releases can be purchased via a direct link to Blockbuster Music, and other links connect to radio stations and artist sites. A virtual world tour with John Berry, for instance, is offered. He also has E-mail and a game

room for contests.

ARTISTS

Half of MCA Nashville's dozen artists have their own sites, and Reba McEntire's revamped version debuted Nov. 18. The new www.reba.com offers its visitors a feeling of personal connection with McEntire. Fans can E-mail the singer and have their tour-related photos posted on the site. Clips of music and videos are available for viewing, and McEntire merchandise is for sale. To further the concept of fan interaction, the artist talks about her latest happenings through RealAudio technology.

Chris Wyatt, associate manager of Borman Entertainment and Corley-O Grady consultant, works with Charlie Daniels on his site. Daniels markets his product on www.charliedaniels.com. The most successful part of the site has been Daniels' "soapbox."

"Charlie's a little outspoken, and with the site he's had a forum to post his views, and he's gotten a lot of feedback," Wyatt says.

Daniels answers his own E-mail, which Wyatt adds has become his connection with his fans.

PRODUCT

Active since July 1996, wmonline.walmart.com is a leading presence in selling music online. Its Christmas shopping list offered Brooks' "Sevens" CD for \$11.88. This mass merchandiser is a dominant figure in the cyberspace price war on CDs, offering lower prices than retail—even after shipping and handling are added. Wal-Mart's Nice Price CDs (\$7.96) include albums by Johnny Cash, Daniels, Merle Haggard, George Jones, and Willie Nelson.

CDnow (www2.cdnow.com), which claims to be the world's largest music store, offers low prices along with reviews, articles, and other merchandise. Users may search for an artist's discography or link to their record label. Album information is also provided, such as musicians performing and producer information.

ORGANIZATIONS

The CMA got involved with the latest technology during its September awards, as it debuted its own Webcast; and the site, www.cma-awards97.com, has had more than 11 million hits since its inception. According to CMA's Green, the site was created in order to encourage casual consumers or pure country fans to watch the awards show.

The CMA's home page, www.countrymusic.org, also has multiple targets. Green hopes that internationally the site provides a stronger identity for individual artists through consumer users. Yet the CMA marketing link, which includes record sales trends and current country music facts, is geared toward advertising agencies and marketers interested in the possibilities of country markets, artists, songs, records and partnerships, according to Green.

All three performance right organizations have homes on the Web. ASCAP (www.ascap.com) provides company-related news, updates on legislative issues, the online PlayBack magazine, details on its background and purpose, and membership information. The site also has a resource guide through which

(Continued on page 23)

Packages Are Winners In Touring Shakeout; Simmons Exits Arista

COUNTRY TOURING continues to slim down and smarten up (Nashville Scene, Billboard, Dec. 27, 1997). Steve Moore, president of Moore Entertainment Inc., tells Nashville Scene that his current Crown Royal package tour is a perfect vehicle for touring today. The tour, which began Nov. 7 and runs through May 10, puts together three midlevel headliners—Mark Chesnutt, David Lee Murphy, and Gary Allen—in manageable-size auditoriums, clubs, and theaters, ranging from 1,000 to 3,000 seats. "I wanted to take a great package and put it into venues that normally couldn't accommodate this kind of talent," he says, "and make it more accessible to the consumer. With the synergy of the sponsor and the record label, we're able to keep ticket prices in the \$12-\$18 range. It's a great value for the customer, and the media love it."

"Touring is really settling down from the boom years," Moore adds. "When Reba McEntire and Brooks & Dunn decided to tour together, that really proved that value-added entertainment is what country needed. From a business perspective, it's the best thing for everyone, but sometimes the emotional issues get in the way, especially in deciding who actually headlines the show. The mega-packages are going to be the trend; we'll see bigger events. George Strait will do that this year in the stadiums. The big challenge will lie in breaking new acts. I don't know the answer to that. It may get back down to the club level. There's no easy answer to that scenario."

Moore will also take "Lost Highway" on the road in 1998. The drama about Hank Williams has been a hit in its run at the Ryman Auditorium.

ON THE ROW: Ramona Simmons, who was Tim DuBois' first hire when he started Arista/Nashville nine years ago, is leaving the label to launch her own firm. Global Eyes Entertainment, an international marketing and consulting company, will represent Arista/Nashville and its roster. . . . The song "Once Upon A December," performed by Deana Carter in the movie "Anastasia," is up for a 1998 Golden Globe Award in the best original song for a motion picture category.

One of Nashville's most venerable live music venues is due for a much-needed update and upgrade. The Horton Group has bought and will revamp the Exit/In. The club, which opened in 1971, was reportedly home to the first "writers' nights" in Nashville. . . . The Oak Ridge Boys will host a weekly one-hour variety show on TNN beginning April 7. The show will originate from the main stage

of the Las Vegas Hilton.

Pam Tillis has underwritten the cost of outfitting and buying equipment for the Circle of Nations Wahpeton Indian School's seventh and eighth grade football team. She had played a radio station concert and visited the school, in Wahpeton, N.D., and learned of the need. Also, Tillis has new management: Stan Moress at Moress Nanas Entertainment.

Pontiac/TransAm/Firebird and the National Hot Rod Assn. will be sponsors for Travis Tritt's 1998 tour. . . . Waylon Jennings is the first signing for Ark 21 Records' new Nashville office, opened by Miles Copeland and his management partner, Anastasia Pruitt. EMI distributes the label worldwide.

Junior Brown appears on PBS' "Austin City Limits" Jan. 31. Patty Loveless is scheduled for the program Feb. 7 and Loretta Lynn March 7. . . . MCA Nashville now plans an end-of-March release for the soundtrack to the delayed film "The Horse Whisperer." Artists on the record include George Strait, Dwight Yoakam, Emmylou Harris, Steve Earle, Allison

Moorer, Raul Malo, Don Edwards, Iris DeMent, and Joe Ely reunited with the Flatlanders.

BETWEEN THE PAGES: Joel Whitburn's "Top Country Albums 1964-1997" was published just before Christmas (by Record Research of Menomonee Falls, Wis.). Based on the Billboard charts, the book provides invaluable research. The top 10 album artists (based on a points system) during that period are all vintage artists (in descending order): Willie Nelson, Merle Haggard, Hank Williams Jr., Waylon Jennings, Alabama, George Jones, Conway Twitty, Dolly Parton, Charley Pride, and Johnny Cash. The only newer artists to crack the top 20 are George Strait (at No. 14) and Garth Brooks (at No. 17).

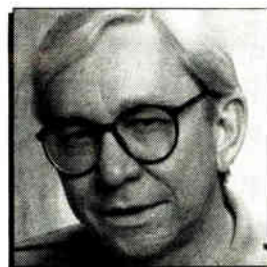
But the top-ranked album list (based on number of weeks at No. 1) is led by newer artists and suggests that country is increasingly top-loaded by a few superstars. The top 10, in descending order, are albums by Randy Travis, Brooks (two albums), Billy Ray Cyrus, Clint Black, Shania Twain, Tim McGraw, LeAnn Rimes, and Alabama (two albums).

Jones charted the most albums during that period, with 80. Nelson had the most No. 1 albums, with 15.

One soundtrack has hit No. 1 ("Urban Cowboy"), but two compilation albums have been No. 1: "Common Thread: The Songs Of The Eagles" and "Rhythm Country And Blues."



by Chet Flippo



Billboard

HOT COUNTRY

SINGLES & TRACKS

JANUARY 10, 1998

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
				★ ★ ★ No. 1 ★ ★ ★		
1	2	2	18	A BROKEN WING 1 week at No. 1 M.MCBRIDE,P.WORLEY,U.HOUSE,S.HOGIN,P.BARNHART	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	1
2	3	3	14	BETWEEN THE DEVIL AND ME K.STEGALL /H.ALLEN,C.CHAMBERLAIN	ALAN JACKSON (V) ARISTA NASHVILLE 13106	2
3	5	7	14	I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	3
4	1	1	8	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
5	6	9	13	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	5
6	7	10	23	JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	6
7	4	8	15	ANGEL IN MY EYES C.PETOCZ (B.DALY,T.MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
8	9	11	12	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	8
9	10	13	14	ON THE SIDE OF ANGELS W.C.RIMES (G.BURR,G.HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	9
10	14	15	11	IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	10
11	15	19	16	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	11
12	8	4	18	FROM HERE TO ETERNITY R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	1
13	16	18	9	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568242	13
14	17	20	11	YOU'VE GOT TO TALK TO ME M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	14
15	11	5	19	THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	4
16	12	14	20	YOU WALKED IN D.COOK,W.WILSON (R.J.LANGE,B.ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	12
17	20	22	10	WHAT IF I SAID JIM LEE,NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	17
18	13	6	19	LAND OF THE LIVING B.J.WALKER,J.P.TILLIS (W.PATTON,T.SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	5
19	19	12	15	LOVE GETS ME EVERY TIME R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
20	18	17	17	I HAVE TO SURRENDER D.JOHNSON (P.BUNCH,D.JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	17
21	22	24	14	A CHANCE B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY (V) BNA 64987	21
22	21	16	17	YOU DON'T SEEM TO MISS ME E.GORDY,JR. (J.LAUGHLIN,DALY)	◆ PATTY LOVELESS (C) (D) EPIC 78704	14
23	23	27	10	ONE OF THOSE NIGHTS TONIGHT J.SIMMOND,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	23
24	27	32	7	ONE SMALL MIRACLE B.J.WALKER,JR.,K.LEHNING (B.ANDERSON,S.WARINER)	BRYAN WHITE ASYLUM ALBUM CUT	24
25	26	36	4	WHAT IF R.MCINTIRE,D.MALLOY (D.WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	25
26	28	29	13	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K.LEHNING (T.SEALS,B.MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	26
27	25	25	20	SOMETHING THAT WE DO C.BLACK,J.STROUD (C.BLACK,S.EWING)	◆ CLINT BLACK (C) (D) (V) RCA 65336	2
28	29	31	8	STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	28
29	31	39	5	LITTLE RED RODEO C.RAY,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	29
30	33	35	12	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	30
31	32	42	5	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	31
32	24	21	19	TODAY MY WORLD SLIPPED AWAY T.BROWN,G.STRAIT (M.WRIGHT,V.GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	3
33	34	34	11	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D. SANDERS,S.DIAMOND)	◆ WADE HAYES (C) (D) COLUMBIA 78745	33
34	35	37	10	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	34
35	39	52	4	JUST BETWEEN YOU AND ME R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	THE KINLEYS (C) (D) EPIC 78766	35
36	38	43	5	IT'S NOT OVER M.WRIGHT (L.KINGSTON,M.WRIGHT)	MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032	36
37	30	23	14	OF COURSE I'M ALRIGHT D.COOK,ALABAMA (B.KIRSCH)	ALABAMA (V) RCA 64965	22
38	41	47	6	IF I NEVER STOP LOVIN' YOU P.MCMURKIN (D.KEES,S.KEITH)	DAVID KERSH CURB ALBUM CUT	38
39	40	56	13	REDNECK 12 DAYS OF CHRISTMAS S.ROUSE,D.GRAU (J.FOXWORTHY,S.ROUSE,D.GRAU,T.WILSON)	◆ JEFF FOXWORTHY (V) WARNER BROS. 17526	18

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	52	—	8	TIL' SANTA'S GONE (MILK AND COOKIES) J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK RCA ALBUM CUT	40
41	45	49	6	BELLEAU WOOD A.REYNOLDS (J.HENRY,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	41
42	37	40	20	HONKY TONK TRUTH D.COOK,K.BROOKS,R.DUNN /R.DUNN,K.WILLIAMS,L.WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	3
43	44	59	15	ALL I WANT FOR CHRISTMAS IS YOU J.STROUD (A.STONE,T.POWERS)	◆ VINCE VANCE & THE VALIANTS WALDOX ALBUM CUT/MALACO	43
44	46	51	10	LET IT SNOW, LET IT SNOW, LET IT SNOW R.CHANCEY,E.SEAY (S.CAHN,J.STYNE)	◆ RICOCHET COLUMBIA PROMO SINGLE	43
45	72	—	3	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	45
46	47	48	9	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	45
47	50	65	10	CHRISTMAS IN DIXIE H.SHEDD,ALABAMA (T.GENTRY,R.OWEN,J.COOK,M.HERNDON)	ALABAMA (C) (V) RCA 64436	35
48	55	—	12	I ONLY WANT YOU FOR CHRISTMAS S.HENDRICKS,K. TILLIS (T.NICHOLS,Z.TURNER)	◆ ALAN JACKSON (C) ARISTA NASHVILLE 12372	41
49	42	41	15	MORE THAN EVERYTHING J.STROUD (M.GREEN,A.MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	41
50	48	46	7	JUST ANOTHER HEARTACHE T.BROWN (E.HILL,M.D. SANDERS)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72025	46
51	53	70	3	A HOLLY JOLLY CHRISTMAS K.STEGALL (J.MARKS)	ALAN JACKSON (V) ARISTA NASHVILLE 10001	51
52	51	50	6	CLOSER TO HEAVEN B.MEVIS (A.MAYO,B.LUTHER)	MILA MASON ATLANTIC ALBUM CUT	50
53	63	—	5	CHRISTMAS TIME'S A COMIN' B.CANNON,N.WILSON (T.LOGAN)	◆ SAMMY KERSHAW (V) MERCURY 856408	50
54	58	63	13	LEROY THE REDNECK REINDEER J.SLATE,J.DIFFIE (S.PIPPIN,S.SLATE,J.DIFFIE)	◆ JOE DIFFIE (V) EPIC 78201	33
55	71	—	2	BLUE CHRISTMAS S.SHOLES (B.HAYES,J.JOHNSON)	ELVIS PRESLEY (C) (V) RCA 647	55
56	69	—	2	SANTA LOOKED A LOT LIKE DADDY A.REYNOLDS (B.OWENS,D.RICH)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	56
57	56	60	4	THEN WHAT J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	CLAY WALKER GIANT ALBUM CUT/REPRISE	56
58	75	—	2	MERRY CHRISTMAS STRAIT TO YOU J.BOWEN (B.KELLY)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	58
59	67	—	6	THE OLD MAN'S BACK IN TOWN A.REYNOLDS (L.BASTIAN,R.TAYLOR,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	48
60	73	—	2	SANTA CLAUS IS BACK IN TOWN P.ANDERSON (J.LEIBER,M.STOLLER)	DWIGHT YOAKAM REPRISE ALBUM CUT	60
61	54	57	10	WHAT A WOMAN KNOWS T.BROWN,E.GORDY,JR. (K.TYLER,D.CHILD,G.BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	52
62	66	—	2	ROCKIN' AROUND THE CHRISTMAS TREE O.BRADLEY (J.MARKS)	BRENDA LEE (C) (V) MCA NASHVILLE 54292	62
63	RE-ENTRY	3	3	O HOLY NIGHT C.HOWARD (J.S.DWIGHT,A.ADM)	◆ JOHN BERRY (V) CAPITOL NASHVILLE 18910	55
64	68	—	9	HAVE YOURSELF A MERRY LITTLE CHRISTMAS T.BROWN (H.MARTIN,R.BLANE)	VINCE GILL MCA NASHVILLE ALBUM CUT	52
65	65	74	8	SANTA CLAUS IS COMIN' (IN A BOOGIE WOOGIE CHOO CHOO TRAIN) S.RIPLEY,W.THOMPSON (S.RIPLEY,W.RICHMOND)	THE TRACTORS (V) ARISTA NASHVILLE 12923	43
66	64	—	4	GRANDMA GOT RUN OVER BY A REINDEER ELMO & PATSY (R.BROOKS)	◆ ELMO & PATSY (C) (V) EPIC 39931	64
67	RE-ENTRY	2	2	O HOLY NIGHT M.MCBRIDE (J.S.DWIGHT,A.ADM)	MARTINA MCBRIDE I.R.S. ALBUM CUT/RCA	67
★ ★ ★ Hot Shot Debut ★ ★ ★						
68	NEW ►	1	1	SILVER BELLS B.MAHER (R.B.EVANS,J.LIVINGSTON)	THE JUDDS RCA ALBUM CUT	68
69	70	—	3	SANTA CLAUS IS COMING TO TOWN J.BOWEN (J.FRED COOT'S,G.GILLESPIE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	69
70	60	61	4	CHRISTMAS CAROL S.EWING,R.SCRUGGS (S.EWING,D.SAMPSON)	SKIP EWING MCA NASHVILLE ALBUM CUT	60
71	RE-ENTRY	5	5	PUT A LITTLE HOLIDAY IN YOUR HEART W.C.RIMES,R.WOJAHN (R.WOJAHN,S.WOJAHN,G.WOJAHN)	LEANN RIMES CURB PROMO SINGLE/MCG	51
72	57	45	15	WHEN LOVE STARTS TALKIN' B.MAHER (J.O'HARA,B.MAHER,G.NICHOLSON)	◆ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	13
73	74	—	18	HARD CANDY CHRISTMAS G.PERRY (C.HALL)	DOLLY PARTON (V) RCA 13361	8
74	43	26	11	DID I SHAVE MY LEGS FOR THIS? C.FARREN (D.CARTER,R.HART)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	25
75	NEW ►	1	1	WE THREE KINGS (STAR OF WONDER) M.BRIGHT (PUBLIC DOMAIN)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT	75

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. © 1998, 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



JANUARY 10, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	30	HOW DO I LIVE ▲ ² CURB 73022 23 weeks at No. 1	LEANN RIMES
2	2	2	7	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
3	3	5	18	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
4	5	4	5	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
5	4	3	14	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
6	6	6	7	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
7	7	9	35	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
8	11	13	6	WHAT IF I SAID WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
9	8	7	14	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
10	9	10	11	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
11	12	11	9	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
12	14	14	17	YOU WALKED IN BNA 64942/RLG	LONESTAR
13	10	8	9	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	21	19	12	WHAT IF I DO BNA 64990/RLG	MINDY MCCREADY
15	20	17	14	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
16	16	18	5	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
17	17	20	4	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
18	19	15	20	PLEASE EPIC 78656/SONY	THE KINLEYS
19	13	12	16	A BROKEN WING/VALENTINE RCA 64963	MARTINA MCBRIDE
20	15	16	13	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS
21	18	21	82	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
22	23	23	3	THE NOTE GIANT/REPRISE 17268/WARNER BROS.	DARYLE SINGLETARY
23	22	22	13	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
24	24	25	20	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
25	25	24	12	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERRIE AUSTIN

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. © 1998, Billboard/BPI Communications and SoundScan, Inc.

AN ABBREVIATED TOUR OF NASHVILLE'S ONLINE COMMUNITY

(Continued from page 21)

you may search for any ASCAP work or writer. A writer search finds every work, which in turn links to its connected singer and album.

BMI provides its visitors with a songwriter's toolbox for a crash course in the business of songwriting, membership forms, and suggested reading. Another BMI link offers related press releases on the company and the music industry at large. The hyper-repertoire of www.bmi.com is a searchable database anal-

ogous to ASCAP's resource guide.

SESAC offers visitors the organization's history, current company news, songwriter profiles, and membership data. There is also a link to an online version of the corporate publication Focus on SESAC. A searchable repertoire is also available at www.sesac.com.

Although these sites differ in content, their purpose is identical. Each company wants to provide immediate information to stimulate response, and the

Internet is the perfect pipeline for this instant gratification. The impact of this vehicle on country music has been far-reaching, due in part to the law playing catch-up with technology. Kurt Denny, creative director for Nashville's Warner/Chappell Publishing, voices a common concern of "figuring out how to protect our copyrights and how to properly compensate the providers and creators on the Web."

MCA's Wager addresses this issue,

saying, "One of our problems currently is with existing contracts that were written years ago without any of this written into them at all. So not only is it a plague for publishers and writers, but for the artists themselves. In revising these agreements, artists are taking time to realize the potential of this."

"For the artist, it's been huge," adds Borman's Wyatt. "Working with Charlie Daniels, and now working with Trace Adkins, the site has been an embellish-

ment to their careers."

Wyatt describes the impact on both artist and management in getting basic information. "There's a lot of people who just want the itinerary, who we can send to the Web site," he says. "That's what kind of arm it should be; you can send a lot of traffic over there, keeping your phone lines clear for other things."

As a rapidly developing feature, the Internet is fast becoming a necessary vehicle for success in country music.

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

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

- 43 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, ASCAP)
7 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HL/WBM
41 BELLEAU WOOD (Cool Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
2 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM
55 BLUE CHRISTMAS (Polygram Int'l, ASCAP)
1 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL
21 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
70 CHRISTMAS CAROL (Acuff-Rose, BMI/Golden Reed, ASCAP) WBM
47 CHRISTMAS IN DIXIE (Maypop, BMI/Wildcountry, BMI) WBM
53 CHRISTMAS TIME'S A COMIN' (Unichappell, BMI) HL
52 CLOSER TO HEAVEN (Careers-BMG, BMI) HL
31 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) WBM
33 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
74 DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL
13 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

- 12 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/JKids, ASCAP) HL/WBM
66 GRANDMA GOT RUN OVER BY A REINDEER (Kris, SESAC)
73 HARD CANDY CHRISTMAS (MCA, ASCAP/Otay, ASCAP/Daniel, ASCAP)
64 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Leo Feist, ASCAP) WBM
5 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
51 A HOLLY JOLLY CHRISTMAS (St. Nicholas, ASCAP) WBM
42 HONKY TONK TRUTH (Sony/ATV Tree, BMI/Showbilly, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM
30 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
38 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI) WBM
26 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
20 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI) HL
10 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
3 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Regatta, BMI/Illegal, BMI) HL
48 I ONLY WANT YOU FOR CHRISTMAS (Hannah's Eyes, BMI/Coburn, BMI)
36 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) HL

- 11 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
50 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/MCA, ASCAP) HL/WBM
35 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Tazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP)
46 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 O, ASCAP)
6 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
18 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Tom Collins, BMI) HL/WBM
54 LEROY THE REDNECK REINDEER (Wilmi, BMI/Diff-tunes, BMI/Affiliated, BMI/Modar, BMI/Songwriters Ink, BMI/Sony/ATV Tree, BMI/Texas Wedge, ASCAP/Emdar, ASCAP) HL/WBM
44 LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner Chappell, ASCAP) HL/WBM
29 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL
4 LONGNECK BOTTLE (Steve Wariner, BMI/P S D Limited, ASCAP/Songs Of Peer, ASCAP) HL
19 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
8 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
58 MERRY CHRISTMAS STRAIT TO YOU (Muy Bueno, BMI)
49 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM
34 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL
37 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzilla, BMI/Kidbilly, BMI) HL

- BMI/Kidbilly, BMI) HL
63 O HOLY NIGHT (Public Domain) WBM
67 O HOLY NIGHT (Public Domain) WBM
59 THE OLD MAN'S BACK IN TOWN (Major Bob, ASCAP) WBM
23 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM
24 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL
9 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM
71 PUT A LITTLE HOLIDAY IN YOUR HEART (Wojahn Bros., ASCAP)
39 REDNECK 12 DAYS OF CHRISTMAS (Max Lafts, BMI/Shabloo, BMI/Warprise, BMI/Wilson & Dipetta, ASCAP) WBM
15 THE REST OF MINE (WB, ASCAP/Sawing Cumpny, ASCAP/Milene, ASCAP/Laggy Bayou, ASCAP) WBM
62 ROCKIN' AROUND THE CHRISTMAS TREE (St. Nicholas, ASCAP)
45 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/D-Tex, BMI) WBM
60 SANTA CLAUS IS BACK IN TOWN (Jerry Leiber, ASCAP/Mike Stoller, ASCAP)
69 SANTA CLAUS IS COMING TO TOWN (Leo Feist, ASCAP/Haven Gillespie, ASCAP/EMI Feist, ASCAP/EMI, ASCAP)
65 SANTA CLAUS IS COMIN' (IN A BOOGIE WOOGIE CHOO CHOO TRAIN) (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquaupin, BMI/Don Williams, BMI) WBM
56 SANTA LOOKED A LOT LIKE DAODY (Sony/ATV Tree, BMI)
68 SILVER BELLS (Paramount, ASCAP)
27 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM

- 28 STILL IN LOVE WITH YOU (Post Oak, BMI) HL
57 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Lon-gitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
40 'TIL SANTA'S GONE (MILK AND COOKIES) (Wordy, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI) WBM
32 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL
75 WE THREE KINGS (STAR OF WONDER) (Public Domain)
61 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
17 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
25 WHAT IF (Realsongs, ASCAP) WBM
72 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
22 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laud-ersongs, BMI/Blue Water, BMI) HL
14 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
16 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM

TO OUR READERS

Country Corner will return next week.

Never miss a

Billboard

CHART

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- Hot Latin Tracks
- Dance/Maxi-Singles Sales
- Top R&B Albums
- Hot R&B Singles
- Hot R&B Singles Sales & Airplay
- Bubbling Under R&B Singles
- Hot Rap Singles
- Top Country Albums/Country Catalog Albums
- Hot Country Singles & Tracks/Country Singles Sales
- Heatseekers
- Top World Music/Blues/Reggae Albums
- Top Pop Catalog Albums
- Top Kid Audio
- Top Gospel Albums
- Top Contemporary Christian Albums
- Top Music Videos
- Top Christmas Albums

Each line represents an individual chart



all charts not shown

Billboard

TOP COUNTRY ALBUMS

TM

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

JANUARY 10, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	5	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	5 weeks at No. 1 SEVENS	1
2	2	2	16	LEANN RIMES ▲ ¹ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
★★★GREATEST GAINER★★★						
3	3	3	8	SHANIA TWAIN MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	4	4	15	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	5	5	18	TRISHA YEARWOOD ▲ ¹ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
6	7	6	30	TIM MCGRAW ▲ ¹ CURB 77886 (10.98/16.98)	EVERYWHERE	1
7	6	7	77	LEANN RIMES ▲ ¹ CURB 77821 (10.98/15.98)	BLUE	1
8	9	9	69	DEANA CARTER ▲ ¹ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
9	8	8	36	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
10	10	10	11	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
11	11	11	18	MARTINA MCBRIDE RCA 67516/RLG (10.98/16.98)	EVOLUTION	9
12	13	13	8	SAMMY KERSHAW MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	12
13	12	12	46	LEANN RIMES ▲ ¹ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
14	15	14	10	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
15	16	19	18	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
16	14	15	61	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
17	18	20	10	WYNONNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
18	17	17	22	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
19	21	23	14	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
20	20	18	24	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
21	22	21	13	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
22	26	28	8	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
23	19	16	6	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
24	23	27	28	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
25	24	26	29	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
26	27	29	9	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
27	30	31	30	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
28	25	25	21	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
29	32	35	27	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
30	31	30	14	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
31	34	36	24	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
32	33	34	60	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
33	37	41	66	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
34	39	38	79	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
35	38	37	38	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
36	40	39	33	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
37	41	40	22	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard

Top Country Catalog Albums

TM

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

JANUARY 10, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	3 weeks at No. 1 THE GREATEST HITS COLLECTION	114
2	3	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	151
3	1	KENNY ROGERS ● MAGNATONE 108 (10.98/16.98)	THE GIFT	18
4	4	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	11
5	6	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	352
6	10	PATSY CLINE ▲ ⁷ MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	562
7	8	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	116
8	11	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	197
9	13	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	110
10	16	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	352
11	5	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	18
12	22	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	201
13	12	JOHN DENVER ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	28

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	18	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	275
15	7	VINCE GILL ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	60
16	9	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 98742/EMI-CAPITOL (7.98/11.98)	BEYOND THE SEASON	83
17	17	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	217
18	15	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	161
19	—	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	139
20	—	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	187
21	23	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	177
22	—	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	110
23	—	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	115
24	—	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	513
25	24	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	2

Catalog albums are 2 year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Latin Notas



by John Lannert

AL & GEORGE'S HOLIDAY SHOW: The dust has barely settled on the 1997 holiday season, but the ever-mutating landscape in the U.S. Hispanic executive sector has undergone a pair of changes. Involved in the latest exec moves are industry veterans **Al Zamora** and his brother **George**.

As part of its ongoing bid to expand its international profile, Colombian indie Sonolux has named Al managing director of its Miami-based U.S. operation, effective Monday (5). He formerly was marketing director of WEA Latina.

Meanwhile, George was named VP/GM of WEA Latina, effective Jan. 1. George replaces the label's former VP/GM, **Sergio Rozenblat**. George retains his titles as managing director of WEA Latina's tropical imprint Weacaribe and GM of Sir George Records, a joint-venture company formed by noted Latin producer **Sergio George** and WEA Latina.

While commenting that Sonolux wants to be a "major factor" in the U.S. Latino market, Al adds that the Sony-distributed imprint will be "totally aggressive in this marketplace to develop a local roster to complement what they have coming out of Colombia."

Al says his U.S. roster will lean toward tropical acts, but he quickly notes that he is open to signing all sorts of artists. "I want to sign a few artists and work them hard," he states. "It's easier to work two acts full speed

than seven artists halfway." Sonolux, home of *vallenato* icon **Carlos Vives**, reached No. 1 on The Billboard Latin 50 in 1997 with its bolero star **Charlie Zaa**.

Meanwhile, neither George nor **André Midani**, president of Warner Music Latin America, who hired George, was available for comment at press time regarding George's new title.

Rozenblat's December departure follows the exit of his immediate superior, **Julio Sáenz**, who earlier in the month resigned his position as Warner's managing director and president of Latin North American operations.

The resignations of Rozenblat and Sáenz took place despite the fact that the label's two big-name acts, **Luis Miguel** and **Maná**, enjoyed record years in 1997 in Mexico and the U.S.

Industry insiders, citing the notion that Warner Mexico had broken no new acts in the past five years, had been speculating for months that Sáenz would be replaced by Rozenblat.

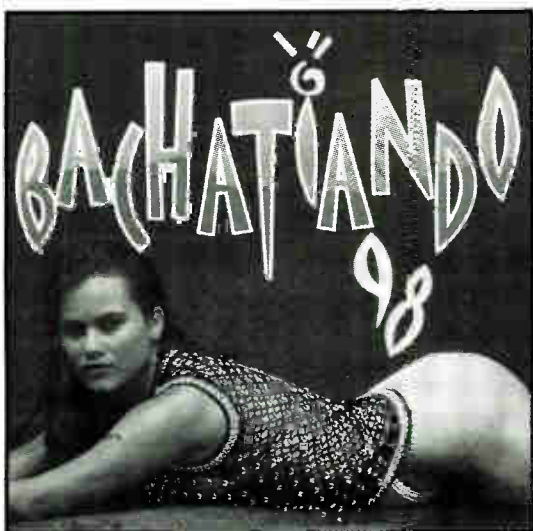
AND ANOTHER THING: Space restrictions in the Dec. 27 Latin Notas precluded additional observations of activities in the domestic Latino market. Following are a few statistical profiles and ruminations about last year—and this year.

LATINO FEVER SPREADING: Latino acts continue to make inroads on several charts featured in Billboard. Eighteen titles by Hispanic artists entered the Heatseekers chart, and eight acts came on the Hot Dance Music/Club Play chart.

Another 14 Latino titles hit The Billboard 200, six more than in 1996. More impressively, 11 of the 14 are

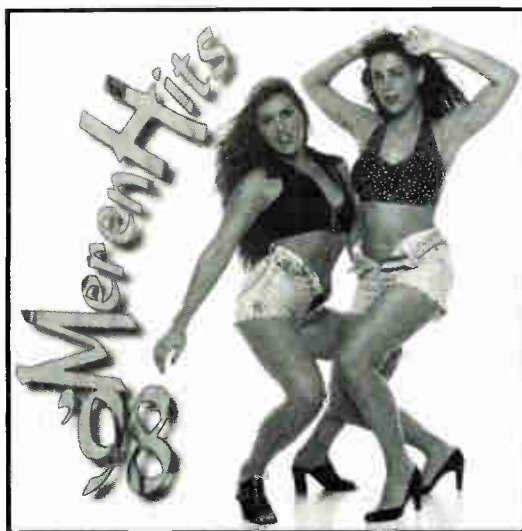
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Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
No. 1					
1	2	1	6	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	EN EL JARDIN E. ESTEFAN JR. (K. SANTANDER)
2	1	3	17	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPIERAS E. ESTEFAN JR. (K. SANTANDER)
3	3	5	10	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A. GABRIEL (A. GABRIEL)
4	7	4	14	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA P. MIRAZ (T. BELLO)
5	5	6	14	MARCO ANTONIO SOLIS FONOVISA	LA VENIA BENDITA M.A. SOLIS (M.A. SOLIS)
6	4	7	5	LUIS MIGUEL WEA LATINA	CONTIGO (ESTAR CONTIGO) L. MIGUEL (B. SILVETTI, S. RIERA, I. BANEZ)
7	8	17	5	CRISTIAN ARIOLA/BMG	SI TU ME AMARAS R. PEREZ (R. PEREZ)
8	10	8	32	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
9	6	9	12	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J. CARRILLO (F. RIVA, K. CAMPOS)
GREATEST GAINER					
10	35	—	2	JUANMA Y SU TUNA PARA TODO EL AÑO DIGI LATIN	POR DOS PULGADAS C. MARRERO (S. CASTRO, J. M. LEBRON)
11	9	10	18	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R. PEREZ (R. PEREZ)
12	20	19	4	ENRIQUE IGLESIAS FONOVISA	LLUVIA CAE R. PEREZ-BOTIJA (E. IGLESIAS, R. PEREZ-BOTIJA)
13	23	—	2	MARC ANTHONY RMM	ME VOY A REGALAR A. PENNA, M. ANTHONY (O. ALFANNO)
14	21	18	7	LA MAKINA J&N/SONY	NADIE SE MUERE O. SANTANA (O. SANTANA)
15	22	22	7	PEDRO FERNANDEZ POLYGRAM LATINO	DESPACITO H. PATRON (J. A. JIMENEZ)
16	16	15	8	RICARDO MONTANER WEA LATINA	ES ASI P. CASSANO (R. MONTANER, P. CASSANO)
17	14	11	25	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO M. CONTRERAS (P. GARZA)
18	24	26	7	BANDA EL RECODO FONOVISA	COMO EL PRIMER DIA G. LIZARRAGA (O. OCHOA)
19	28	16	15	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORALI)
20	15	14	8	GRUPO MANIA SONY DISCOS/SONY	ME MIRAS Y TE MIRO O. SERRANO, B. SERRANO (O. SERRANO)
21	11	2	13	MARC ANTHONY RMM	Y HUBO ALGUIEN A. PENNA, M. ANTHONY (O. ALFANNO)
22	19	21	5	VICTOR MANUELLE SONY DISCOS/SONY	ASI ES LA MUJER NOT LISTED (O. ALFANNO)
23	12	13	10	GISELLE RCA/BMG	QUIERO ESTAR CONTIGO B. CEPEDA (J. NUNEZ)
24	26	39	3	GILBERTO SANTA ROSA SONY DISCOS/SONY	QUE SE LO LLEVE EL RIO J. M. LUGO, G. SANTA ROSA (R. BARREAS)
25	13	12	3	LOS TUCANES DE TIJUANA EMI LATIN	RITMO NAVIDENO G. FELIX (M. QUINTERO LARA)
26	27	—	2	JOSE JOSE ARIOLA/BMG	EL MAS FELIZ DEL MUNDO J. JOSE, R. PEREZ-BOTIJA (M. ALEJANDRO)
27	29	28	19	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G. FELIX (M. QUINTERO LARA)
28	36	34	6	BANDA ARKANGEL R-15 LUNA/FONOVISA	VOY A PINTAR MI RAYA A. DE LUNA (J. NAVARRO)
29	34	27	5	DINASTIA NORTENA FONOVISA	ACABO DE ENTERARME J. R. ESPARZA (M. RUIZ)
30	30	—	2	MDO SONY DISCOS/SONY	VOLVERAS A MI NOT LISTED (A. JAEEN, R. QUIJANO)
31	25	25	11	INTOCABLE EMI LATIN	DONDE ESTAS? J. L. AYALA (E. ALANIS)
32	32	24	6	FEY SONY DISCOS/SONY	SUBIDON J. R. FLOREZ (M. ABLANEDO, D. BORADON)
33	18	33	7	LOS BUKIS FONOVISA	NAVIDAD SIN TI M. A. SOLIS (M. A. SOLIS)
34	17	23	5	LOS TIGRES DEL NORTE FONOVISA	LA TEMPORADA ES BUENA TN INC. (T. BELLO)
35	NEW	1	1	TIRANOS DEL NORTE SONY DISCOS/SONY	ENSENATE A VIVIR J. MARTINEZ (E. FRANCO)
36	40	35	21	LOS ANGELES AZULES DISCOTECA LATINA	COMO TE VOY A OLVIDAR NOT LISTED (J. MEJIA AVANTE)
37	NEW	1	1	ALTO VOLTAJE FONOVISA	YO SIN TU AMOR C. I. CABEZA ELIAS (F. GILL)
38	RE-ENTRY	23	23	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P. MARTINEZ (M. MASSIAS)
39	37	31	9	BOBBY PULIDO EMI LATIN	LE PEDIRE NOT LISTED (M. MUNOZ)
40	NEW	1	1	JERRY RIVERA SONY DISCOS/SONY	EL AMOR NUNCA PREGUNTA A. PENNA, C. SOTO (R. PEREZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	70 STATIONS
1 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY EN EL JARDIN	1 JUANMA Y SU TUNA PARA TODO EL AÑO DIGI LATIN POR DOS...	1 VICENTE FERNANDEZ SONY DISCOS/SONY NOS ESTORBO...
2 LUIS MIGUEL WEA LATINA CONTIGO	2 MARC ANTHONY RMM ME VOY A REGALAR	2 MARCO ANTONIO SOLIS FONOVIS LA VENIA BENDITA
3 CRISTIAN ARIOLA/BMG SI TU ME AMARAS	3 LA MAKINA J&N/SONY NADIE SE MUERE	3 GRUPO LIMITE POLYGRAM (LATINO) HASTA MANANA
4 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	4 GRUPO MANIA SONY DISCOS/SONY ME MIRAS Y TE...	4 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...
5 RICARDO MONTANER WEA LATINA ES ASI	5 VICTOR MANUELLE SONY DISCOS/SONY ASI ES LA...	5 BANDA EL LIMON FONOVIS QUE SE TE OLVIDO
6 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	6 GISELLE RCA/BMG QUIERO ESTAR CONTIGO	6 BANDA EL RECODO FONO VISA COMO EL PRIMER DIA
7 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...	7 MARC ANTHONY RMM Y HUBO ALGUIEN	7 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...
8 JOSE JOSE ARIOLA/BMG EL MAS FELIZ DEL MUNDO	8 GILBERTO SANTA ROSA SONY DISCOS/SONY QUE SE...	8 LOS TUCANES DE TIJUANA EMI LATIN RITMO NAVIDENO
9 JUANMA Y SU TUNA PARA TODO EL AÑO DIGI LATIN POR DOS...	9 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY EN EL JARDIN	9 LOS TUCANES DE TIJUANA EMI LATIN ES VERDAD
10 LUIS MIGUEL WEA LATINA EL RELOJ	10 ALTO VOLTAJE FONOVIS YO SIN TU AMOR	10 BANDA ARKANGEL R-15 LUNA/FONOVIS VOY A...
11 MDO SONY DISCOS/SONY VOLVERAS A MI	11 CRISTIAN ARIOLA/BMG SI TU ME AMARAS	11 DINASTIA NORTENA PLATINO/FONOVIS ACABO DE...
12 FEY SONY DISCOS/SONY SUBIDON	12 JERRY RIVERA SONY DISCOS/SONY EL AMOR NUNCA...	12 INTOCABLE EMI LATIN DONDE ESTAS?
13 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO	13 DOMINGO QUINONES RMM NO VOY A DEJARTE IR	13 LOS TEMERARIOS FONOVIS ACEPTA MI ERROR
14 GISELLE RCA/BMG QUIERO ESTAR CONTIGO	14 MDO SONY DISCOS/SONY VOLVERAS A MI	14 LOS TIGRES DEL NORTE FONOVIS LA TEMPORADA...
15 ENRIQUE IGLESIAS FONO VISA LLUVIA CAE	15 LUIS MIGUEL WEA LATINA CONTIGO	15 TIRANOS DEL NORTE SONY DISCOS/SONY ENSENA...

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest 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. © 1998 Billboard/BPI Communications, Inc.

NOTAS

(Continued from preceding page)

by Latino artists who are not considered crossover acts.

One English-language title, the soundtrack to the film "Selena," also charted on The Billboard 200. It reached No. 7 and has logged 36 weeks on the chart.

Following are the Hispanic titles to reach The Billboard 200 in 1997; all listings reflect chart activity up to the Dec. 27 issue, with the label, peak position, and number of weeks the title spent on the chart.

1. "Vivir," **Enrique Iglesias** (Fonovisa); peak position: No. 33 (debut); 18 weeks.

2. "Romances," **Luis Miguel** (WEA Latina); peak position: No. 14 (debut); 16 weeks.

3. "Tango," **Julio Iglesias** (Columbia/Sony); peak position: No. 81; 13 weeks.

4. "Me Estoy Enamorando," **Alejandro Fernández** (Sony Discos/Sony); peak position: No. 125; 11 weeks.

5. "Compas," **Gipsy Kings** (Nonesuch/Atlantic/AG); peak position: No. 97; seven weeks.

6. "Dreaming Of You," **Selena** (EMI/EMI Latin); peak position: No. 136; five weeks.

7. "Contra La Corriente," **Marc Anthony** (RMM); peak position: No. 74 (debut); five weeks.

8. "Sueños Líquidos," **Maná** (WEA Latina); peak position: No. 67 (debut); four weeks.

9. "Juntos Otra Vez," **Juan Gabriel/Rocío Dúrcal** (Ariola/BMG); peak position: No. 152 (debut); three weeks.

10. "Jefe De Jefes," **Los Tigres Del Norte** (Fonovisa); peak position: No. 149 (debut); three weeks.

11. "Sentimientos," **Charlie Zaa** (Sonolux/Sony); peak position: No. 185; two weeks.

12. "Llévame Contigo," **Olga Tañón** (WEA Latina); peak position: No. 175 (debut); one week.

13. "Enrique Iglesias" (Fonovisa); peak position: No. 199; one week.

No. 14. "Tucanes De Oro," **Los Tucanes De Tijuana** (EMI Latin); peak position: No. 199 (debut); one week.

WORST HYPE-TO-SALES RATIO: *Rock en español* and Cuban-derived music. Both categories have caught



100 And Counting. Ray Conniff receives an award commemorating his 100th album, "I Love Movies" on Ivy/PolyGram Latino. On hand for the presentation, from left, are Marcello Castelo-Branco, president of PolyGram Brazil; Larry King, host of "Larry King Live"; Marcos Maynard, president of PolyGram Latino U.S. and Mexico; and Conniff.

every media break in the world in the past two years, and both have only a thimbleful of hit albums to show for it.

EN CONCIERTO: Alejandro Fernández might be the "now" artist in the Latino markets in Mexico and the U.S., but if live shows offer any indication, WEA Latina superstar Luis Miguel remains *rey* of the hill.

According to Amusement Business, "Luismi" owned the top two box office slots for the top 10 grosses by Latino-rooted artists in 1997, as listed in the following rundown of concerts.

1. Luis Miguel—Auditorio Nacional, Mexico City; Oct. 9-30, Nov. 1-2; \$6,766,336; 159,878 (17 shows, 16 sellouts); Showtime de México.

2. Luis Miguel—Universal Amphitheatre, Universal City, Calif.; Sept. 18-22; \$1,598,530; 30,263 (five sellouts); Universal Concerts.

3. Gloria Estefan—Aloha Stadium, Honolulu; May 3; \$1,342,975; 25,120 (sellout); Tom Mofatt Productions.

4. Alejandro Fernández—Auditorio Nacional, Mexico City; June 6-8, 13-15; \$1,335,871; 57,044 (six sellouts); R.A.C. Producciones/Ralph Hauser Entertainment.

5. Gloria Estefan—CoreStates

Center, Philadelphia; Feb. 7-8; \$882,578; 28,774 (two sellouts); Electric Factory Concerts.

6. Juan Gabriel, Antonio Aguilar & Family—Madison Square Garden, New York; Sept. 20;

LATIN TRACKS A-Z

TITLE (Publisher — Licensing Org.)	Sheet Music Dist.
3 A PESAR OE TOODS	(Sony Discos, ASCAP)
29 ACABO OE ENTERARME	(Mar Y Sol)
22 ASI ES LA MUJER	(New Edition Emoa, SESAC)
18 COMO EL PRIMER OIA	(Fonomusic, SESAC)
36 COMO TE VOY A OLVIAR	(Edimonsa, ASCAP)
6 CONTIGO (ESTAR CONTIGO)	(P S O Limited, ASCAP/EMI April, ASCAP)
15 OESPACITO	(Peer Int'l., BMI)
31 OONOE ESTAS?	(Ser Ca, BMI)
40 EL AMOR NUNCA PREGUNTA	(Rubet)
26 EL MAS FELIZ DEL MUNDO	(SGAE, ASCAP)
19 EL RELOJ	(Peer Int'l., BMI)
1 EN EL JAROIN	(FIPP, BMI)
35 ENSENATE A VIVIR	(P.O.W.)
16 ES ASI	(EMI April, ASCAP)
27 ES VEROAO	(Flamingo)
9 HASTA MANANA	(Warner Chappell)
34 LA TEMPORAOA ES BUENA	(Copyright Control)
5 LA VENIA BENOITA	(Crisma, SESAC)
39 LE PEIOIRE	(Copyright Control)
12 LLUVIA CAE	(Fonomusic, SESAC)
11 LO MEJOR OE MI	(JKMC)
20 ME MIRAS Y TE MIRO	(Bornbazo, BMI)
13 ME VOY A REGALAR	(New Edition Emoa, SESAC)
14 NAOIE SE MUERE	(J&N, ASCAP)
33 NAVIOAO SIN TI	(Mas Latin, SESAC)
4 NOS ESTORBO LA ROPA	(TN Ediciones, BMI/M.A.M.P., BMI)
38 NUBE VIAJERA	(Rightsongs, BMI)
10 POR OOS PULGAOAS	(Digi Latin)
24 QUE SE LO LLEVE EL RIO	(Lida Socapi, ASCAP)
17 QUE SE TE OLVIIO	(Unimusic, ASCAP)
23 QUIERO ESTAR CONTIGO	(Unimusic, ASCAP)
25 RITMO NAVIOENO	(Flamingo)
7 SI TU ME AMARAS	(Rubet)
2 SI TU SUPIERAS	(FIPP, BMI)
32 SUBIOON	(Sony Discos, ASCAP)
8 TE SIGO AMANOO	(BMG Songs, ASCAP)
30 VOLVERAS A MI	(Ole Oe, ASCAP/Lanfranco, ASCAP)
28 VOY A PINTAR MI RAYA	(De Luna, BMI)
21 Y HUBO ALGUIEN	(New Edition Emoa, SESAC)
37 YO SIN TU AMOR	(M.A.M.P.)

\$865,965; 16,028 (sellout); Cárdenas/Fernández & Associates/Hauser Entertainment.

7. **Vicente Fernández**—Universal Amphitheatre, Universal City, Calif.; Nov. 21-23; \$861,258; 18,107 (three shows); Universal Concerts.

8. Juan Gabriel—Universal Amphitheatre, Universal City, Calif.; Oct. 24-26; \$822,925; 17,879 (three sellouts); Universal Concerts.

9. **Gipsy Kings**—Greek Theatre, Los Angeles; May 29-31; \$777,114; 17,288, (three shows, two sellouts); Nederlander Organization.

10. **Gipsy Kings**—Radio City Music Hall, New York; Sept. 6-7; \$726,952; 11,910 (two sellouts); Radio City Productions.

GRINGAS IN WAITING: Luis Miguel scored an unmatched chart feat in August, when his album "Romances" hit No. 14 on The Billboard 200—the highest chart position by a full-length Spanish disc. Now with the artist having made a handsome recording career for himself by covering more well-known

songs than **Linda Ronstadt**, let us solemnly issue a New Year's resolution calling for Micky to stop frittering his considerable vocal talent on nostalgia and have the *cojones* to cut that long-awaited English-language disc. *Las norteamericanas* would love it.

WHO NEEDS RADIO? Three of the top 15 best-selling artists secured their sales with virtually no help from radio: **Julio Iglesias**, Nonesuch/Atlantic/AG act **Gipsy Kings**, and Sonolux's **Charlie Zaa**, the latter of whom is an upstart vocalist from Colombia who put out a package of tropical medley covers of classic Spanish songs called "Sentimientos." The hit disc put the former singer of **Grupo Niche** and his Colombian indie Sonolux on the sales map in the U.S. and spawned a slew of pallid imitations.

Zaa, sadly enough, was the lone newcomer to crack the top 50 best-selling artists in 1997 . . . and like **Luis Miguel** and Julio, he needed old material to make a chart impact.

Billboard.

JANUARY 10, 1998

Top New Age Albums™				Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	8	★ ★ NO. 1 ★ ★ TRIBUTE VIRGIN 44981	YANNI	6 weeks at No. 1
2	2	7	PAINT THE SKY WITH STARS-THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA	
3	3	11	CHRISTMAS LIVE ● AMERICAN GRAMAPHONE 1997	MANNHEIM STEAMROLLER	
4	4	13	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN	
5	5	18	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI	
6	6	10	A WINTER'S SOLSTICE VI WINDHAM HILL 11220	VARIOUS ARTISTS	
7	7	43	AVALON GTSP 537112	JOHN TESH	
8	8	48	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN	
9	9	37	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI	
10	11	8	THE CAROLS OF CHRISTMAS II WINDHAM HILL 11219	VARIOUS ARTISTS	
11	10	6	CONVERSATIONS WITH GOD - A WINDHAM HILL COL. WINDHAM HILL 11304	VARIOUS ARTISTS	
12	12	35	PORT OF MYSTERY WINDHAM HILL 11241	YANNI	
13	14	67	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON	
14	15	11	SONGS WITHOUT WORDS - A WINDHAM HILL COL. WINDHAM HILL 11212	VARIOUS ARTISTS	
15	13	10	ON A WINTER'S NIGHT IMAGINARY ROAD 536143	VARIOUS ARTISTS	
16	17	18	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO	
17	22	20	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI	
18	18	87	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN	
19	16	14	OPEN HOUSE TIME LINE 14	LORIE LINE	
20	23	9	O'R MABINOIGI-LEGENDS OF THE CELTS REAL MUSIC 9333	CEREDWEN	
21	19	37	WHITE STONES PHILIPS 534605	SECRET GARDEN	
22	24	18	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO	
23	25	44	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS	
24	RE-ENTRY		SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS	
25	RE-ENTRY		MASTERS OF ACOUSTIC GUITAR NARADA 61065	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. [S] indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

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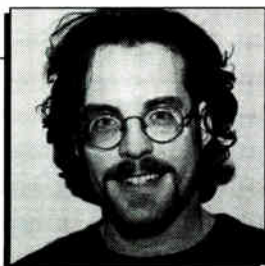
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Classical KEEPING SCORE



by Bradley Bambarger

NEW YEAR, NEW MUSIC: In the spirit of such pioneering art-house labels as ECM and Nonesuch, Largo Records has been issuing albums of adventurous contemporary music and overlooked classics for more than a decade. One of the Cologne, Germany-based label's first major productions was a deluxe set of Kurt Weill rarities, which won critical acclaim on its way to racking up substantial sales in Europe. Then, years before Decca's "Entartete Musik" series shed some limelight on Berthold Goldschmidt, Largo made the first commercial recordings devoted to the long-neglected composer.

The label was also ahead of the curve when it recorded the first (and still best) CD of music by composer/author/icon Paul Bowles. And then there is Largo's unique "alternative Vienna" series along with its other intriguing instrumental and vocal collections.

The appeal of Largo's forward-minded aesthetic isn't necessarily limited to a coterie of critics and connoisseurs, though. Angel/EMI Classics has brought the label under its rubric with a worldwide pressing-and-distribution deal that kicks off in the U.S. later this month, with other territories to follow. The aim of the partnership is to ride the wave of the future, according to Angel VP of marketing Aimee Gautreau. "What's happening in the classical indus-

try today is that people are hungry for new discoveries—a new generation needs to have its own music," she says. "And as a cutting-edge complement to the illustrious EMI catalog, Largo speaks to that trend absolutely."

Largo founder and president Uwe Buschkötter conducts the label in league with his London-based artistic director David Drew, a longtime director of Boosey & Hawkes' contemporary music department (and as such, the man who helped shepherd Górecki's Symphony No. 3 into the public ear). Buschkötter, who has offices in Cologne and New York, is himself a great enthusiast of the new and different, having launched Largo as an outlet for his more intrepid interests after meeting great success in television soundtrack production and publishing. Yet Buschkötter went to the margins of the classical repertoire not only out of enthusiasm but out of sound business sense. "When I started, I realized that you could never compete with a Deutsche Grammophon in Beethoven or Brahms—they have it all and better than you could ever do," he says. "So I sought out unique, unheard repertoire. And there is so much of this exciting music in the world. You just have to know where to look."

Convinced that "avant-garde" and "accessibility" aren't mutually exclusive terms, Largo "never undertakes a recording for ideological or stylistic reasons," Drew says. "We make a record only because we have a gut-level feeling that there are other people with two ears and a heart that will share our appreciation for the music. And we don't go for a 'hmmm' response. We go for a 'wow.'"

The Largo rollout will consist of new releases and reissues; the first installment is due Jan. 27 and includes "After Scriabin," an engaging collection of



BUSCHKÖTTER

(Continued on next page)

MARY LOU LORD LANDS AT WORK WITH HER 'SHADOW'

(Continued from page 9)

"Jeff and Jordan were some of the last people to speak to me," she adds. "They told me that they had an idea for a record company, but they didn't have a staff or an office. It was just an idea."

Part of the reason Lord chose Work was because the label was brand-new. "I knew, since it was new, that there wouldn't be any big executive shake-up" in which she could lose her supporters at the company, she says.

After first gaining exposure with 7-inch singles and two EPs released on indie label Kill Rock Stars, Lord admits that she was initially leery about venturing outside the indie rock world.

"When Margaret came to see me in Olympia [Wash.], I didn't know what a publisher was," she says. "I thought anyone from a major label or a publisher was evil."

The publishing executive eventually won Lord over by sending the singer work tapes by another young artist she had signed to a publishing deal. "She had this guy named Beck," Lord says, "so I knew she wasn't the typical ambulance-chaser."

After finally signing with Work, Lord opted to record her major-label debut with a band in an extended stay in the studio. "On the Kill Rock Stars stuff, I spent a day," she says. "This time, we spent a couple of months in the studio."

However, Lord stayed true to her indie roots by enlisting as producers Bong Load Records principals Tom Rothrock and Rob Schnapf, known for Beck's "Mellow Gold."

Aside from Saloman, who also played guitar on the album, Lord called on some noted musicians to lend a hand,

including drummers Josh Freese and William Goldsmith, keyboardist Money Mark, multi-instrumentalist Jon Brion, and guitarists Ethan Johns and Nels Cline. Also, Shawn Colvin contributes backing vocals to "Subway," while Roger McGuinn lends his trademark 12-string to "Lights Are Changing."

Executives at Work are convinced that the general public will also be won over by the singer/songwriter's charm when it issues "Lights Are Changing" to triple-A and modern rock radio the week of the album's release.

Modern rock WFNX in Lord's hometown of Boston already has a history with the song, which was written by the Saloman. WFNX played an early recording of the song, which was featured on Lord's eponymous 1995 EP. "It's a great song," says WFNX music director Laurie Gail. "We played it in regular rotation."

Modern rock WBCN Boston has also programmed some of Lord's indie sides. Music director Carter Alan says that he's looking forward to hearing what Lord has done on her major-label debut. "All of her other releases have been her and her guitar," he says. "It will be interesting to see what happened in the studio with production."

Lord makes no apologies for going the full-band route. "I had the opportunity to make a big record with a band and I took it," she says. "I think these songs work better in a band context."

However, as a nod to her indie records, Lord opted to include the old Elizabeth Cotten song "Shake Sugaree" on the album. "Since the rest of the record is real band-oriented, we wanted to give

it a little bit of balance. That song tips the hat to the solo acoustic thing."

The inclusion of the acoustic number along with the full-band accompaniment makes the album "a brilliant debut," says Harris. "It honors where she came from, but it doesn't limit where she can go."

For Work, it was important to get an early start on the Lord project. "We put her on the road in the fall in her best markets in conjunction with our college reps and progressive marketing managers," explains Work senior VP of marketing Diarmuid Quinn.

The label also issued a promotional-only four-song EP, "Mind The Gap," to college radio in mid-November "to bridge the gap" between her indie releases and her Work debut. Also, the label will issue the full album to college radio two weeks before it hits stores.

Lord, who is booked by the William Morris Agency and managed by David Meinert at Curtis Management, is rehearsing a band, which will go on a full-scale tour from mid-February to April.

For Lord, working with the major-label machine hasn't been a problem, as long as her input is heard. "I've been telling them that the busking thing is very important to me," she says. "So why change it?"

The singer/songwriter doesn't feel that playing for tips in the subway will cut into her drawing power at her proper live dates. "Usually people are on their way somewhere, so it's not like they can stay, so I let people know where I'm playing [in a club]... You have to have a huge smash MTV thing if anyone is really going to give a crap or know who you are."

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	3	6	ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98)	VIAGGIO ITALIANO
2	2	14	LONDON SYMPHONY ORCHESTRA (FOSTER) MPL/EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE
3	1	7	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
4	5	13	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
5	7	15	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
6	4	9	ANDRE RIEU PHILIPS 453610 (10.98 EQ/16.98)	THE CHRISTMAS I LOVE
7	6	50	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
8	9	7	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD
9	8	15	VANESSA-MAE ANGEL 56483 (10.98/15.98)	CLASSICAL ALBUM 2: CHINA GIRL
10	11	67	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	12	5	ROBERT SHAW CHAMBER SINGERS TELARC 80461 (10.98/15.98)	ANGELS ON HIGH
12	10	72	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
13	13	5	VARIOUS ARTISTS DG 449965 (10.98 EQ/16.98)	THE CLASSIC CHRISTMAS ALBUM
14	14	13	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 72002 (13.98/18.00)	VON BINGEN: 11,000 VIRGINS
15	RE-ENTRY		E.MEYER/B.FLECK/M.MARSHALL SONY CLASSICAL 62891 (10.98 EQ/16.98)	UNCOMMON RITUAL

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	2	14	SARAH BRIGHTMAN ANGEL 56511 (16.98 CD) [S]	TIME TO SAY GOODBYE
2	1	12	DOMINGO/HUANG/BOLTON SONY CLASSICAL 62970 (10.98 EQ/16.98)	MERRY CHRISTMAS FROM VIENNA
3	4	10	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	3	13	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL
5	9	57	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
6	6	17	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
7	8	50	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
8	5	22	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
9	7	6	THE CANADIAN BRASS RCA VICTOR 68880 (9.98/15.98)	A CHRISTMAS EXPERIMENT
10	10	9	ARIA ASTOR PLACE 14009 (16.98)	ARIA
11	12	50	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
12	11	13	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
13	13	39	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
14	15	43	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
15	NEW		SOUNDTRACK NONESUCH 79460-2 (17.98)	KUNDUN (PHILIP GLASS)

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TOP CLASSICAL MIDLINE

- 1 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL
- 2 CARRERAS-DOMINGO-PAVAROTTI A TENOR'S CHRISTMAS SONY CLASSICAL
- 3 BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL RCA VICTOR
- 4 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 5 VARIOUS PACHELBEL CANON RCA VICTOR
- 6 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 7 BOSTON POPS (FIEDLER) CHRISTMAS AT THE POPS RCA VICTOR
- 8 VARIOUS MOZART FOR MEDITATION PHILIPS
- 9 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- 10 ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER) PURE CLASSICS EMI CLASSICS
- 11 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- 12 VARIOUS MOZART AT MIDNIGHT PHILIPS
- 13 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- 14 VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR
- 15 BOSTON POPS (FIEDLER) FIEDLER-GREATEST HITS RCA

TOP CLASSICAL BUDGET

- 1 VARIOUS NUTCRACKER CHRISTMAS INTER-SOUND
- 2 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- 3 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
- 4 VARIOUS TEN YEARS OF SUCCESS NAXOS
- 5 JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
- 6 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- 7 VARIOUS 20 CLASSICAL FAVORITES MADACY
- 8 VARIOUS HANDEL: MESSIAH (HLTS.) LASERLIGHT
- 9 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 10 VARIOUS PIANO BY CANDLELIGHT MADACY
- 11 VARIOUS VIVALDI: FOUR SEASONS MADACY
- 12 VARIOUS CLASSICAL MASTERPIECES MADACY
- 13 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- 14 VARIOUS BEETHOVEN EDITION COM-PACTOTHEQUE DG
- 15 VARIOUS BEETHOVEN: PIANO SONATAS MADACY

CHUCK LOEB

(Continued from page 8)

cial. "Playing, be it in-store or onstage, is valuable," says Martin. "What you hear on smooth jazz radio stations is really not indicative of what's going on live. The shows have more energy and edge than the records do. I don't mean Chuck specifically, but in general the whole format is toned down for programming purposes.

"Younger people who work on Shanachie's alternative rock acts and ska acts came out to see Chuck at [New York nightclub] S.O.B.'s a few weeks ago. They couldn't believe how hip he was. All of a sudden there was this credibility with a younger crowd."

Mainieri concurs. He played with Loeb in Steps Ahead during the mid-'80s. "As a guitarist he knows the language, and he can really stretch," says Mainieri. "I have some great live tapes of Chuck, Eddie Gomez, Peter Erskine, Michael Brecker, and I. We had a little 'out' period where we played some free pieces for a while. Chuck can hold his own with anybody."

Shanachie is working to have Loeb at several radio station-sponsored events in the first quarter. On the marketing side, Shanachie will try to get as many retail listening booths as possible. Chris Osborne, jazz department manager for the Lincoln Center Tower Records store in New York, knows firsthand about the effectiveness of that tool.

"I put 'The Music Inside' in a listening station and did well with it," she says. "I'm very involved in floor work, and it stays in my mind when I see things physically removed from their spots. I watch the racks and see how things are depleting from the shelf. That actually makes you more aware of a title's impact than simply looking at monthly computer numbers."

Shanachie also plans to take advantage of a global market with the disc, focusing for the first time on European distribution. "The fact that he spends part of the summer in Spain with his wife, Carmen Cuesta, gives us an opportunity to exploit that market a bit," says Martin. "Last time we got a little awareness of him out there. Now we need to expand the campaign from national

to international." The set will be distributed by Koch in the U.S.; King Records in Japan; Lipstick Records in Germany, Austria, and Switzerland; Enfasis in Spain; and Shanachie in the U.K.

The record's art reflects the grace that's essential to the music. "Graphicswise, it's reminiscent of the Edie Brickell package from a couple of years ago," says KOAI's Fischer. "Visually the record is packaged extremely well. It's simple and elegant. I think those words also describe Chuck's sound as a guitarist. You can hear the heart and soul that went into this project. He's not trying to pawn something off on his listeners. These are very strong tunes."

STELLAR AWARDS

(Continued from page 8)

Dec. 18 at Nashville's Grand Ole Opry House.

The show was punctuated with performances from M.C. Hammer, tap star Savion Glover of Broadway's "Bring In 'Da Noise, Bring In 'Da Funk," William Becton & Friends, Shirley Caesar, the Williams Brothers, the Kurt Carr Singers, and God's Property. Presenters included Richard Roundtree, "Eve's Bayou" co-star Debbie Morgan, "3rd Rock From The Sun's" Simbi Khali, and comedian Jonathan Slocumb.

Awards are voted on by industry professionals, including radio announcers, executives, retailers, and artists. A complete list of winners follows.

Artist of the year: God's Property From Kirk Franklin's Nu Nation.

Song of the year: "Stomp," Kirk Franklin, songwriter/producer.

Male vocalist of the year: Donnie McClurkin.

Female vocalist of the year: Shirley Caesar.

Group/duo of the year: the Canton Spirituals.

New artist of the year: God's Property From Kirk Franklin's Nu Nation.

Album of the year: "God's Property."

Choir of the year: God's Property From Kirk Franklin's Nu Nation.

"Shine On," which is dedicated to ailing associate George Jinda, is "very passionate," says Fischer. He also believes the cover of "Don't Let Me Be Lonely Tonight" to be "sultry and mesmerizing. It will sound great at night." Loeb's publishing is handled by Cuestaloeb/ASCAP.

Fischer believes that all these elements, plus the equity the guitarist built with previous efforts, will provide "The Moon, The Stars, And The Setting Sun" with considerable rewards.

"This time out, I think it's not only going to be radio on his side, but consumers, too," Fischer says. "His identity is going to get a big boost."

Producer of the year: Kirk Franklin, Kevin Bond, Buster and Shavoni, "God's Property."

Contemporary group/duo of the year: the Kurt Carr Singers.

Traditional group/duo: the Canton Spirituals.

Contemporary male vocalist: Donnie McClurkin.

Traditional male vocalist: Carlton Pearson.

Contemporary female vocalist: Helen Baylor.

Traditional female vocalist: Shirley Caesar.

Contemporary album: "God's Property."

Traditional album: "A Miracle In Harlem," Shirley Caesar.

Urban gospel performance: "Stomp," God's Property.

Music video: "Stomp," God's Property.

Traditional choir: The Rev. Milton Brunson's Thompson Community Singers.

Contemporary choir: God's Property From Kirk Franklin's Nu Nation.

Instrumental performance: "Real Meaning Of Christmas," Ben Tankard.

Special CD event: "Verity Records Live At The Apollo," various artists.

Rap hip-hop performance: God's Property, Kirk Franklin, A-1 Swift.

KEEPING SCORE

(Continued from preceding page)

pieces by early-20th-century Russian-Jewish composer **Alexander Krein**, and "The Triumph Of Beauty And Deceit," a "television opera" by Irishman **Gerald Barry**. Those fresh titles are joined by the rerelease of the three great Goldschmidt chamber music discs (including all his string quartets, played by the **Mandelring Quartet**), as well as an album by the wonderful **Clementi-Trio** that teams piano trios by **Shostakovich** and **Nikolay Roslavets** with a pair by **Milhaud** and **Germaine Tailleferre**.

The second Largo installment is due in mid-February, with new titles from Austrian composer/performer **Kurt Schwertsik** ("House & Court Music") and British painter/composer **Tom Phillips** ("Six Of Hearts"). The reissues feature

Schwertsik's lieder collection "Für Christa"; Schwertsik's fellow alternative Viennese composer/conductor/performer **H K Gruber's** "Woven From The Scent Of Shadows," including his Violin Concerto; expatriate American **John McGuire's** "48," a gamelan-like set of variations for two pianos; and "Four Walls," an album of early, surprisingly expressive pieces for piano and soprano by **John Cage**.

Future months will bring a sterling batch of reissues, including the Weill collection, "Berlin Lit Up," and the Bowles album, "Migrations." Sets of rare material by **Alberto Ginastera**, **Roberto Gerhard**, and **Igor Markevitch** are also due. New projects in the pipeline include a second Bowles album and discs spotlighting American repertoire and performers.

Ads in such key publications as Gramophone and BBC Music are scheduled on behalf of the first Largo releases, and the word is out on the Internet via www.largo-records.com. Moreover, the indefatigable Buschkötter has already crossed the U.S. to personally introduce his label's wares to EMI Music Distribution execs and prime retailers, demonstrating his enlightened attitude: "This business should be personal; music is not machine parts."

THIS IS MY FIRST Keeping Score since assuming the column from the estimable Heidi Waleson, who continues as a Billboard contributor. I can be reached at 1515 Broadway, New York, N.Y. 10036; 212-536-5028. I can also be reached via E-mail at bbambarger@billboard.com.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★No. 1★★★★	
1	1	7	HARRY CONNICK, JR. COLUMBIA 68787	7 weeks at No. 1 TO SEE YOU
2	2	6	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
3	3	18	DIANA KRALL IMPULSE! 233/GRP	LOVE SCENES
4	5	14	DAVE GRUSIN N2K ENCODED 10021	DAVE GRUSIN PRESENTS WEST SIDE STORY
5	10	68	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
6	11	11	ROYAL CROWN REVUE SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
7	7	27	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
8	6	94	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
9	4	3	LOUIS ARMSTRONG & FRIENDS HIP-O 40065	WHAT A WONDERFUL CHRISTMAS
10	8	14	JOHN COLTRANE IMPULSE! 232/GRP	THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
11	16	43	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
12	13	88	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
13	19	28	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
14	12	44	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
15	9	28	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
16	17	26	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
17	18	18	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
18	20	14	JACKY TERRASSON & CASSANDRA WILSON BLUE NOTE 55484/CAPITOL	RENDEZVOUS
19	15	13	DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
20	RE-ENTRY		CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
21	22	8	DIANNE REEVES BLUE NOTE 56973/CAPITOL	THAT DAY...
22	21	12	JOE HENDERSON VERVE 539046	PORGY AND BESS
23	14	5	VARIOUS ARTISTS WARNER BROS. 46793	WARNER BROS. JAZZ CHRISTMAS PARTY
24	25	27	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
25	RE-ENTRY		GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS

TOP CONTEMPORARY JAZZ ALBUMS™				
			★★★★No. 1★★★★	
1	1	6	KENNY G▲ ARISTA 18991	6 weeks at No. 1 KENNY G GREATEST HITS
2	5	65	KENNY G▲ ² ARISTA 18935	THE MOMENT
3	3	12	PAT METHENY GROUP WARNER BROS. 46791	IMAGINARY DAY
4	4	15	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
5	6	31	BONEY JAMES WARNER BROS. 46548	SWEET THING
6	2	8	DAVE KOZ CAPITOL 57097	DECEMBER MAKES ME FEEL THIS WAY
7	8	16	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
8	10	9	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
9	7	5	GROVER WASHINGTON, JR. COLUMBIA 68527	BREATH OF HEAVEN - A HOLIDAY COLLECTION
10	12	10	THE JOHN TESH PROJECT GTSP 539282	SAX ALL NIGHT
11	13	36	GATO BARBIERI COLUMBIA 67855	QUE PASA
12	14	15	BOB JAMES WARNER BROS. 46737	PLAYIN' HOOKY
13	17	27	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
14	15	7	THE RIPPINGTONS GRP 9891	THE BEST OF THE RIPPINGTONS
15	18	6	RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
16	9	11	VARIOUS ARTISTS KKSF 007	KKSF SAMPLER FOR AIDS RELIEF VOL. 8
17	20	9	GERALD ALBRIGHT ATLANTIC 83050	LIVE TO LOVE
18	22	22	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
19	16	16	DAVID BENOIT GRP 9883	AMERICAN LANDSCAPE
20	11	4	PETER WHITE COLUMBIA 68493	SONGS OF THE SEASON
21	23	69	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
22	24	30	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
23	25	39	RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL
24	RE-ENTRY		BELA FLECK AND THE FLECKTONES WARNER BROS. 46247	LIVE ART
25	19	8	VARIOUS ARTISTS WNUA 0997	WNUA 95.5 SMOOTH JAZZ VOL. 10

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

Songwriters & Publishers

ARTISTS & MUSIC

Hitco Music Expands Its Roster

Writer, Artist Signings Position Company For Growth

BY IRV LICHMAN

NEW YORK—A year ago, Hitco Music admittedly had some good credentials as a start-up music publisher; now it's got the goods.

The Atlanta-based company, formed as a joint venture between producer/writer L.A. Reid, co-president of LaFace Records, and Los Angeles-based Windswept Pacific, has signed a number of important writer or writer/artist names.

Among them is Gordon Chambers, formerly with Warner/Chappell, who has written hits for Anita Baker, SWV, and Aaron Neville, as well as 1995's Grammy-nominated "If You Love Me" by vocal trio Brownstone.

Other key signings are Organized Noize, the producing duo, and songwriter Tony Rich, who won a 1997 Grammy for best R&B album and had an

R&B hit, "Nobody Knows," that went to No. 1 on the country chart in Bryan White's version. Hitco's signings in its first year have also included hitmakers OutKast.

"We're set up for long-term growth," says Reid. "I believe in mainstream music. Country music, for instance, is a driving force overall, and I'd like to expand my presence there, in addition to the R&B and pop sounds I'm used to dealing with."

Hitco GM Laronda Sutton admits that Hitco won't show a profit in its first year because of its investments in filling up its writer stable, but based on the amount of song placements, she predicts "we'll definitely have a big payoff in 1998. We've got a huge amount of releases coming up."

In the coming months, the administrative and physical growth of Hitco—a BMI company with an ASCAP affiliate, Hitco South—will reflect the company's growing catalog of writers. In either Atlanta or Los Angeles, a per-

son will be named to liaise with the film and TV community, and a full-time copyright administrator will be hired. Right now, there is a staff of four, including Reid and Sutton. Her associates include Shakir Stewart, creative director, who was recruited from Noontime Music in Atlanta, and Cardellia Johnson, creative assistant, who has been doing some of the copyright administration.

Also of note are plans for Hitco to move into its own complex in an Atlanta industrial park where there are several recording studios. Located about 20 minutes by car from LaFace's own HQ, the new facility will have its own 24- and 48-track studio as well as writer rooms. A relocation there in May or June is likely.

A most unusual creative move is planned to take place at the end of this

month, when several Hitco writers and producers will take up temporary residence in London to work with their R&B counterparts there. This concept stems from a recent visit to London by Sutton and Stewart. There they met with writers and record producers and most of the R&B music chiefs of labels and management companies.

"They're looking to come up with a credible U.S. sound," says Sutton, whose publishing background includes stints with Chrysalis Music and EMI Music. "It's hard to get kids here to accept English urban music; in fact, the music has barely been exposed here. In turn, these collaborations will give us exposure outside of the U.S."

Sutton's trip also brought home to her a basic difference in U.S. and English R&B: "The U.K. is a very song-driven market, unlike the U.S., where it's production oriented."

Sutton says she is working out an itinerary there for her writers, who are likely to include Organized Noize, Gor-

(Continued on page 75)

MCA Music's Latin Dep't Forms New Associations

NEW YORK—MCA Music's Latin department, formed a year ago, has bolstered its stake in that phase of the publishing scene with new associations.

The company has completed a catalog purchase/joint-venture agreement with Argentinian concert promoter/music publisher Daniel Grinbank, buying 50% of his publishing wing Rock and Pop and making a deal for new acquisitions. Grinbank's more than 1,500-song catalog includes material from Argentinian artists like Los Fabulosos Cadillacs, Charlie Garcia, Man Ray, and Zimbabwe.

In another move, a worldwide co-publishing and joint-venture arrangement has been worked out with Latin/pop producer/songwriter K.C. Porter and his Insignia Music, previ-

ously associated with Famous Music. Porter, who is having success in Europe with his work on the last album by Latin crossover artist Ricky Martin, is working on a follow-up album as well as a number of other projects being developed in tandem with MCA. All future song acquisitions will be part of an MCA/Insignia joint venture.

Recently, MCA Music's Latin department, under the direction of VP of Latin music Ivan F. Alavarez, created an alliance with newly formed Surco, the joint-venture company started with Argentinian rock en español producer Gustavo Santaolalla. Surco's first signing, Molotov, is being released through a joint venture with MCA Music sister label Universal Music.

IRV LICHMAN

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John, Bernie Taupin	Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP
HOT COUNTRY SINGLES & TRACKS		
A BROKEN WING	James House, Sam Hogin, Phil Barnhart	Sony/ATV Tree/BMI, Sam's Jammn/BMI, Suffer In Silence/BMI
HOT R&B SINGLES		
MY BODY	Darrell Allamby, Lincoln Browder, Antionette Roberson	Toni Robi/ASCAP, 2000 Watts/ASCAP
HOT RAP SINGLES		
IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD	S. Jacobs, J. Phillips, D. Styles, Christopher Wallace, K. Jones, Sean "Puffy" Combs, Deric Angelettie, David Bowie, Sheek Louchion/ASCAP, Jae'wons/ASCAP, Paniro's/ASCAP, Big Poppa/ASCAP, EMI April/ASCAP, Undeas/BMI, Crazy Cat Catalog/ASCAP	
HOT LATIN TRACKS		
EN EL JARDIN	Kike Santander	FIPP/BMI

R&B Task Force Follows Up; Music Sales Lands 4 Catalogs

MORE ON 'AFRAC': A task force representing the broadcasting, songwriter, music publishing, and legal segments of R&B held its second meeting Dec. 8 to explore the validity of forming AFRAC (African-American Authors and Composers), a performance right group specializing in R&B (Billboard Bulletin, Nov. 13, 1997). While no formal action was taken, a source says the concept did go "to the next level" in that the group explored new technologies that could be employed to document broadcast performances. "We also tried to poke holes into the theory of AFRAC, if it can hold up and operate with a level and expertise songwriters have a right to expect," the source says.

The meeting, which lasted two hours, was held at the Schomburg Center for Research in Black Culture in New York's Harlem, the site of the November gathering, when the task force was formed. As of press time, no date had been set for another gathering.

MUSIC SALES BUYS: Music Sales Corp., the independent publisher/print company, has acquired interests in four publishing catalogs, including Stuck on Music, AVI Music, Frederick Music, and Aurora Film Partners, reports New York-based company president Barrie Edwards. He says Music Sales has acquired a "substantial interest" in Stuck on Music and all of the interest in AVI Music it did not previously control.

Stuck on Music features such key copyrights as Leon Russell's songs, George Benson's "This Masquerade," Joe Cocker's "Delta Lady" and "Hello Little Friend," the Carpenters' "Superstar," and B.B. King's "Hummingbird."

Among AVI's copyrights are Soft Cell's "Tainted Love" and Janis Joplin's "A Woman Left Lonely," along with hits recorded by Slim Harpo, the Rolling Stones, and Elvis Presley. Frederick Music has a number of blues

favorites, including "Night Train," Howlin' Wolf's "Do The Do" and "Five Long Years," Canned Heat's "On The Road Again," and the Allman Brothers' "You Don't Love Me."

A feature of the Aurora Film Partners catalog is material from the cult rock'n'roll film "Eddie And The Cruisers," including "On The Dark Side" by John Cafferty & the Beaver Brown Band.

In another Music Sales development, it is offering a catalog sampler covering eight decades of its major copyrights over a span of 14 CDs. The CDs, containing more than 300 songs in full-length recordings, are color-coded for easier reference by year and genre. Also included is a master clearance contact listing. Featured artists

include Eric Clapton, Celine Dion, Tupac Shakur, Frank Sinatra, Earth, Wind & Fire, B.B. King, Emerson, Lake & Palmer, Duke Ellington, and Louis Armstrong, among others.

PETTY SUBPUB DEALS: BMG Music Publishing has obtained sub-publishing rights in Australia and New Zealand for Tom Petty's publishing catalogs, representing his solo compositions and material penned for his work with the Heartbreakers and the Traveling Wilburys. His songs are published via his Gone Gator Music, Tom Petty Music, and Jane Ann Music. The deal for the two territories was announced by Mitchell Rubin, managing director of BMG Music Publishing Australia.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. AC/DC, "Bonfire."
2. Paul Simon, "Songs From The Capeman."
3. Bob Dylan, "Time Out Of Mind."
4. "Dylan's Greatest Hits Complete."
5. Tom Waits, "Beautiful Maladies."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"THE NOTE"

Written by Buck Moore and Michele Ray

Published by Sixteen Stars Music/Walter Haynes Music

Sometimes a song can be recorded numerous times before someone finally has a hit with it. Such is the case with "The Note." This issue, Daryle Singletary is at No. 35 on Hot Country Singles & Tracks with the song, which has been recorded on albums by Conway Twitty, Gene Watson, Doug Supernaw, and Tammy Wynette.

When Daryle Singletary first heard "The Note," he was unaware that the song had such a long and impressive history of artist interpretations, having been cut by several of country music's top stylists. Singletary first heard the song when his bass player said his wife's girlfriend had written a song he should hear. Though skeptical, he heard it and liked the tune. Unbeknownst to him, a song plugger had pitched the song to his producer Doug Johnson, who was also struck by the tune.

"When we cut the song, the play-

ers were really, really complimentary," Singletary says, "and when you can get session players who play on everybody's records in town start saying things like that, it really makes you feel good."

"The song just comes off so powerful from the very first lines—'The note was short, but oh so strong.' That just sets the whole song up. I just feel fortunate that Conway Twitty, Gene Watson, Doug Supernaw, and Tammy Wynette didn't release it as a single. It's a great song, and it's really done well for us."



Studio Action

ARTISTS & MUSIC

The Knit Expands Studio Role

N.Y. Venue Acquires Mark Kramer's Gear, Services

BY PAUL VERNA

NEW YORK—With the purchase of approximately \$200,000 worth of vintage gear from producer/musician Mark Kramer's Demarest, N.J., studio and an expansion of its own facility, downtown live-music haunt the Knitting Factory is stepping up its role as one of the city's most innovative and prolific recording environments.

The equipment acquisition is part of a larger venture whereby Knit-Media—the Knitting Factory's parent company—bought Kramer's Shimmy-Disc indie record label and appointed Kramer staff producer and Shimmy-Disc president and A&R head (Billboard, Dec. 27, 1997).

Kramer says the major pieces of equipment he sold to the Knitting Factory are his Trident 80-B console, customized Sony JH-24 2-inch multitrack, MCI JH110B half-inch analog mastering deck, Ecoplate III reverb unit, and Hammond B-3 church organ. In addition, the Knitting Factory acquired most of Kramer's microphone collection, which includes AKG 414's and 451's, Neumann U-87's and U-89's, two Neumann KM-84's, and various ElectroVoice, Shure, and Sennheiser models.

Kramer says, "Prior to moving down to the Knitting Factory, all of this gear was housed in my home studio in Demarest, where I recorded most of my best work, including Urge Overkill's 'Girl, You'll Be A Woman Soon' for the 'Pulp Fiction' soundtrack."

The Knitting Factory studio now occupies approximately half of the basement of the Lower East Side complex, taking over space that was once used for offices and storage. Furthermore, a new performance space dubbed "the Old Office" was created downstairs adjacent to the control room, facilitating live and studio recording projects at the

Knitting Factory, which is world renowned as a haven for avant-garde rock and jazz and other cutting-edge types of music and performance.

Club owner Michael Dorf says, "We've moved our office space [from the club's premises on Leonard Street] to Worth Street, where we have 5,000 square feet of space. We've also moved our storage space from the downstairs area of the club, so it's opened up the whole floor. Half of the area has become our fourth performance space and will be used more often as a recording space because of the proximity to the control room."

Dorf adds that a former video-editing suite adjacent to the control room will now become a vocal overdub booth, and the control room itself will be physically expanded to accommodate Kramer's equipment. Furthermore, another room in the basement has been converted into a video-editing room, and yet another space will become a mastering studio.

"Essentially, we're combining two studios," explains Dorf. "Our limited studio, which before was 24-track digital, we're now supporting with 24-track analog with a 2-inch Sony machine plus a half-inch machine and lots of EQs and outboard gear."

Dorf adds, "The Trident board has a very warm sound. 'Dark Side Of The Moon' was recorded on it, so it also has quite a history. And another great thing is we're getting a lot of vintage mikes."

Dorf says the mastering room will not "compete with Bob Ludwig" but will be fully outfitted to handle in-house and outside album projects.

The Knitting Factory—which moved to its current location in November 1994 from a much smaller spot on nearby Houston Street—is a multi-purpose club/recording studio with four performance spaces all wired to the downstairs control room for live recording to

either 2-track, 8-track, 16-track, or 24-track media, according to Dorf. Besides offering high-quality live recording services to its performers, the Knitting Factory functions as a full-fledged studio during the day, with any of the four performance areas used as tracking rooms.

"It's really being used quite efficiently right now," says Dorf of the studio. "The word is out that not only can you perform here but you can get a great recording of your performance, from a simple DAT to a 24-track tape. There are an average of two serious recordings done here every week, and maybe three or four live-to-DAT projects. It's ironic: When I wear the hat of label owner [of in-house imprint Knitting Factory Works], I'm getting people submitting tapes they made here, saying, 'Hey, we did this at the Knit, we'd like you to put it out.'"

Dorf estimates that 30% of the Knitting Factory Works' releases are from live recordings made at the club, and another 40% are from studio sessions tracked at the facility. Dorf figures that the remaining 30% of the label's work, currently being done outside, will increasingly come under the Knitting Factory's roof with the new upgrade.



Masters At Work. Ani DiFranco mastered her upcoming Righteous Babe Records album, "Little Plastic Candle," at Bernie Grundman Mastering (BGM) in Los Angeles. Shown with DiFranco at the session are BGM mastering engineer Chris Bellman, left, and DiFranco's engineer, Andrew Gilchrist.

ry's roof with the new upgrade.

Dorf adds that the club's ability to instantly download a live recording and sell it on the Internet makes it increasingly attractive to its clients. "A band performs, we put it on the hard drive immediately, and we can sell it over the Net with Liquid Audio," he says. "That recording never becomes an atom; it's only a digit."

For Kramer, the Knitting Factory deal represents the culmination

of his lifelong dream to focus on the creative part of record-making and leave the business management to others.

"I'd always felt that the Knitting Factory would be a fine place for me to continue my work both as a producer and a label owner, so the combination of moving my studio and Shimmy-Disc down there was very appealing to me," he says.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 3, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 Elton John/Chris Thomas (Rocket/A&M)	A SONG FOR MAMA BOYZ II MEN/ Babyface (Motown)	LONGNECK BOTTLE Garth Brooks A. Reynolds (Capitol Nashville)	IT'S ALL ABOUT THE BEN- JAMINS (ROCK REMIX)/ BEEN AROUND THE WORLD Puff Daddy & The Family/ Sean "Puffy" Combs, Deric "D-dot" Angelettie (Bad Boy/Arista)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	CHICAGO RECORDING CO./ BRANDON'S WAY RECORDING (Chicago, IL/Los Angeles, CA) Brad Gilderman, Manny Marroquin, Paul Boutin	JACK'S TRACKS (Nashville, TN) Mark Miller	DADDY'S HOUSE/ROOM WITH A VIEW (New York, NY) Carl Glanville/ Doug Wilson	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	SSL 4072G+ w/Ultimation	information not available at press time	Quad Eight Coronado	Neve VR60/Protools	Neve 8068/ Sony MPX 3000
RECORDER(S)	Sony 3348 digital	n/a	Otari MTR 100	Studer A800 III/Protools	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	n/a	Ampex 499	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	BRANDON'S WAY RECORDING (Los Angeles, CA) Jon Gass	JACK'S TRACKS (Nashville, TN) Mark Miller	ELECTRIC LADY/ DADDY'S HOUSE (New York, NY) Michael Barbieri/Tony Maserati	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL 4072G+ w/Ultimation	information not available at press time	Quad Eight Coronado	SSL 9000/Neve VR60	SSL E/G
RECORDER(S)	Sony 3348 digital	n/a	Otari MTR 100	Sony 3348/ Studer A800 III	Studer A820
MASTER TAPE	DAT	n/a	Ampex 499	Ampex 499	Apogee DAT/Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/ Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Fowler	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	PDO-HTM	EMI-LTD	BMG	WEA



Robertson Makes Contact. Robbie Robertson has just completed work on his upcoming Capitol Records album, "Contact From The Underworld Of Red Boy," at Village Recorder in Los Angeles. Produced by Howie B. and Marius DeVries, the album is due in March. Shown at the studio, from left, are Robertson; Noah Gersh, daughter of Capitol Records president/CEO Gary Gersh; Gersh; Howie B.; and Marius DeVries.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

French Gov't Embraces Music

Culture Minister Wants Issues, Problems Studied

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

RENNES, France—French Minister of Culture Catherine Trautmann is to create a new commission to review the problems faced by the music community.

According to Trautmann, the establishment of the body marks "a recognition by the state of today's music" and echoes the situation in the U.K., where the new Labour administration

has set up a task force to deal with music industry matters (Billboard, July 26).

The 40-member "national commission on today's musics" will cover a wide range of topics, from record retail prices and the status of DJs to the development of concert venues and how to provide exposure for new acts. "This commission will have an important task," says Trautmann. "I'm expecting those qualified experts to come up with solutions to some of the problems faced by the music community in fields as diverse as the record business, television, or live music."

Trautmann says her government's policies concerning the music industry "will be inspired by the commission." She expects a first report and proposals during the first quarter of this year, which will allow her to draft

a policy for the second half of 1998. "And I'll discuss with my colleague in charge of the budget the possible evolution in a positive way of the funds allocated to today's music," the minister says.

Trautmann has asked Alex Duthil, currently director of musicians' training school Studio des Variétés, to "make contacts [with experts] in order to set up the commission." In order to not duplicate existing organizations, the commission members will be chosen for their professionalism and their experience and not as representatives of trade groups or unions, says a source at the Ministry of Culture. "If the commission wants to know what are the positions of the different organizations, they can ask them," says the source.

The establishment of the commission is viewed by the music industry as an important first step by France's new socialist government. Before this move, music had not featured on Trautmann's public agenda since she took office after the June election.

"Not bad for a start, considering that they started thinking about it three weeks ago," says a record company executive. "But that still doesn't say where the music industry fits into the picture of that new government."

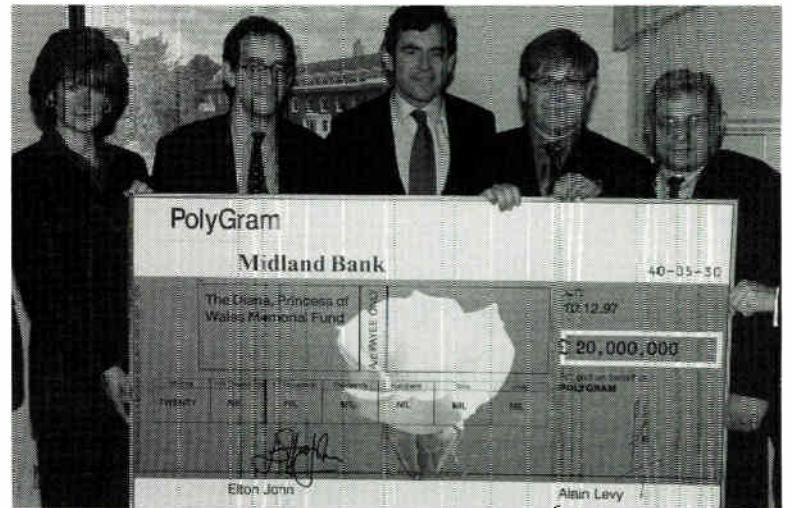
This view is echoed by Hervé Rony, GM of record company body SNEP, who says that since the election of the new government, there has not been "a recognition of the industry by the minister of culture." Rony says that SNEP is still awaiting a meeting with Trautmann to discuss the industry's priorities.

"We have the feeling that the com-

mercial aspect of music is not a priority for them," says Rony, who nevertheless credits Trautmann for having set up the commission. But Rony admits that "it is hard to judge the outcome of this commission at this stage."

"It is a good way of doing things in principle," says Rony, "but we've had three different ministers during the past five years, and each one has started a 'review of the situation.' The analysis of the situation has been done countless times. There is no need to do it another time if it is not followed by a real policy."

"We are not against the principle, providing it ends up with concrete action which serves the interests of the industry."



'Candle's' First Check. The first proceeds from Elton John's "Candle In The Wind 1997" have been handed over to the Diana, Princess of Wales Memorial Fund. Pictured with the check for 20 million pounds (\$32 million), from left, are fund trustees Lady Sarah McCorquodale and Anthony Julius; Gordon Brown, the U.K.'s Chancellor of the Exchequer and chairman of the memorial committee; John; and PolyGram U.K. chairman/CEO John Kennedy.

Danish Indie Lodges Chart Complaint

Says Lists Favor Major Labels & Acts, Supermarket Sales

■ BY CHARLES FERRO

COPENHAGEN—The official Danish charts are being accused of favoring major labels and artists and of being too heavily weighted toward music sold through supermarkets.

Copenhagen-based indie Scandinavian Records has complained to the International Federation of the Phonographic Industry (IFPI) about the top 20 singles and album charts here, which are compiled for IFPI Denmark by market research company AC Nielsen AIM in conjunction with public broadcaster Danmarks Radio, tabloid newspaper Ekstra Bladet, and music magazine Mix.

Scandinavian's complaint was spurred by the chart performance of "It's My Life," an album by its dance act Sash! "It was ignored the first week after release," says Scandinavian Records managing director Ejvin Schytte. "Then it went to No. 12 with sales of 2,000 units, but the next week it dropped to No. 20 despite the fact that 8,000 units were sold—that's four times as many as the previous week."

The weekly top 20 singles and album charts are based solely on retail sales figures, compiled from data submitted by supermarket chain Fofex, the consumer electronics chain Merlin, the TP chain of

music stores, and 40 smaller record shops.

However, earlier this year leading music chain Fona and its MM outlets withdrew from the chart.

Says Schytte, "I would like to see the chart based more on real music stores. We can't live with all the compilation albums [on the chart], which are typically sold in supermarkets. Small companies like ours bring new music into Denmark. The current chart contains collections by James Last, Richard Clayderman, Abba, and Kenny Rogers."

Claes Cornelius, business affairs manager at indie labels' group Mega Records, says, "Supermarket sales are not identical to the repertoire that sells in other music stores. People have been complaining for a long time. The chart would be better if all [retail] outlets contributed."

He adds, "We've learned to live with a chart that isn't perfect, and you take it as it comes, but the chart is certainly more friendly towards the majors and the big-name acts."

However, Niels Knudsen, director of chart compiler AC Nielsen AIM, counters, "The chart gives a fair picture of the market, but it would of course be fairer if more retailers contributed."

"We show the [sales] performances of certain types of releases—albums sold above a certain price as opposed to the budget albums sold in petrol stations and the like," he adds.

IFPI Denmark legal adviser Niels Andersen says, "We are currently working, and have been for some months, to improve the chart. The negotiations [with other retailers] will continue, and we hope to be able to provide a broader picture."

Singapore Labels Concerned About Price War

■ BY PHILIP CHEAH

SINGAPORE—Record companies here are alarmed that the price war that developed throughout the last quarter of 1997 meant that CDs in the pre-Christmas period were sold at an all-time low.

New releases were retailing for as little as 13.99 Singapore dollars (\$8.74) in several medium-sized outlets, with a market average of 16.99 Singapore dollars (\$10.61). Normal retail price for front-line CDs is 20 Singapore dollars (\$12.50).

The battle lines in the price war are drawn most clearly between the megastores and the local retailers. The introduction of international store brands to the market—HMV has one store here and Tower has just opened its second outlet—has led domestic operators to feel their

customer base is under attack. In addition, the regional financial crisis has hit hard the buying power of Singapore consumers and tourists.

'This present war will benefit only the consumers'

Labels are viewing the price war with concern. Peter Lau, chairman of the Singapore Phonogram and Videogram Assn. and managing director of EMI here, says record companies had hoped prices had stabilized around 18.99 Singapore dollars (\$11.86). "But before long, shops started undercutting each other," he says.

"This present war will benefit

only the consumers. Like the currency crisis, prices will just go down, and it will be a long time before it stabilizes," Lau says.

The currency crisis is compounding the problem by effectively lowering the price of parallel imports. "It's now cheaper to source from Malaysia or Indonesia," says Stuart Fraser, HMV's regional operations development director, "so a lot of smaller retailers are doing that. Singapore is now becoming a place to dump cheap goods."

"Small stores are thinking short-term, because in the long term, they are devaluing the product with such prices," he adds.

Says a Warner Music spokesman, "It's a vicious, evolutionary cycle. The local stores slash prices because they aren't happy with the shrinking pie. In response, the

chain stores start slashing their prices, so in the end no one wins, because how are you going to pay the rent?"

The one area of music holding its price is back catalog, where CDs are still priced at 19.99 Singapore dollars (\$12.49) and upward.

"I don't see it as a price war," says Dave Boo, owner of the Sembawang Music indie chain. "It's more like a clearance. If I get stuck with Depeche Mode, I don't mind letting it go at below [\$6.25]. Besides, the number of titles that are being parallel-imported from Southeast Asia are only selected ones, because the printing standards of the CD sleeves don't match up to the ones here."

However, one industry observer notes, "If so many front-line items are priced so low, who is going to buy your back catalog?"

U.K. Label A Hit On World Circuit

■ BY NIGEL WILLIAMSON

LONDON—U.K. independent label World Circuit Records is becoming the toast of the world music business

with a release slate that wins plaudits even from its competitors.

Run by director Nick Gold and three others from an attic office in central London, World Circuit says that since mid-June, it has notched up more

than 350,000 European sales of "Buena Vista Social Club," recorded last year in Havana by Ry Cooder and a group of veteran Cuban musi-

cians.

A top 20 record in the Netherlands for licensee Munich, "Social Club" is an achievement for an album of ethnic music that, despite Cooder's presence, makes no concessions to modern pop sensibilities.

The album was released in North America on Nonesuch in October. David Bither, the U.S. label's senior

VP says, "The early sales figures look fantastic. There's no doubt it's going to be a big album for us, just like it has been in Europe." The album entered Billboard's Top World Music Albums chart at No. 2; it was kept from the top slot only by the Gipsy Kings.

World Circuit's other successes this year include "Introducing Ruben Gonzalez," the critically acclaimed debut solo album by the 78-year-old Cuban pianist. The album, produced by Gold in Havana, has sold 60,000

units in Europe, while a third Cuban album recorded at the same time, "A Todo Cuba La Gusta" by the Afro-Cuban All Stars, has sold 75,000. Both are now available in the U.S. and Canada on Nonesuch.

Meanwhile, Cheikh Lo, the Senegalese singer whose debut album was released on World Circuit in late 1996, was voted best new African artist at the KORA All Africa Music Awards, held last October in Sun City, South Africa (Billboard, Oct.

(Continued on next page)

Billboard Opens Nordic Bureau

Will Be Headed By Former Label Exec Lofthus

Billboard is bolstering its coverage of the important Scandinavian market with the creation of a Nordic bureau.

Headed by former Scandinavian Records Norway executive and long-standing Billboard Norwegian correspondent Kai R. Lofthus, the new bureau will enhance Billboard's already in-depth and authoritative coverage of Sweden, Norway, Denmark, Finland, and Iceland.

International editor in chief Adam White says, "The Nordic countries have long been a priority for Billboard. The appointment of a man as experienced in business and in business journalism as Kai is a measure of the significance

we ascribe to this region.

"Furthermore, as the single European market becomes more of a commercial reality, and as pan-Nordic issues take on more significance, this new bureau will ensure Billboard stays abreast of all cross-border and regional developments."

Lofthus will work closely with Billboard's other Nordic correspondents, Charles Ferro in Denmark and Antti Isokangas in Finland, along with a new Swedish correspondent to be appointed early in the new year.

Lofthus is based at Lyngstien 9a, N-1528, Moss, Norway. Telephone: 47 93 02 66 16; fax: 47 93 07 00 40.

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CHEIKH LO



GONZALEZ

maarja. »first in line«

The Swedish produced debut album with the
Estonian artist **Maarja** [mar-ya] is soon available –
single and album on Geffen Records.

Check out new details on: www.maarja.com



U.K. LABEL A HIT ON WORLD CIRCUIT

(Continued from preceding page)

25). Lo's debut album, "Ne La Thias," has notched up 30,000 European sales and recently been released by Nonesuch.

Another World Circuit signing, the Cuban son band Sierra Maestra, led by arranger/composer Juan d'Marcos, released its new album, "Tibiri Tabara," Nov. 11 in the U.K. The album, which presents a history of son from the earliest years of this century up to the present day, will be released early next year in the U.S. on Nonesuch. Also new on World Circuit is "Temporal" by the Spanish band Radio Tarifa, which plays an exotic blend of Andalusian and Arabic sounds.

World Circuit records and produces most of its own releases. It also organizes tour support for all of its recording artists.

In October Gold re-entered the studio with Gonzalez and recorded 20 tracks in three days for a follow-up to the pianist's album. In November he was in Mali to record a new Ali Farka Touré album, the first new recording by the African guitarist since the 1995 Grammy-winning "Talking Timbuktu," which featured Cooder. Then in January, Gold plans to revisit Cuba to record a follow-up to "Buena Vista."

Gold says, "The success is very gratifying, but I want to keep things small like a family so that we can properly take care of the artists and do each release justice. We've only

released five albums this year, all of which we feel passionate about. We don't want to put out dozens of albums and hope a few of them stick."

Charlie Gillett, who hosts a world music show every Saturday on BBC-owned Greater London Radio, says, "There have been moments in pop history when you could virtually depend upon a label to buy a record blind. Atlantic had it in the early days, maybe Motown had it for a while, and World Circuit has it at the moment. Since I started the show in May 1995 it is almost embarrassing how often I play their releases."

At Womex, the annual world music trade fair at Marseilles, France, the legendary producer Joe Boyd declared World Circuit's release of "Buena Vista" the event of the year, despite having his own rival Cuban-recorded releases on Rykodisc/Hannibal.

World Circuit's perfectionism has become a watchword, extending through every facet of the process between recording and sale. Simon Anholt, a London-based corporate marketing consultant whose clients include BMW and Nike, says, "The 'Buena Vista' album packaging possesses the perfect point-of-sale image. It is a model of how to do it."

Jenny Adlington, World Circuit's director of sales, marketing, and promotion, who organized the

"Buena Vista" campaign, says, "We package according to the individual artist and album rather than any corporate label image." Label identity has been established by World Circuit's handsome slipcases and booklets.

Adlington has also organized posters, postcards, T-shirts, and other marketing tools around the imprint's Cuban releases. "It is a way of getting noticed in a saturated market," she says.

In Europe, marketing campaigns—planned with local distributors and licensees—have tended to focus on traditional in-store activity and print advertising, but the Cuban releases were advertised in New Zealand on buses in major cities, and in Australia with a joint promotion with Cuban cigars. A single from the "Buena Vista" album, "Chan Chan," has recently been produced for retail marketing in giveaways and competitions and is being released commercially.

"We've built up a network of committed distributors across Europe and into Australia, New Zealand, the Far East, and South Africa," says Adlington. "We thought about opening offices in the U.S., Canada, and Japan, but we do not want to get administratively top-heavy, and the Nonesuch license seems the perfect solution."

In each territory, World Circuit has used a leading independent dis-

tributor rather than the majors and has consolidated by employing independent publicists. Leading European distributors include Munich

Records in Holland and Belgium, Night and Day in France, TIS/EastWest in Germany, and Arpa-folk in Spain.



Classical Deal. This month, Daniel Barenboim is recording Wagner's "Lohengrin" with the Berline Staatskapelle orchestra and continuing his recording of Mozart's piano concertos after signing a long-term exclusive deal with Teldec Classics International. Pictured at the signing, from left, are Teldec director of business and legal affairs Gerfried Horst, Warner Music International chairman/CEO Ramon Lopez, Teldec executive producer Renate Kupfer, Barenboim, and Warner Classics International president/Teldec president Marco Big-notti.

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 12/29/97			GERMANY (Media Control) 12/23/97			U.K. (Chart-Track) 12/22/97			FRANCE (SNEP/IFOP/Tite-Live) 12/20/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	AISARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT	1	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	1	10	TOO MUCH SPICE GIRLS VIRGIN	1	1	SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM
2	2	SHIAWASE NA KETSUMATSU EIICHI OHTAKI SONY	2	2	BARBIE GIRL AQUA UNIVERSAL	2	1	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC	2	2	BARBIE GIRL AQUA UNIVERSAL
3	4	STAMINA BLACK BISCUITS BMG	3	4	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	3	2	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	3	5	VIVO PER LEI ANDREA BOCELLI/HELENE SEGARA POLYDOR
4	9	PROMISE KOHMI HIROSE VICTOR	4	12	TOO MUCH HEAVEN NANA MOTOR MUSIC	4	4	NEVER EVER ALL SAINTS LONDON	4	3	TE GARDER PRES DE MOI ALLIAGE & BOYZONE BAXTER/POLYGRAM
5	8	WHITE LOVE SPEED TOY'S FACTORY	5	3	CHERISH PAPPA BEAR UNIVERSAL	5	5	ANGELS ROBBIE WILLIAMS CHRYSALIS	5	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
6	5	DREAMING I WAS DREAMING NAMIE AMURO AVEX TRAX	6	5	RESCUE ME BELL BOOK & CANDLE ARIOLA	6	3	TOGETHER AGAIN JANET JACKSON VIRGIN	6	6	JE T'AIME LARA FABIAN POLYDOR
7	3	WHITE SILENT NIGHT SHAZNA BMG	7	7	DOWN LOW JOHNNY B ZYX RECORDINGS	7	7	THE REASON CELINE DION EPIC	7	7	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
8	6	MOTHER PUFFY EPIC/SONY	8	6	SUNCHYME DARIO G WEA	8	8	TORN NATALIE IMBRUGLIA RCA	8	8	I WANNA BE THE ONLY ONE ETERNAL DLAEMI
9	7	MY BABY GRAND ZARD B-GRAM	9	10	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	9	9	WIND BENEATH MY WINGS STEVEN HOUGHTON RCA	9	9	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
10	10	1/3 NO JYUNJO NA JYONETSO SIAM SHADE SONY	10	8	ETERNAL GRACE C-BLOCK WEA	10	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	10	14	I WILL COME TO YOU HANSON MERCURY/POLYGRAM
11	12	HARU WA MADAKA MASATOSHI HAMADA SONY	11	9	DAS MODELL RAMMSTEIN MOTOR MUSIC	11	19	THE REASON CELINE DION EPIC	11	12	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL/SONY
12	11	UNMEI NO HITO SPITZ POLYDOR	12	13	WENN DU DA BIST PUR INTERCORD	12	12	SLAM DUNK (DA FUNK) FIVE RCA	12	11	QU'IL EN SOIT AINSI POETIC LOVER M6 INTER/SONY
13	17	MEZASE POKEMON MASTER RIKA MATSUMOTO PIKACHU RECORDS	13	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	13	NEW	I AM IN LOVE WITH THE WORLD CHICKEN SHED THEATRE COMP COLUMBIA	13	10	COME INTO MY LIFE GALA SCORPIO/POLYGRAM
14	15	SAYONARA MAYO OKAMOTO TOKUMA JAPAN	14	11	DU FEHLST MIR CAPPUCCINO MERCURY	14	13	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL WILDSTAR	14	NEW	JE ZAPPE ET JE MATE PASSI V2/SONY
15	NEW	FOREVER LOVE (LAST MIX) X-JAPAN POLYDOR	15	14	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	15	11	TOMORROW NEVER DIES SHERYL CROW A&M	15	17	CASANOVA ULTIMATE KAOS DANCE POOL/SONY
16	13	SYONEN KUROYUME TOSHIBA EMI	16	18	ONE MINUTE THE BOYZ EASTWEST	16	NEW	NO WAY, NO WAY VANILLA EMI	16	13	TE EXTRANO, TE OLVIDO, TE AMO RICKY MARTIN TRISTAR/SONY
17	14	WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS	17	NEW	WALK ON BY YOUNG DEENAY WEA	17	NEW	MASE FEEL SO GOOD ARISTA	17	NEW	JE SERAI LA WORLDS APART EMI
18	NEW	YUME DE ARUYOUNI DEEN B-GRAM	18	17	RUMOURS AWESOME ARCAOE	18	NEW	BEAUTIFUL NIGHT PAUL MCCARTNEY PARLOPHONE	18	15	PRINCE IGOR THE RAPSDODY ISLAND/POLYGRAM
19	NEW	WANDERIN' DESTINY GLOBE AVEX TRAX	19	NEW	CRAZY LITTLE PARTY GIRL AARON CARTER EDEL	19	NEW	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	19	16	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
20	16	AU REVOIR MALICE MIZER COLUMBIA	20	15	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD	20	NEW	CELINE DION LET'S TALK ABOUT LOVE EPIC	20	NEW	LAURA NON C'E NEK WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	LUNA SEA SINGLES UNIVERSAL VICTOR	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	1	1	THE VERVE URBAN HYMNS HUT/VIRGIN	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	1	RYUICHI KAWAMURA LOVE VICTOR	2	2	EROS RAMAZZOTTI EROS ARIOLA	2	2	SPICE GIRLS SPICEWORLD VIRGIN	2	2	FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGRAM
3	NEW	X-JAPAN BALLAD COLLECTION POLYDOR	3	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	3	8	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE PRINCESS DIANA TRUST	3	5	ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM
4	8	GLAY REVIEW—BEST OF GLAY PLATINUM	4	4	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	4	3	JOHN LENNON LENNON LEGEND PARLOPHONE	4	3	SPICE GIRLS SPICEWORLD VIRGIN
5	9	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	5	7	ERA ERA MERCURY	5	6	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC	5	4	ANDRE RIEU VALSES PHILIPS/POLYGRAM
6	3	YUMI MATSUOYA WAVE OF THE ZUVUYA TOSHIBA EMI	6	5	DIE SCHLUEPFER IRRE GALAKTISCH VOL. 6 EMI	6	7	MUSIC! 38 EMIVIRGIN/POLYGRAM	6	7	LARA FABIAN PURE POLYDOR
7	NEW	ECCENTRIC SYONEN BOY ALL STARS ETC., DOWNTOWN NO GOTTUEKANZI ONGAKUZENSYU EASTWEST JAPAN	7	14	SPICE GIRLS SPICEWORLD VIRGIN	7	11	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	7	6	MICHEL SARDOU SALUT TREMA/SONY
8	6	B'Z SURVIVE ROOMS RECORDS	8	8	ANDRE RIEU MEIN WEIHNACHTSTRAUM POLYDOR	8	4	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM ... EVER! VIRGIN/EMI	8	10	JEAN-JACQUES GOLDMAN EN PASSANT COLUMBIA/SONY
9	2	KYOSUKE HIMURO I-DE-A POLYDOR	9	11	JOE COCKER ACROSS FROM MIDNIGHT EMI	9	12	VARIOUS ARTISTS THE BEST SIXTIES ALBUM ... EVER! III VIRGIN/EMI	9	9	ERA ERA MERCURY/POLYGRAM
10	5	NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY	10	9	BRYAN ADAMS UNPLUGGED POLYDOR	10	15	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	10	13	VARIOUS LE ZENITH DES ENFOIRES RESTO DU COEUR/BMG
11	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	11	3	METALLICA RE-LOAD MERCURY	11	9	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	11	NEW	ANDREA BOCELLI VIAGGIO ITALIANO POLYGRAM
12	10	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY	12	13	ANDRE RIEU STRAUSS & CO POLYDOR	12	5	LIGHTNING SEEDS LIKE YOU DO ... BEST OF EPIC	12	14	TEXAS WHITE ON BLONDE MERCURY/POLYGRAM
13	11	DREAMS COME TRUE SING OR DIE TOSHIBA EMI	13	10	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	13	16	TEXAS WHITE ON BLONDE MERCURY	13	18	MYLENE FARMER LIVE A BERCEY POLYDOR
14	NEW	TAKASHI SORIMACHI FOREVER DREAM MERCURY MUSIC	14	16	WOLFGANG PETRY NIE GENUG ARIOLA	14	10	ETERNAL GREATEST HITS 1ST AVENUE/EMI	14	8	POETIC LOVER AMANTS POETIQUES M6INTER/SONY
15	12	NOBUTERU MAEDA HARD PRESSED SONY	15	15	ANDREA BOCELLI ROMANZA POLYDOR	15	17	VARIOUS ARTISTS THE NO. 1 CHRISTMAS ALBUM POLYGRAM TV	15	17	PASCAL OBISPO SUPERFLU EPIC
16	NEW	VARIOUS ARTISTS SUPERSTAR XMAS SONY	16	12	THE KELLY FAMILY 'GROWIN' UP KEL-LIFE/EMI	16	13	VARIOUS ARTISTS THE NO. 1 CHRISTMAS ALBUM POLYGRAM TV	16	19	VARIOUS EMILIE JOLIE UN CONTE MUSICAL POLYDOR
17	18	BABYFACE BABYFACE MTV UNPLUGGED NYC 1997 SONY	17	17	AARON CARTER AARON CARTER EDEL	17	19	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND	17	11	2 BE 3 PARTIR UN JOUR EMI
18	7	BUCK-TICK SEXY STREAM LINER MERCURY MUSIC	18	NEW	BODO BACH & HORST P. MIR GEHT'S GUT SONY	18	NEW	HOT CHOCOLATE GREATEST HITS EMI	18	12	PASSI LES TENTATIONS V2
19	17	MASAYUKI SUZUKI CARNIVAL EPIC SONY	19	20	JOHN LENNON LENNON LEGEND EMI	19	NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	19	16	AQUA AQUARIUM UNIVERSAL
20	NEW	LE COUPLE ON THE SOFA PONY CANYON	20	19	WOLFGANG PETRY ALLES ARIOLA	20	NEW	VARIOUS ARTISTS BIG HITS GLOBAL TV	20	15	ALLIAGE L'ALBUM BAXTER/POLYGRAM
CANADA (SoundScan) 01/10/98			NETHERLANDS (Stichting Mega Top 100) 01/03/98			AUSTRALIA (ARIA) 01/04/98			ITALY (Musica e Dischi/FIMI) 12/22/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	1	ALANE WES EPIC	1	1	DOCTOR JONES AQUA UNIVERSAL	1	4	TUBTHUMPING CHUMBAWAMBA EMI
2	6	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	2	2	TELL HIM CELINE DION & BARBRA STREISAND COLUMBIA	2	2	TUBTHUMPING CHUMBAWAMBA EMI	2	6	DOCTOR JONES AQUA UNIVERSAL/ZAC
3	2	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) ARISTA	3	4	DOCTOR JONES AQUA UNIVERSAL	3	3	I WILL COME TO YOU HANSON MERCURY/POLYGRAM	3	1	BREATHE MIDGE URE ARISTA/BMG RICORDI
4	3	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA	4	18	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PIAS	4	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS LIBERATION/SONY	4	2	COME INTO MY LIFE GALA DO IT YOURSELF/SELF
5	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	5	5	K HEB JE LIEF EN WACHT OP JE PAUL DE LEEUW EPIC	5	5	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART FESTIVAL	5	5	BARBIE GIRL AQUA UNIVERSAL
6	7	FEEL SO GOOD MASE ARISTA	6	3	NOBODY'S WIFE ANOUK DINO	6	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	6	3	STAY SASH! FMA/SELF
7	5	I WILL COME TO YOU HANSON MERCURY	7	12	BABY DON'T GO CLOSE II YOU EPIC	7	9	JOHN MERCURY/POLYGRAM	7	16	FREEDOM ROBERT MILES J.T.CO./DEX/LEVEL ONE
8	10	ANGEL JOEE POP ART	8	6	PRINCE IGOR THE RAPSDODY FEAT. WARREN G. & SISSEL MERCURY	8	7	YOU SEXY THING T. SHIRT WEA	8	9	TOGETHER AGAIN JANET JACKSON EMI
9	9	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA	9	11	PERFECT DAY VARIOUS ARTISTS EMI	9	11	COCO JAMBOO MR. PRESIDENT WEA/WARNER	9	11	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
10	11	POPHEART U2 ISLAND	10	7	YOU MAKE ME WANNA ... USHER BMG	10	8	TOGETHER AGAIN JANET JACKSON VIRGIN/EMI	10	NEW	MEN IN BLACK WILL SMITH COLUMBIA
11	12	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS.	11	9	ALL CRIED OUT ALLURE EPIC	11	10	PUSH MATCHBOX 20 ATLANTIC	11	NEW	HABLAME LUNA BASIC CONNECTION FMA/NO COL. ORS/SELF
12	8	CHRISTMAS EP ENYA WERE UK	12	10	FOOLISH GAMES JEWEL WARNER	12	12	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	12	7	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
13	18	SKY'S THE LIMIT THE NOTORIOUS B.I.G. (FEATURING 112) ARISTA	13	13	I'LL BE THERE FOR YOU SOLID HARMONIE ZOMBA/ROUGH TRADE	13	13	WALKIN' ON THE SUN SMASH MOUTH INTER-SCOPE/UNIVERSAL	13	14	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART MEDIA/SELF
14	14	LOVE GETS ME EVERY TIME SHANIA TWAIN MERCURY	14	8	BARBIE GIRL AQUA UNIVERSAL	14	15	TELL HIM BARBRA STREISAND & CELINE DION EPIC/SONY	14	10	VAMOS A LA DISCOTECA PARADISIO DO IT YOUR SELF/SELF
15	19	THE MEMORY REMAINS METALLICA ELEKTRA/VEG	15	NEW	TOO MUCH SPICE GIRLS VIRGIN	15	14	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM	15	12	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS TIME/SELF
16	15	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN MERCURY	16	15	I WILL COME TO YOU HANSON MERCURY	16	19	HOW DO I LIVE TRISHA YEARWOOD MCA/UNIVERSAL	16	15	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
17	17	EVERYBODY BACKSTREET BOYS JIVE/ZOMBA	17	19	LEVENSLANG 4 FUN BUNNY/TWF	17	NEW	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. BMG	17	NEW	QUELLI CHE BENPENSANO FRANKIE HI-NRG BMG RICORDI
18	16	TOGETHER AGAIN JANET VIRGIN	18	16	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	18	18	MY HEART WILL GO ON CELINE DION EPIC/SONY	18	19	VA PENSIERO ZUCCHERO POLYDOR
19	13	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA/SONY	19	12	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE	19	17	TORN NATALIE IMBRUGLIA BMG	19	13	I'M MISSING YOU FABRICA DANCE POOL/SONY MUSIC
20	NEW	NO, NO, NO DESTINY'S CHILD SONY	20	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	20	NEW	FOOLISH GAMES JEWEL EASTWEST/WARNER	20	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS EMI
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	1	2	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	1	1	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC	2	2	PAUL DE LEEUW LIEF EPIC	2	1	THE 12TH MAN BILL LAWRY ... THIS IS YOUR LIFE EMI	2	3	AQUARIUM AQUA UNIVERSAL
3	3	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM	3	12	EROS RAMAZZOTTI EROS BMG	3	3	JOHN FARNHAM ANTHOLOGY 1 GOTHAM CITY/BMG	3	2	EROS RAMAZZOTTI EROS DDD/BMG RICORDI
4	4	AQUA AQUARIUM UNIVERSAL	4	5	JANTJE SMIT KERSTIS MIT JANTJE SMIT MERCURY	4	4	SPICE GIRLS SPICEWORLD VIRGIN	4	7	POOH THE BEST OF POOH CGD
5	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	5	3	ANOUK TOGETHER ALONE DINO	5	5	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE COLUMBIA/SONY	5	5	SPICE GIRLS SPICEWORLD VIRGIN
6	5	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	6	9	AQUA AQUARIUM UNIVERSAL	6	7	SAVAGE GARDEN SAVAGE GARDEN	6	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	7	SPICE GIRLS SPICEWORLD VIRGIN	7	10	HELMUT LOTTI GOES CLASSIC III BMG	7	8	ROADSHOW/WARNER	7	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
8	9	SHANIA TWAIN COME ON OVER MERCURY	8	6	BARBRA STREISAND HIGHER GROUND COLUMBIA	8	12	SOUNDTRACK MY BEST FRIEND'S WEDDING COLUMBIA/SONY	8	8	THE VERVE URBAN HYMNS VIRGIN
9	8	GARTH BROOKS SEVENS EMI	9	4	SPICE GIRLS SPICEWORLD VIRGIN	9	10	BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY	9	9	ANTONELLO VENDITTI NEL PAESE DELLE MERAVIGLIE BMG
10	11	VARIOUS ARTISTS WOMEN & SONG WEA	10	17	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	9	10	JOHN MELLENCAMP THE BEST THAT I COULD DO MERCURY/POLYGRAM	10	12	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
11	10	CHUMBAWAMBA TUBTHUMPER UNIVERSAL	11	13	ERA ERA MERCURY	10	14	AQUA AQUARIUM UNIVERSAL	11	13	883 LA DURA LEGGE DEL GOL FRI/RTI
12	14	MASE HARLEM WORLD ARISTA	12	18	FRANK BOEIJEN HET MOOISTE & HET BESTE BMG	11	6	HANSON MIDDLE OF NOWHERE MERCURY	12	16	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC
13	13	USHER MY WAY ARISTA	13	14	BZN PEARLS MERCURY	12	18	JEWEL PIECES OF YOU EASTWEST/WARNER	13	17	ELTON JOHN THE BIG PICTURE MERCURY
HITS OF THE WEEK			14	19	TOTAL TOUCH TOTAL TOUCH BMG	13	9	MIDNIGHT OIL 20000 WATT RSL—THE MIDNIGHT OIL COLLECTION COLUMBIA/SONY	14	11	JANET JACKSON THE VELVET ROPE VIRGIN
HITS OF THE WEEK			15	8	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/ROUGH TRADE	14	NEW	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	15	NEW	BOB MARLEY LEGEND ISLAND
HITS OF THE WEEK			16	15	ETERNAL GREATEST HITS EMI	15	16	SOUNDTRACK THE FULL MONTY BMG	16	19	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL
HITS OF THE WEEK			17	NEW	ANDREA BOCELLI ROMANZA POLYDOR	16	17	METALLICA RE-LOAD VERTIGO/POLYGRAM	17	NEW	MINA LEGGERA POU/RTI
HITS OF THE WEEK			18	20	ANDRE RIEU STILLE NACHT MERCURY	17	13	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER	18	10	MIDGE URE BREATHE ARISTA/BMG
HITS OF THE WEEK			19	NEW	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC	18	19	THE CORRS TALK ON CORNERS EASTWEST/WARNER	19	14	STING & THE POLICE THE VERY BEST OF A&M
HITS OF THE WEEK			20	7	METALLICA RE-LOAD MERCURY	19	15	HANSON SNOWED IN MERCURY/POLYGRAM	20	NEW	FRANCESCO DE GREGORI CELESTE, AZZURRO, BLU COLUMBIA
HITS OF THE WEEK			HITS OF THE WEEK			20	RE	JANET JACKSON THE VELVET ROPE VIRGIN			

HITS OF THE WORLD^{TM}

C O N T I N U E D

EUROCHART 01/10/98MUSIC
& MEDIA**SPAIN**

(AFYVE/ALEF MB) 12/23/97

THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET
3	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
4	4	TOO MUCH SPICE GIRLS VIRGIN
5	5	I WILL COME TO YOU HANSON MERCURY
6	6	PERFECT DAY VARIOUS ARTISTS CHRYSALIS
7	9	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE
8	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE
9	8	SAVOIR AIMER FLORENT PAGNY MERCURY
10	12	CHERISH PAPPA BEAR UNIVERSAL
ALBUMS		
1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA
2	2	SPICE GIRLS SPICEWORLD VIRGIN
3	3	EROS RAMAZZOTTI EROS DDO
4	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
5	4	BACKSTREET BOYS BACKSTREET'S BACK JIVE
6	6	AQUA AQUARIUM UNIVERSAL
7	7	THE VERVE URBAN HYMNS HUT/VIRGIN
8	8	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
9	9	ERA ERA MERCURY
10	11	BRYAN ADAMS UNPLUGGED A&M

THIS WEEK	LAST WEEK	SINGLES
1	1	EN NAVIDAD ROSANA UNIVERSAL
2	2	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
3	3	BARBIE GIRL AQUA UNIVERSAL
4	4	MONICA NARANJO REMIXES MONICA NARANJO EPIC
5	NEW	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX OANCE NET/GINGER
6	7	PASA PEDRO GUERRA ARIOLA
7	9	PLEASE U2 ISLAND/POLYGRAM
8	5	IF GOD WILL SEND HIS ANGELS U2 ISLAND/POLYGRAM
9	NEW	YOU CAN LEAVE YOUR . . . (FULL MONTY) SOUNDTRACK RCA
10	6	BEEN AROUND THE WORLD PUFF DADDY ARIOLA
ALBUMS		
1	1	ALEJANDRO SANZ MAS WARNER
2	2	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
3	3	MONICA NARANJO PALABRA DE MUJER EPIC
4	6	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
5	4	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	5	AQUA AQUARIUM UNIVERSAL MUSIC
7	7	JARABE DE PALO LA FLACA VIRGIN
8	8	THE CORRS TALK ON CORNERS DRO
9	9	SPICE GIRLS SPICEWORLD VIRGIN
10	10	ANDREA BOCELLI ROMANZA POLYDOR

MALAYSIA (RIM) 12/30/97

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	RAIHAN SYUKUR WARNER MUSIC
2	1	SITI NURHALIZA CINDAI SUWAH ENTERPRISE
3	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC
4	6	KENNY G GREATEST HITS BMG
5	5	BACKSTREET BOYS BACKSTREET'S BACK FORM RECOROS
6	4	METALLICA RE-LOAD POLYGRAM
7	7	VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY MUSIC
8	8	SPICE GIRLS SPICEWORLD EMI
9	9	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
10	3	VARIOUS ARTISTS TOP HITS IV ROCK RECORDS

PORTUGAL (Portugal/AFP) 12/16/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	DANIELA MERCURY FEIJAO COM ARROZ EPIC
2	2	ANDREA BOCELLI ROMANZA POLYDOR
3	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
4	4	AMALIA RODRIGUES SEGREDOS EMI
5	3	EXCESSO EU SOU AQUELE MERCURY
6	NEW	EROS RAMAZZOTTI EROS DDO/BMG
7	6	SPICE GIRLS SPICEWORLD VIRGIN
8	7	MARIA JOAO PIRES SCHUBERT—IMPROVISOS DGG
9	NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE
10	9	PAULO GONZO QUASE TUDO COLUMBIA

SWEDEN (GLF) 12/19/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I WILL COME TO YOU HANSON MERCURY
2	2	SAVE TONIGHT EAGLE-EYE CHERRY SUPERSTUDIO
3	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
4	5	BURNIN' CUE POOL SOUNDS
5	3	DOCTOR JONES AQUA UNIVERSAL
6	NEW	NOBODY'S WIFE ANOUK DINO MUSIC
7	8	PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL MERCURY
8	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA
9	8	FIRE WATER BURN BLOODHOUND GANG GEFEN
10	NEW	AMENO ERA MERCURY
ALBUMS		
1	1	AQUA AQUARIUM UNIVERSAL
2	2	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
3	5	MAGNUS UGGLA KARAOKE COLUMBIA
4	4	PETER LEMARC NIO BROARS VAG MNW
5	3	ERA ERA MERCURY
6	6	NORDMAN HAR OCH NU SONET
7	10	HAKAN HAGEGARD JUL MED HAKAN HAGEGARD NORDIC ARTIST
8	7	SPICE GIRLS SPICEWORLD VIRGIN
9	NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE
10	NEW	HANSON MIDDLE OF NOWHERE MERCURY

DENMARK (IFPI/Nielsen Marketing Research) 12/18/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
2	9	TOGETHER AGAIN JANET JACKSON VIRGIN
3	3	BARBIE GIRL AQUA UNIVERSAL
4	2	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE
5	4	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
6	6	STAY SASH! SCANDINAVIAN RECORDS
7	5	SUNCHYME DARIO G WARNER
8	NEW	DOCTOR JONES AQUA UNIVERSAL
9	NEW	PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL POLYGRAM
10	NEW	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART SCANDINAVIAN RECORDS
ALBUMS		
1	1	SPICE GIRLS SPICEWORLD VIRGIN
2	2	THOMAS HELMIG ARENE GAR BMG
3	5	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/VIRGIN
4	3	CELINE DION LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET
5	4	EROS RAMAZZOTTI EROS BMG
6	7	D.A.D. SIMPATICO EMI MEDLEY
7	9	DAZE SUPERHEROES SONY/PLADECOMPAGNIET
8	10	JOHN LENNON LEGEND EMI MEDLEY
9	NEW	AQUA AQUARIUM UNIVERSAL
10	NEW	JIM REEVES THE ULTIMATE COLLECTION BMG

NORWAY (Verdens Gang Norway) 12/16/97

THIS WEEK	LAST WEEK	SINGLES
1	1	PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL POLYGRAM
2	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
3	NEW	PERFECT DAY VARIOUS ARTISTS EMI
4	5	I WILL COME TO YOU HANSON POLYGRAM
5	2	SUPER HERO DAZE SONY
6	6	ANGEL OF MINE ETERNAL EMI
7	3	AVENUES REFUGEE CAMP ALLSTARS BMG
8	NEW	SING UP FOR THE CHAM MANCHESTER UNITED NORSKE GRAM
9	NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE
10	7	STAY SASH! SCANDINAVIAN RECORDS
ALBUMS		
1	1	CELINE DION LET'S TALK ABOUT LOVE SONY
2	4	BJORN EIDSVAG PA SVAI BMG
3	2	SPICE GIRLS SPICEWORLD VIRGIN
4	8	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
5	3	SARAH BRIGHTMAN TIMELESS WARNER
6	10	ETERNAL THE BEST OF EMI
7	5	ELTON JOHN THE BIG PICTURE POLYGRAM
8	RE	MYHRE BORRETZEN VINTERSANG TILDEN/MERCURY
9	7	OLE EDVARD ANTONSEN READ MY LIPS BMG
10	6	METALLICA RE-LOAD POLYGRAM

FINLAND (Radiomafia/IFPI Finland) 12/15/97

THIS WEEK	LAST WEEK	SINGLES
1	1	SMACK MY BITCH UP PRODIGY XL RECORDINGS/SMD MUSIC/KI
2	NEW	NO FATE SCOOTER CLUB TDOLS/K-TEL
3	4	POP-MUSIIKKIA NELJA BARITONIA POKO
4	2	I WILL COME TO YOU HANSON MERCURY/POLYGRAM
5	3	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM
6	5	TOMORROW NEVER DIES SHERYL CROW A&M/POLYGRAM
7	6	DOCTOR JONES AQUA UNIVERSAL
8	NEW	TAMAGOTCHI DAZE DANCE POOL/SONY
9	NEW	IF GOD WILL SEND HIS ANGELS U2 ISLAND/POLYGRAM
10	NEW	TOO MUCH SPICE GIRLS VIRGIN/EMI
ALBUMS		
1	2	SPICE GIRLS SPICEWORLD VIRGIN
2	1	METALLICA RE-LOAD VERTIGO/POLYGRAM
3	4	LEEVI & THE LEAVINGS KESKI/VIKKO PYRAMID/MEGAMANIA
4	3	DAZE SUPERHEROES EPIC/SONY
5	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY
6	8	ERA ERA MERCURY/POLYGRAM
7	6	SMURFFIT TANSSIHIT VOL. 3 & SMURFFIEN JOULU EMI
8	NEW	STING & THE POLICE THE VERY BEST OF A&M/POLYGRAM
9	7	HANSON SNOWED IN MERCURY/POLYGRAM
10	10	AQUA AQUARIUM UNIVERSAL

GLOBAL®

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: Berlin-based band **Bell Book & Candle** has scored a platinum hit (500,000 copies

sold) with its debut single, "Rescue Me" (BMG Musik Berlin), which in December was still in the top five, four months after it first entered the chart. Founded in 1994, the group consists of singer **Jana Gross** and top studio musicians **Andy Birr** (guitar) and **Henrik Roeder** (bass). Gross' voice is reminiscent of **Cranberries** singer **Dolores O'Riordan**, while the group's gentle melodic rock echoes the style of **Enya**. The group's producers, **Ingo Politz** and **Bernd Wendlandt**, are no newcomers to the charts, having scored in the past with dance act **X-Perience** (WEA). Since the single's release, **Bell Book & Candle** has been touring small clubs. The group's follow-up single, "Read My Sign," will be released Jan. 12, with a debut album

of the same title to follow Jan. 26. According to Politz, the origin of the group's curious name dates back to the Middle Ages, when the combination of a bell, a book, and a candle was popularly believed to ward off evil thoughts.

ELLIE WEINERT

POLAND: Boy bands are very popular here, and various Polish managers and producers have long wished they could form a home-grown group that could compete with international teen idols like the **Backstreet Boys** and **Worlds Apart**. Now, thanks to manager, producer, and songwriter **Slawomir Sokołowski**, Poland has its own boy band: **Just 5**. Sokołowski planned his strategy with meticulous care, studying hours of videoclips of similar bands, both successful and unsuccessful, from all over the world before advertising in the local press, schools, and discos for boys over the age of 15 to form "a Polish Take That." Five boys were eventually chosen by a jury consisting mostly of teenaged girls. They are **Shadi, Gregory, Robert, Bartek**, and **Daniel**. Their ages range from 15 to 25, they all have some musical experience, and they are all fans of **Michael Jackson**. Just 5's first single and predominantly Polish-language album, "Kolorowe Sny" (Colored Dreams), is released on BMG Ariola, and the group has already toured the country as support to **N'Sync**.

BEATA PRZEDPELSKA

IRELAND: Over the course of nearly two hours, "Gaelic Roots," a two-CD set released on the New York-based **Kells Music** label, presents some of the world's finest Celtic musicians as heard in performance at the Boston Gaelic Roots festivals of 1993 and 1995. In a scholarly essay celebrating the festival and outlining the progress of Irish music in North America, **Dr. Mick Moloney** notes that although there is now a worldwide renaissance of Irish traditional music, "it wasn't so long ago that this music was not very highly regarded in Irish society. It was associated with poverty and backwardness in a country suffering from classic, post-colonial self-doubt, where many aspects of the native culture were marginalized." "Gaelic Roots" includes such prominent musicians as whistle player **Sean Potts** (who was with the **Chieftains** for 16 years until his retirement in 1979), **Paddy Keenan** (sometimes called "the Jimi Hendrix of the pipes"), fiddle player **Eileen Ivers** (who has toured with **Hall & Oates** and is now a star in "Riverdance"), and the French-Canadian music of **Les Québécois**.

KEN STEWART

SPAIN: In flamenco, the mournful style of wailing known as *cante jondo* (deep song) is the Spanish Gypsy equivalent of the Delta blues. Unfortunately, this country's Gypsy population has something else in common with African-Americans: A disproportionately high percentage of them end up spending time in prison. A novel experiment arranged by Spain's prison department and the Confederation of Flamenco Social Clubs has resulted in the release of the album "2 Gritos De Libertad" (2 Cries Of Freedom) on the indie label **Big Bang**, based in the southern city of Granada. The set features the two winners of a national competition to find the best flamenco singers behind bars. They are **José Serrano** and **Antonio El Agujetas**, who have been in Córdoba jail in southern Andalusia for 18 years for murder and 12 years for various misdemeanors, respectively. They were chosen from 150 entrants, and the quality of their cante is remarkable. The plan now is to run this extraordinary competition every two years. By the time of the next one, in 1999, **El Agujetas** should be out on the streets again, but **Serrano** will still be in his cell.



HOWELL LLEWELLYN

FRANCE: Just as British-born Asians are making some of the most vibrant music in London at the moment (**Billboard**, Dec. 5, 1997), so Paris is also being invigorated by the sounds imported by its immigrant communities. The area of **Barbes** in Paris is called the "edge of Africa." It lies in the middle of **Montmartre**, at the foot of the **Basilica of Sacré Coeur**, and for years it has been the home of exiles from every corner of the African continent. A musical crossroads for different cultures and traditions, mixing urban adrenaline with village tranquility and extending across generations, **Barbes** is home to a predominantly North African culture. This is reflected in the music of **L'Orchestre National De Barbes**, which brings together performers from **Algeria** and **Morocco** and other Saharan regions of Africa as well as second-generation, French-born Arabs. The ensemble's first album, "En Concert" (**Tajmaat/Discovery**), was recorded live in Paris over two nights in November 1996 and is an uplifting explosion of rhythms from the Maghreb, the stretch of the Mediterranean coast from **Morocco** to **Libya**. There are elements of Algerian *rai* and more traditional Sufi sounds, all imbued with a strong pop sensibility.

NIGEL WILLIAMSON

newsline...

MASARU IBUKA, who in 1946 founded Tokyo Telecommunications Engineering Corp.—later to become Sony Corp.—died of heart failure Dec. 19 at his home in the Japanese capital. He was 89. The company first made a name for itself in 1950, when it developed and marketed the first tape recorder in Japan. Other innovations associated with Ibuka include Japan's first transistor radio, in 1955, and the world's first transistor TV set, in 1960. Ibuka was the company's president from 1950 to 1971 and chairman from 1971 to 1976. In recent years, he held the title of founder and chief adviser. **STEVE McCLURE**

LONDON-BASED TRADE GROUP the International Managers' Forum (IMF) will study artist/manager contracts as part of its 1998 priorities. At the body's recent annual general meeting, chairman John Glover said the issue had taken on a new urgency in light of well-publicized fractures between Spice Girls and Simon Fuller of 19 Management, and between members of U.K. R&B trio Eternal and First Avenue Management (Billboard Bulletin, Dec. 15, 1997). Other activities this year will include an expansion of the IMF's training programs; the organization has been asked to provide packages for artist managers in Germany and Norway. Newly elected to the IMF council is Ian Allen of the Birmingham, England-based management firm that bears his name. James Fisher continues as general secretary; deputy chairman Jef Hanlon and treasurer David Stopps were re-elected.

WARNER MUSIC AUSTRALIA has named Thomas Heymann national marketing manager. Heymann relocated to Australia in March 1997 when he was appointed product manager for the Epic label at Sony Music Australia. He was formerly senior product manager at Sony Music Germany.



WARNER MUSIC GROUP INC.

A ROYAL CHARITY PREMIERE Dec. 15 of Spice Girls' first feature film, "Spiceworld: The Movie," which features music from their second Virgin album, "Spiceworld," raised about 200,000 pounds (\$330,000). The screening in London was attended by Prince Charles and sons William and Harry; proceeds will go to his Prince's Trust charity. The film was set for U.K. release Dec. 26 through PolyGram Filmed Entertainment and in North America Jan. 23 through Sony/Columbia.



SPICE GIRLS

CHRIS BARRETT

BMG MUSIC PUBLISHING WORLDWIDE has appointed Kazuo Munakata senior director of BMG Music Publishing Japan. He will report to David Loiterton, regional VP of BMG Music Publishing Asia, in the Tokyo-based post. Munakata was a 20-year veteran of independent music group Kitty Music Corp., holding the posts of senior director of both its music publishing and Kitty Records divisions, before becoming GM of PolyGram Music Publishing in Japan following the major's takeover of Kitty in 1993. He was most recently manager of international pop at Mercury in Japan. In his new post, Munakata will focus on increasing BMG's presence in Japanese repertoire and on developing closer ties with production companies.



THE FOUNDATION STONE for new offices for all BMG Ariola labels based in Munich was laid Dec. 9. The building on Neumarkter Strasse in the city will bring together for the first time all 500 BMG Munich staffers under one roof. The 24,000-square-meter building is set to be handed over to BMG Entertainment International in December 1999. The company says the building budget is 150 million marks (\$84 million).

JAMES PITMAN SUCCEEDED Kick Klimbie as head of EMI Classics' international marketing department Jan. 1, based in London. Pitman was previously director of international marketing at Warner Classics International. Klimbie is relocating to his native Netherlands and is expected to take a new post with EMI. He had been EMI Classics' VP of international since 1993, reporting to president Richard Lytleton.

POLYGRAM INTERNATIONAL MUSIC PUBLISHING has bought Harlekijn Holland from owners Herman van Veen and Erik van der Wurff. PolyGram has a longstanding administration deal for the Harlekijn catalog, which includes hits written by the owners: "Opzij," "Spetter Pieter Pater," "Zo Vrolijk," and "Ik Voel Me Zo Verdomd Alleen."

Indigo Seen As Major Retail Player Book/Music Chain Committed To Record Sales

■ BY LARRY LeBLANC

TORONTO—Several Canadian music industry executives have high expectations for recorded-music sales at the recently launched Indigo Books Music & Cafe retail chain, which operates three stores in Ontario.

Indigo opened its first store, a 20,000-square-foot outlet, Sept. 5, 1997, in Burlington, west of Toronto. It was followed by a 33,000-square-foot store on Toronto's Yonge Street, which opened Nov. 14. A 20,000-foot-store opened Nov. 21 in Kingston, east of Toronto.

"Indigo is going to be extremely helpful for our industry," predicts Don Oates, senior VP of sales at Sony Music Entertainment (Canada).

Bernie Finkelstein, president of True North Records and manager of Bruce Cockburn, says, "I'm a big fan. There's been nobody doing that kind of [music and book] retailing in Canada."

According to Indigo president/CEO and co-owner Heather Reisman, the privately owned retail chain will open eight to 10 stores in Canada this year. The chain's next opening will be in July at an unspecified location in Ontario. From July to late September, the peak selling period for books and recorded music in Canada, Indigo will expand its base in Ontario by opening more stores in the province and will open outlets in Manitoba and Alberta as well.

While over the years there have been single-store outlets in Canada that have combined book and music retailing, the emergence of Indigo marks a significant breakthrough for the book/music concept due to the immense size and lavish decor of Indigo's stores and its commitment to selling music.

"For me to be involved with [selling both] books and music is like Disneyland for me," says Reisman. "I was one of the people involved in [trying to launch] Borders Canada in 1995. When that didn't happen, a group of [investors] then had a chance to shape an approach which is unique. And it is. I don't think anyone would go into Indigo and say we've just cloned someone else."

Like the independent and publicly owned Borders Inc., headquartered in Ann Arbor, Mich.—which, with close to 200 stores, is one of the leading book and music retailers in the U.S.—Indigo stores feature an impressive selection of books and music. Like Borders, Indigo has in-store cafes (which will eventually be licensed) and hosts regular in-store appearances by prominent musicians and authors. Unlike Borders, Indigo does not carry full-service music catalogs.

Reisman says the reason Indigo decided on a music/books combination strategy for its Burlington launch wasn't because recorded music hasn't been available via a Canadian book-retail outlet. Nor was it because a book/music combination has successfully worked in the U.S. since being widely introduced there by Borders in the early 1990s.

"We weren't opening a bookstore; we were opening a book lover's store," she explains. "Though the distinction might seem small to some, it's very significant for us. Music is an element



Heather Reisman, Indigo CEO, at the opening of the Toronto store.

book lovers would enjoy experiencing while shopping at Indigo.

"There's no art form that can move [people] like music," Reisman continues. "Nothing. A good number of people who love to hang out in bookstores and who love the feel of books are going to be affected by music and want an environment to shop for music which is their kind of environment."

According to Indigo director of music Stewart Duncan, Indigo's Burlington and Kingston outlets each carry approximately 10,000 music titles. The Toronto location has 20,000.

While the three current Indigo stores stock popular contemporary titles by such youth-oriented acts as Spice Girls, Hanson, LeAnn Rimes, and Chumbawamba, there is abundant emphasis, both in-store and in the chain's media advertising, on more adult-styled chart acts like Garth Brooks, Celine Dion, Erykah Badu, and Barbra Streisand. Additionally, there's a significant accent on current titles by non-pop artists, including Canadians Diana Krall, Holly Cole, Loreena McKennitt, and Oliver Jones, and such international acts as Ry Cooder, B.B. King, and Sarah Brightman.

In recent months, Indigo has featured in-store appearances by non-pop performers like singer/songwriter Jim Brickman, West African diva Oumou Sangaré, and jazz guitarist Mark Whitfield and by Canadian classical acts like Tafelmusik, Aradia Ensemble, Puit A Baroque, Michael Burgess, and folk singer Stephen Fearing.

"Indigo is exposing music that is a little left of center and which is tailored to their [buyer] demographic," notes Tom Berry, president of Alert Music.

"One of our biggest sellers in all the stores is Diana Krall," says Duncan. "Not just her new Impulse album but her entire catalog is really selling for us. Loreena McKennitt is also a phenomenal seller across the board. Her back catalog as well..."

"Every time we play Ella Fitzgerald's 'The Essential Ella,' we sell it in all three stores. Also, our listening stations have been selling tons of [less obvious] product. Ry Cooder's 'Buena Vista Social Club,' for example, we can't keep in stock."

Acknowledging that Indigo is targeting an older demo for its music sales, Reisman says, "The 25-plus age group is removed from music that they were part of as a teenager. As teenagers, they listened to music on the radio, made out to it. The only place [as teenagers] you could afford to buy something was at a music store. Then [after getting older] they got removed from that. We see our jobs as helping people connect to music."

Oates notes that Indigo has also had a sizable impact on sales of several of

Sony's mainstream pop titles. "Though the Barbra Streisand album ['Higher Ground'] has crossed all the [demo] boundaries, we've gone triple-platinum [300,000 units] after only a month of release. Indigo's contribution was extremely strong," he says.

Indigo is also doing a good job selling Celine Dion's "Let's Talk About Love," he says.

With popular chart titles and select-ed pop catalog at \$14.99 Canadian, and with many jazz, classical, and new age titles at \$16.99-\$19.99, Indigo's pricing is slightly higher than most national traditional music retail chains and discounters. Duncan acknowledges the higher, \$1-\$2 difference in pricing, saying, "We're competitive, but we're not here to be price leaders."

Oates suggests that Indigo's older customer core most likely won't balk at the high-end pricing because they're accustomed to paying at least \$35 for hardcover books.

Canadian multinational and independent-label execs hope Indigo will mirror the U.S. success of Borders and are optimistic that Indigo's targeting of 25-plus consumers—who are often apprehensive about shopping in traditional music outlets or buy albums through record clubs—will be beneficial.

Says Finkelstein, "I'm hoping Indigo mirrors the experience of Borders, because the records True North releases have a great chance of succeeding in that kind of [retail] environment."

Also enthusiastic about Indigo is Bill Ott, president of PolyGram Group Distribution. "It's very early to predict how much business we will do with them, but [Indigo executives] are talking of the ratio in sales of music to their overall business being 15% [which Duncan confirms]. My sense is that a particular type of repertoire can do extremely well there. It's a very nice marriage for our [PolyGram] repertoire, particularly the classics and jazz and the non-pop, deep catalog we have."

While acknowledging Indigo's sizable potential for selling music product, Garry Newman, senior VP of Warner Music Canada, has significant concerns about the chain wiping out smaller independent retailers that won't be unable to directly compete.

"It's definitely going to kill what little independent bookstores and CD stores are left," Newman says. "No doubt in my mind. They just can't compete when there's [stores selling] at this level."

MAPLE BRIEFS

DISTRIBUTION FUSION III in Montreal has acquired Canadian distribution rights to Jazz Inspiration Records. Formed in 1991 by Arnold Schwisberg, the Toronto-based label has an artist roster that includes singer John Labelle; pianists Brian Dickinson, Jean-François Groulx, and François Bourassa; guitarists Lorne Lofsky and Greg Lowe; violinist Lenny Solomon; and bassist Michael Farquharson.

Billboard

SPOTLIGHTS

CANADA

The Shape Of '98

1998 is shaping up to be another exhilarating year for Canadian music, both internationally and within Canada's mercurial music industry, which generates \$1.32 billion [Canadian] in sales annually, with domestic repertoire accounting for 12%-to-15% of that amount, according to Brian Robertson, president of the Canadian Recording Industry Association.

Canada's profile will be boosted this year by current [pre-1998] albums from Celine Dion, Shania Twain, Sarah McLachlan, Bryan Adams, Jann Arden, Terri Clark, Paul Brandt, Loreena McKennitt, Holly Cole, Big Wreck, Our Lady Peace, Ron Sexsmith and Chantal Kreviazuk, as well as 1998 releases by Alanis Morissette, Amanda Marshall, Barenaked Ladies, Cowboy Junkies, Ashley MacIsaac, Crash Test Dummies and a French-language album by Dion.

There will also be significant releases by such critically acclaimed acts as Hayden, the Waltons, Lynda Lemay and Wendy Lands, and by such promising newcomers as Esthero on Dreamworks; Tara Lyn Hart and Melanie Doane, both on Columbia; Bruce Guthro on EMI; and Transister Sound & Lighting Co. on Vik. Additionally, there will be a solo album by Blue Rodeo frontman Jim Cuddy on WEA.

LET'S TALK ABOUT SALES

What's mind-boggling to many veteran Canadian music-industry figures now is that not even international superstars match the staggering success in Canada of Dion. In the past seven years, her catalog has sold a dizzying 9 mil-

No Longer "The Moon Reflecting The American Sun," A Robust Market Charts Its Own Orbit

lion albums in Canada. Dion's fifth album, "Let's Talk About Love," released last November on Columbia Records here (550 Music outside Canada), sold 1.3 million units in Canada by year's end.

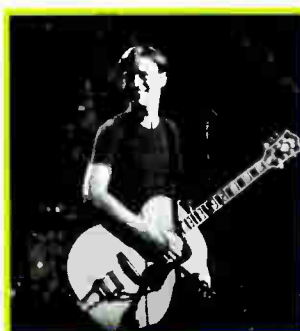
According to Rick Camilleri, president of Sony Music Entertainment (Canada), Dion's 1996 album "Falling Into You" has sold 27.3 million units worldwide and 1.6 million units in Canada. "Falling Into You" is going to finish [globally] at 30 million [units], predicts Camilleri.

Even without Dion, Sony would still be Canada's undisputed heavyweight of domestic repertoire, far eclipsing other rival multinationals based here. Aggressively working its roster, both domestically and internationally, the company has also been successful in launching Ananda Marshall, Chantal Kreviazuk, Our Lady Peace, and the Philosopher Kings, at home and abroad. Two of 1998's most promising acts are Sony's—country singer Tara Lyn Hart and singer/songwriter Melanie Doane.

According to Camilleri, Marshall's 1995 eponymously titled debut has sold 768,000 units to date in Canada and 2 million units [worldwide], including 270,000 units in the U.S., per SoundScan. Last year's Our Lady Peace album "Clumsy" has sold 715,000 units in Canada and 1.1 million worldwide, including 154,000 units in the U.S.; and Kreviazuk's 1997 album "Under These Rocks And Stones" has sold 65,000 units in Canada and 17,000 units in the U.S.

"Chantal's album is going to go through the roof this year," enthuses Camilleri. "My prediction is 250,000

Continued on page 40



Clockwise from left: Shania Twain, Bryan Adams, Celine Dion, Paul Brandt, Jann Arden and Sarah McLachlan

BY LARRY LeBLANC



Great Wired North: Canada Online

Increasing numbers of artists and labels are going there to network, Net-cast and conduct "guerrilla PR." Are they having any luck?

BY CHRISTOPHER JONES

Countries, like people, tend to reflect a certain comfort level when it comes to new technologies. Canada, while perhaps not an "early adopter," is no slouch when it comes to Internet utilization, particularly by the music industry. There are currently dozens of Web-sites devoted to Canadian music and hundreds of homepages—some of them particularly good—by individual bands and artists.

Like music-creators elsewhere, Canadians are using the Web for promotional presence, to disseminate band information and as a mail-order vehicle. Singer/songwriter Jane Siberry, whose Sheeba Records (www.sheeba.ca) exists only in cyberspace—even uses her site to raise funds through online auctions and to barter for services such as tour-stop street postering and pre-show hairdressing in exchange for concert tickets and T-shirts. Says Siberry, "I don't think I could do it without the Internet. It has magnetized a lot of energy."

Vancouver-based band manager and Nettwerk Records president Terry McBride was using networked bulletin-board services even before the proliferation of the WorldWide Web. McBride says that, while maintaining a first-rate site, like the one mounted for Sarah McLachlan's Lilith Fair tour (lilithfair.com), does require time and money, it also provides savings in other areas.

"Lilith Fair didn't want to have to set up an office with six or seven people employed just to answer phones and field questions," notes McBride. "It was much better to have a completely informative and up-to-date Web site. That site was getting up to 300,000 hits per day at the height of the tour. People were using it to arrange holidays, to get their tickets, book hotel rooms, to hook up with other people for car pools. They were using it for what it was meant to be used for."

McBride adds that the Internet's "push" capabilities are just as useful as the Web's more passive "pull" stance. "We have different mailing lists people can join where subscribers get daily or weekly updates, depending upon the activity of the artist they're interested in," he says. "We have two full-time employees who do nothing but Internet marketing. The Net is our out-front, guerrilla PR."

PRO-ACTIVE PUBLICITY

The Tragically Hip's Toronto-based manager, Jake Gold, is equally impressed with the Internet's broadcast capabilities. "The ability to send your message out to people, instead of sitting passively and waiting for them to come to you, is the best thing about the medium," he says. "It allows us to reach the fans without relying on the press. We can hit the

magpies, the really dedicated fans who start the word-of-mouth. We don't have to depend on someone else to translate our message and then transmit it to our fans. We're in charge. It's very proactive."

Gold estimates that the group has a database of 16,000 e-mail subscribers worldwide, with Canadians representing about 40% of the total. As for the Tragically Hip's Website (www.thehip.com), Gold says, "It's a great way of empowering your fans and making them feel part of the process, part of the group. The people who visit your site the most tend to be the really loyal, hardcore fans. So it's critical that the site be updated regularly. It requires real long-term commitment."

Gold's faith in the Internet extends to the world of commerce. The Tragically Hip's latest album, "Live Between Us," is available in the U.S. only through N2K's Music Boulevard Website (www.musicblvd.com). "Sales haven't been huge," he acknowledges. "But we've proven that it can be done. Just making the record available doesn't sell the thing for you. You have to market it the same way you would market any other record."

TWO YEARS TO DOWNLOAD

It's a given that Internet sales will grow as the network expands and as the concept of online ordering and commerce becomes more familiar to people.

"Music will be sold directly on the Net on a regular basis within two years," predicts Nettwerk's McBride. "You can already download music. And, yeah, it might seem slow to us now, but two years ago it was a hundred times slower. I happen to think that two years is a conservative guess."

Adds Gold, "The Internet is becoming a huge shopping mall. And it's funny, the most popular things on the Internet apparently are the porno sites and music sites; it's still about sex and drugs and rock 'n' roll." ■

SITES OF INTEREST

www.ncf.carleton.ca/~ck580/CMA.html

(extensive list of links to dozens of Canadian music-related sites)

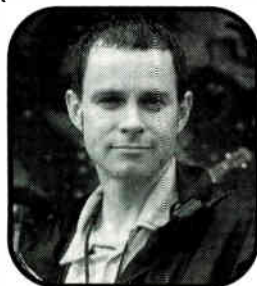
www.primalbeat.com (extensive coverage of Canadian artists, music news, etc.)

www.interlog.com/~cpreal/coma (Canadian On-line Musicians Association: good site for roots-related Canadian music)

www.juno-awards.ca/hof

(well-archived site, gives background on Canada's national music awards and winners)

www.dirt.ca (home of Music International Direct Inc., a national distribution network for Canadian indie music)

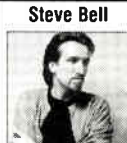
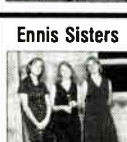
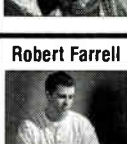


Terry McBride (top) and The Tragically Hip

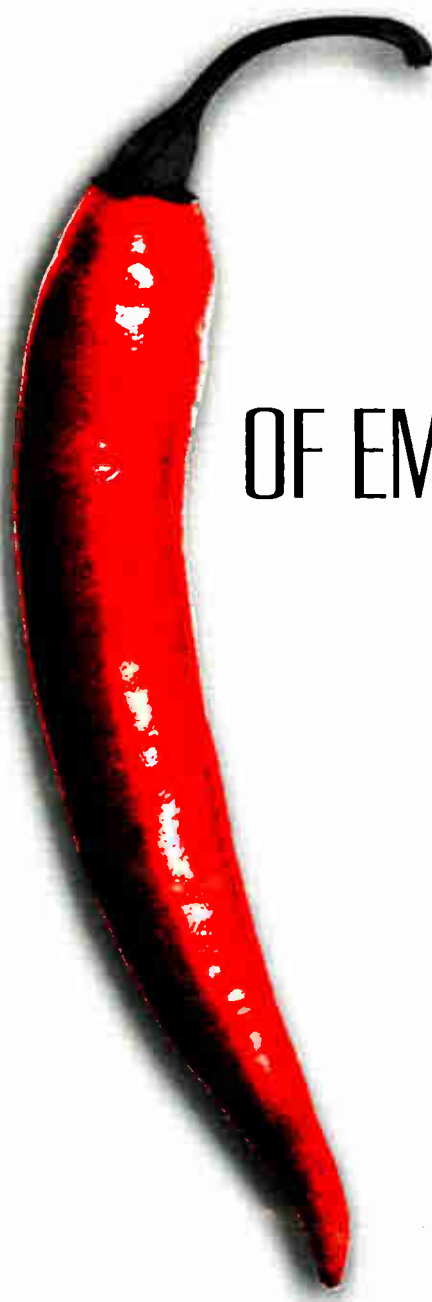


Most Likely To Succeed: Talent Picks For '98

Canadian editor Larry LeBlanc spotlights the Canadian signings who show the greatest promise of breaking internationally, as well as some newcomers who deserve greater recognition within Canada in 1998.

ACT	LABEL	STYLE	COMMENTS
Esthero (No photo available)	Dream-works	Trippy acid-jazz/funk	U.S. and Canadian A&R reps tripped over themselves in '97 trying to sign up singer/songwriter Esthero and guitarist Doc. The Toronto-based duo's debut album, "Breath From Another," to be released in the first quarter, is an unqualified knockout.
Tara Lyn Hart 	Columbia	Country	With her remarkable debut album expected in May, Hart will almost certainly dominate Canadian country charts in late 1998 and make gains in the U.S. as well.
Great Big Sea 	WEA	Celtic-rock	Newfoundland's most boisterous rock band will get a shot at the U.S. market in the first quarter of '98. Sire Records is issuing a compilation if its two WEA Canadian albums, "Up" and "Play."
Leahy 	Virgin	Celtic-rock	Electrifying videos and concert performances have enabled Virgin to hoist the Lakefield, Ontario, family band's eponymously titled label debut to 70,000 units in Canada in 1997. It's being released in the U.S. on Narada in late February.
Melanie Doane 	Columbia	Singer/songwriter	A spring '97 Canadian release, this dazzling sophomore album will astonish even the singer's significant Canadian cult base.
Julian Austin 	Vik	Country	This New Brunswick hardcore-country traditionalist made sizable in-roads in Canada in 1996 with his debut album, "What My Heart Already Knows." He also deservedly won the Vista (Rising Star) honors at the Canadian Country Music Awards in 1997.
Steve Bell 	Signpost Music/Peg Music	Christian	U.S. Christian labels should check out this outstanding Winnipeg-based singer/songwriter, who has released five albums in Canada since 1989.
Van Allen Belt 	RipChord Records	Alternative	From Kingston, Ont., hometown of the Tragically Hip (with whom they've toured in North America), Van Allen Belt shows great promise with its RipChord debut album, "The Brown Bomber," released in July 1997.
Thrill Squad 	Ape No Kill Records	Alternative	Vancouver-based quintet, together since 1992 and fronted by fiery singer Roxanne Heichert, pummels through six power-punk originals on its latest EP, "Here Comes Tomorrow," released in Canada last May.
Ennis Sisters 	None	Folk/pop	Newfoundland sisters Maureen (20), Karen (18) and Teresa (16), backed with \$20,000 provided by their parents, recorded their exquisite debut album, "Red Is The Rose." Released independently in June 1997, the album is one of the musical highlights in Canada of the past year.
Night Sun 	Night Sun	Folk	Originally formed in the Northwest Territories by singer/guitarist Ellen Hamilton and now based in Kingston, Ont., this intriguing five-piece acoustic group, with a three-album catalog, has melded its ageless music from Celtic, blues, cajun and country sources.
Robert Farrell 	KS Communications	Folk/blues	Arguably the greatest undiscovered guitarist in Canada, Ottawa-based Farrell has recorded two albums, "Freedom For My Soul" (1996) and the astonishingly tasteful "When The Banks Of The Mississippi Run Dry" (1997).

VARIETY IS THE SPICE



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The Tea Party / The Watchmen / solo album projects: Jimmy Rankin (The Rankin Family) / David Usher (Moist)
VIRGIN / Change Of Heart / Leahy / The New Meanies / Plus 8 Records / Pluto / Lori Yates
ARTISAN/BLUENOTE / Bob Snider / Jane Bunnett / Shirley Eikhard / Renee Rosnes / Chucho Valdes

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It's All Too "Much"

The country's only national music-video channel exercises increasing marketing clout—outside as well as inside Canada.

BY PAUL CANTIN

With increased domestic ratings, franchised outlets in Argentina and Helsinki, and encouraging inroads into the U.S., Canadian video station MuchMusic these days is in an awkward position: It's too big for a single channel in Canada, but in the U.S., it's still growing in MTV's shadow.

Through U.S. cable and satellite systems, MuchUSA, a hybrid of the Canadian broadcast and specialized American programming, reaches 10 million homes in places like Long Island, Toledo, Los Angeles, Detroit, Boston and Chicago. The stateside push was set back in October, when Much lost a bid to be carried on Manhattan Cable. Much VP Denise Donlon says growth has been slowed by maxed-out analog cable carriers. The oncoming digital-cable revolution will hopefully open up new channels and hasten Much's entry into the U.S., Donlon says, adding the channel is picking up fans wherever it is being seen.

"You are competing with 250 other specialty channels. You are fighting to get access in a little analog world," she explains.

OUTPOSTS EVERYWHERE

Since it started broadcasting in August 1984 from parent company CHUM-City's studio in Toronto, Much has always tried to reflect the communities it broadcasts into. In 1986, it developed MusiquePlus, a French-language service in Montreal. In 1992, MuchMusic Argentina began in Buenos Aires, and in 1995, Much went to Helsinki to launch Jyrki, a daily 90-minute broadcast.

In July 1994, the network launched a partnership with Rainbow Programming Holdings for MuchUSA. Along with content originating from Toronto, the network creates shows specifically for the American market—including the live-concert show "Clubland" and "Break This," which profiles fast-rising acts. According to Donlon, Much has established broadcast "outposts" where we have a dense concentration of viewers in cities like Cleveland, and hopes to add more. Even with limited access to the American market, Much has momentum and is getting noticed.



Top: Bush's Gavin Rossdale at 1997's MuchMusic Video Awards. Bottom: No Doubt's Gwen Stefani on "I & I"



Fans of Atlantic's Canadian signing, the Tea Party, will be flown to Toronto to watch the group open for the Rolling Stones on Jan. 9 at The Skydome.

Universal Music Canada's Randy Lennox says he has seen a strong connection between MuchUSA's presence and pockets of American support for Canadian singer Holly McNarland. "Much has been very helpful in U.S. markets it is strong in. Our New York office tells us we are getting some good Holly McNarland [sales] response," says Lennox.

At home, Much has little to prove in terms of influence and audience loyalty. The network says 3 million Canadians tuned in to the MuchMusic Video Awards on Sept. 18. Much claims its per-minute audience has increased from 22,500 to 28,100 since 1996, and its 12-to-17-year-old numbers have increased 55%.

"MuchMusic has been a tremendous success story," says Sunni Boot, executive director of Optimedia, which buys ad time for brand-name companies. "I would say that it is still among the top three cable networks we use."

Canadian labels say Much remains a powerful marketing tool. "Intimate & Interactive," the network's signature series of specials, brings acts into the network's broadcast center to perform and take audience questions. The series has showcased Joni Mitchell, INXS, Foo Fighters, Live, Bruce Cockburn and Jewel. Universal Music Canada used "I&I" to launch Bush's "Razorblade Suitcase" and used No Doubt's appearance for a worldwide simulcast. Its

Continued on page 42

THE SHAPE OF '98

Continued from page 37

[units]-plus in Canada. Tara Lyn will be our next big [sales winner]. Melanie Doane's [first-quarter album] will probably shock everybody [by its scope]. Then we'll have a new Amanda Marshall album in May."

TWAIN TOPS IN COUNTRY

Other than Dion, Canada's big winners in the international pop-music sweepstakes this past year were Sarah McLachlan on the Nettwerk Productions label [Arista outside Canada] and country's Shania Twain on Mercury. Canadian sales of Twain's third Mercury album, "Come On Over," released in November, reached 400,000 units within a month. Her previous CD, 1995's "The Woman In Me," has now sold 10 million units worldwide—2 million in Canada alone, making it the top-selling country album in Canada by a Canadian artist.

With McLachlan performing on the 37-date, female-headlined Lilith Fair in the summer, her Nettwerk/Arista album "Surfacing" was one the year's top winners, selling 1.3 million units in the U.S., according to SoundScan, and 480,000 units in Canada, according to her manager, Terry McBride, also president of Nettwerk Productions.

With Lilith Fair expanding in 1998 from eight to 10 weeks, and to 45 dates in North America, followed by 15 to 20 European dates this September, McLachlan's profile will further increase internationally this year. While 1997 was a sweet time for the Vancouver-based singer, McBride argues 1998 will be even sweeter. "1998 is the year for the pay-off," he says.

ACTS FOR ALL GENRES

Many other Canadian artists, in all musical genres, continue to enjoy significant success internationally. These include Barenaked Ladies in pop; Diana Krall, Jane Bunnett, Rob McConnell and Renee Rosnes in jazz; Ben Heppner in opera; Ofra Harnoy and Quartetto Gelato in classical; Bruce Cockburn, James Keelaghan, Jesse Cooke, Fred Eaglesmith, takadja, John McDermott, Ashley MacIsaac and Carolyn Arends in roots-based music; Raffi, Sharon, Lois & Bram; Susan Hammond, and Fred Penner in children's music; and producer/film scorer Michael Brook (with the soundtrack of "Albino Alligator").

Furthermore, the domestic scene now contains an unusually strong crop of individualistic English-language acts that are selling impressive numbers of their recordings in Canada. This includes such rock acts as the Tragically Hip, Moist, Blue Rodeo, I Mother Earth, Sloan and Bran Van 3000; country acts Prairie Oyster, and Farmer's Daughter; Steve Bell and Hocus Pick in Christian music; Angele Dubeau, and Puirt A Baroque in classical; and the roots-based Rankin Family, Great Big Sea and Rawlin's Cross.

At home, an enormous number of newcomer acts have made national breakthroughs in the past year. These include such Celtic-styled artists as Leahy, Mary Jane Lamond and Natalie MacMaster; as well as Big Sugar, Holly McNarland, the Matthew Good Band, Weeping Tile, the Tea Party, Stephen Fearing, Lhasa de Sela: Rascalz, Carlos Morgan; and the country acts Farmer's Daughter, Julian Austin, Shirley Myers and Jason McCoy.

STAR SYSTEM EMERGES

There are, of course, the sizable domestic achievements of such French-language artists as Lara Fabian, Coma, Elyzabeth Diaga, Kevin Parent, Eric Lapointe, les Colocs, Daniel Belanger, Hart-Rouge and La Bottine Souriante, as well as comic Francois Perusse and children's superstar Carmen Campagne.

Says Reid, "With the emergence of a star system here, we're seeing a whole wave of new [rock] acts [emerging] with Our Lady Peace and continuing with Big Sugar, I Mother Earth, Tea Party, Holly McNarland and the Matthew Good Band. It's all pretty cool."

"Canadians really like Canadian music," argues Deane Cameron, president of EMI Music of Canada. "Look at the successes [our company has had] with the Rankin Family, Tom Cochrane, Anne Murray, Moist, I Mother Earth, the Tea Party and John McDermott."

"We're no longer just the moon reflecting the American sun," agrees Stan Kulin, president of Warner Music Canada. "The Tragically Hip and Blue Rodeo have done huge numbers in Canada [without selling] outside. They, along, with the Rankin Family, Tea Party, and I Mother Earth to name a few, say 'Canadians are different.'"

Adds Kulin, "During the fourth quarter [of 1997], we were saved by our domestic releases. 'The Book Of Dreams' looks like it's going to be Loreena McKennitt's biggest album worldwide. Great Big Sea is developing into good catalog artists. I anticipate we will reach triple-platinum [300,000 units] with their first [WEA] album ['Up'], and with the second album ['Play'] we're near 125,000

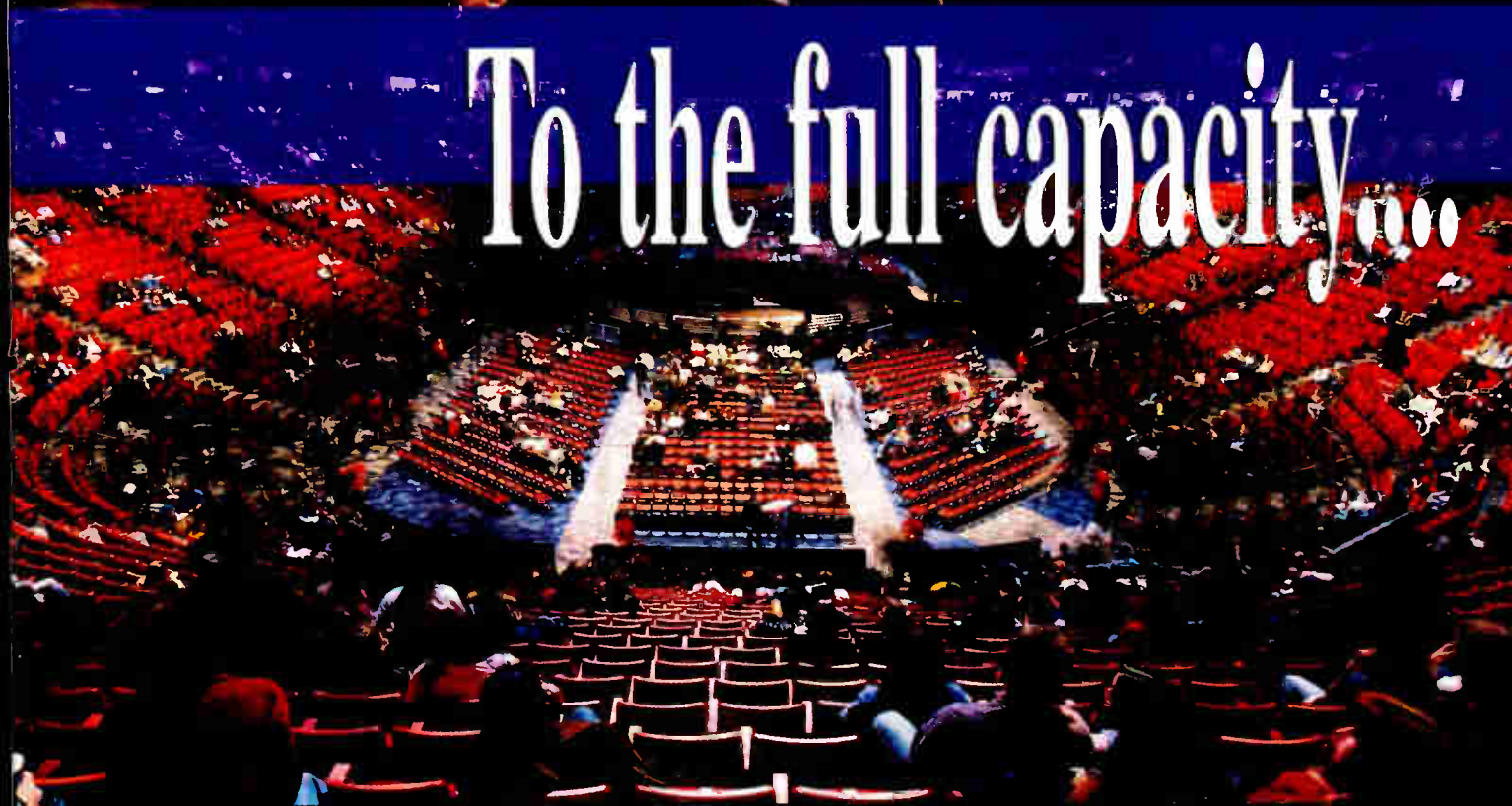
Continued on page 42



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THE SHAPE OF '98

Continued from page 40

albums. We're close to gold [50,000 units] with both [recent albums by] Wide Mouth Mason and Natalie MacMaster. Both [acts] are builders, but musically they're such a treat [to work with]. We're also over 2 million albums in Blue Rodeo's [seven album] catalog, which sells 100,000 units a year."

Noting that Paul Brandt's 1996 album "Calm Before The Storm" has achieved double-platinum [200,000 units] status in Canada, Kulin adds, "Outside The

Frame" is nearing platinum.

NO. 1 ON SOUNDSCAN

Ross Reynolds, president of Universal Music Canada, is equally euphoric about Canadian music. "We certainly are enthused with continuing the relationship with the Tragically Hip. Their live album ["Live Between Us," released in May, 1997] debuted at No. 1 on the SoundScan retail album chart and sold 400,000 units by year's [1997's] end. We're also very enthused about Holly McNarland and pleased with the continuing successes of the Headstones, Carmen Campagne and [newer signings] Laura Smith and Carlos Morgan."



Top to bottom: Alanis Morissette; Diana Krall; Our Lady Peace

What's especially impressive to many Canadian industry figures is the colossal number of new acts that have emerged in Canada in the past year. This includes Dayna Manning, Julian Austin, Econoline Crush, Wide Mouth Mason, Brigitte Pace, the Ennis Sisters, Len, Oh Susanna, the Mahones, the Hellbillies, Van Allen Belt, the Punters, Tara McLean, Kinnie Starr; and urban-styled Carl Henry, Whitey Don, Saukrates and Red 5.

"There are way more record deals being made and a lot more product [being released]," points out Jake Gold of The Management Trust, which manages the Tragically Hip, Big Wreck and the Watchmen. "This has to do with the short-term approach of [North American] record companies. More bands are getting signed because of the competition happening in the U.S., which is beneficial to anyone shopping a deal. Labels are looking at everything."

Gold also argues that Canada is a natural breeding ground for developing talent. "Canadian record-industry executives," he notes, "are more accessible than their American counterparts. That has to do with Canadians being more societal," he says. "Also, the volume [of product] isn't the same here, so [record executives] aren't quite as busy."

NEXT PHASE: URBAN

Most Canadian labels also have been significantly re-evaluating their A&R policies in the past year, as they faced the increasing domestic popularity of international pop and urban music, the waning impact of alternative music and the drying up of top-caliber grassroots acts from independent sources. Additionally, changes in top management at several companies, including BMG Music Canada and the PolyGram Group Canada in 1997 have also prompted significant A&R re-evaluations.

Says Lisa Zhitnew, general manager of BMG Music Canada, "Urban is the next phase of pop music, with the genre crossing over into pop, and it's a tremendous time for us to jump in. [Traditionally], it's been assumed we can't support urban music because we didn't have the [urban] population. However, in the U.S. and in Canada, it's now not just the black population buying black music. It's a pop crossover. Recordings by Puff Daddy, Mase and Wu-Tang Clan are crossovers, doing well as pop and urban

records. [Urban] is music kids now want to listen to. [Canada-based labels] are starting to understand that.

"Many people [argue] you can't have a [Canadian] hip-hop band like the Rascalz break in the United States," continues Zhitnew. "Yet, what makes them distinct is that, being from Vancouver, they blend a whole lot of [musical] influences that don't exist in America."

Despite the current unprecedented visibility of Canadian artists successful internationally, many label executives here complain bitterly of frustrations in securing significant airplay of Canadian music at home. "We have such a broad range of artists in all music genres happening, a whole new group of non-rock artists doing well internationally, but most of them can't get airplay in this country because we don't have a wide range of radio formats," says Al Mair, president of the Toronto-based Attic Music Group. "We're driving so many good artists out of the country." ■

IT'S ALL TOO "MUCH"

Continued from page 40

"Tragic Kingdom" CD rocketed back into the top five, even though it had been out for 16 months, says Lennox.

BIG IN THE BURGERS

Warner Music Canada VP, A&R, Kim Cooke says Much's real advantage is that it reaches beyond the big media centers. "When domestic-roster bands come off tour into secondary or tertiary markets, the kids say, 'I saw the video.' Radio in those parts tends to be pretty bland and not cutting-edge whatsoever," he says. "Much is where they find out about new bands."

Few in the Canadian record business will openly dispute the channel's influence in selling records. According to Colin MacKenzie, who runs murderecs—the Halifax-based, Universal-distributed indie owned by Canadian alternative band Sloan—Much airplay translates into record sales, but over time it has become more difficult for indie acts to get meaningful airplay. "MuchMusic has now, basically, slammed the door on independent music, as far as I'm concerned," MacKenzie says. "I appreciate what MuchMusic does with new music. [But] there is no space or opportunity for an up-and-coming band to make an appearance on MuchMusic now."

GAMBLING ON ROTATION

Mackenzie says he has questioned spending thousands of dollars on videos. Likewise, Ivan Berry, president of EMI-distributed urban label BeatFactory, says he has become wary of gambling on videos that may not make it into rotation. Instead, he has bought commercial airtime and produced video-like ads. "I can't spend \$30,000 for MuchMusic to decide my destiny, whether this video deserves light or medium or heavy rotation. I'll spend it on a commercial that you can't tell me you won't play."

"MuchMusic has now slammed the door on independent music."

—Colin MacKenzie, murderecs

Donlon says to service audience and industry, Much needs a second channel. The CRTC, the body governing broadcast licenses in Canada, greenlighted Much's plan for adult-oriented MuchMoreMusic (M3), but cable hasn't picked it up, citing nearly maxed-out channel capacity and lack of audience interest. As in the U.S., it's unlikely to change until digital broadcasting. "We're bursting at the seams with this one channel. How can I jam more in?" asks Donlon. She claims a new channel would provide a venue for the "master class" of artists like Bonnie Raitt and Neil Young, while exposing burgeoning AC artists.

GROWING COMPETITION

Domestic competition has complicated matters. Canadian cable recently added U.S.-based BET, which plays urban videos. And Shaw Media, a division of Canadian cable carrier Shaw Communications, revealed it has applied for a broadcast license for Edge TV, an alternative-music television channel, which could be up by 1999 if approved. Shaw already operates the country-music channel CMT, which also plays some adult-contemporary videos.

So, apart from waiting for digital cable, how can Much resolve the impasse?

"We can continue working on the regulatory level, and we can continue to go to cable to try to convince them of the merits of our channels. At this point, it has been very civil and respectful," says Donlon. ■

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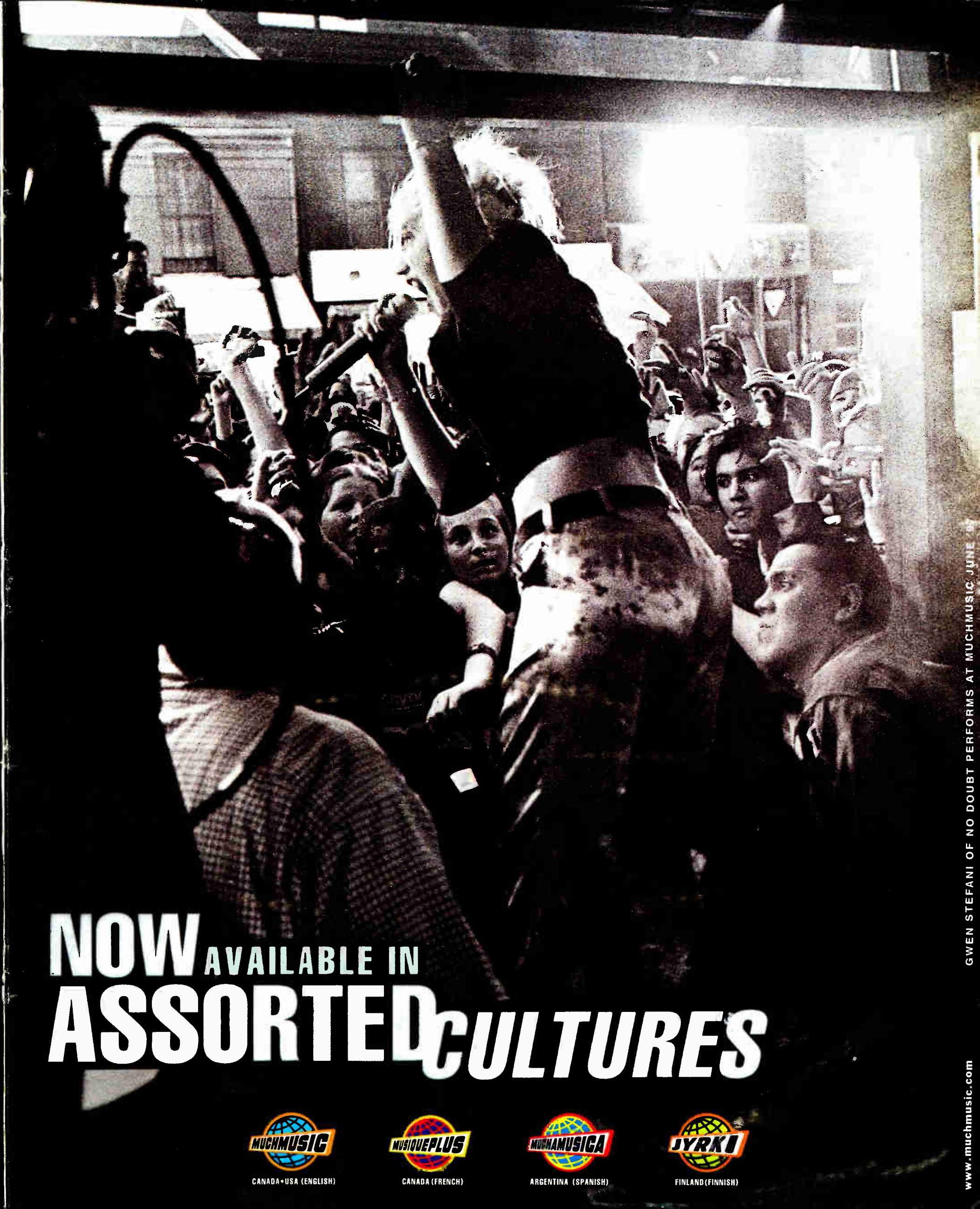
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New-Media Cos. Take The Plunge

1997 Marked By New Alliances And New Ventures

■ BY DOUG REECE

LOS ANGELES—The recurring themes in new music media in 1997 were consolidation and growth, as neophytes and major players alike rose up to corner market share through a multitude of partnerships and exclusive deals.

Ultimately, what this meant for consumers was finally getting a down-to-earth taste of former pie-in-the-sky promises.

And while the music industry is still grappling with controversies wrought by new technology, several companies dutifully took the move from toe-testing the waters to plunging, or at least wading, into the new-media stream.

SITE & SOUND

Though no one segment of the new music-media business stole every headline, developments in video- and audio-streaming were at the forefront of in-

1997 ★ IN ★ REVIEW

dustry minds this year, as improved technology and new ventures gave shape to widespread, easy-to-use Internet music delivery.

Seattle-Based RealNetworks (formerly Progressive Networks) had a banner year, solidifying its position as the premier company offering audio- and video-streaming technology.

Acting aggressively in early '97, the one-time underdog secured vital relationships with record labels like Atlantic Records, MCA Records, and others that agreed to use the company's RealVideo and RealAudio technology.

Microsoft, which eventually purchased 10% of RealNetworks this summer, is licensing the company's technology for use in its own streaming system, NetShow.

Meanwhile, Microsoft has persuaded competing streaming companies to agree to its Advanced Streaming Format, which should create a standardized system for various multimedia

streaming.

It was a case of big-fish-eat-little-fish as Paradigm Music Entertainment, which owns SonicNet, acquired popular online music magazine Addicted to Noise earlier this year. A few months thereafter, Tele-Communications Inc. (TCI) purchased Paradigm.

When SonicNet revealed its plans to launch online video-streaming channel Streamland in November, it became clear that part of TCI's goal was to invest itself in online video.

Another online video outlet, VidNet (www.vidnetusa.com), stalled after grappling with which streaming technology it should use before launching in late December.

JamTV (www.jamtv.com), the video-heavy music site that bowed in March, merged into Rolling Stone magazine's site at www.rollingstone.com to become the Rolling Stone Network. The new site also recently became the featured music destination for users of Internet service provider MindSpring.

DOWNLOAD DILEMMA

More controversial, but equally impressive, were the strides made toward offering digital-quality music for sale over the Internet.

Armed with technologies created by Redwood City, Calif.-based Liquid Audio, digitally downloadable music became a reality this year, as companies like N2K began selling singles this way online. Not to be left out, America Online (AOL) site the Hub announced plans to offer about 1,000 digitally downloadable tracks.

Still, traditional music retailers and other industry pundits voiced concern about the ramifications of online sales for the industry as a whole. Capitol Records, for one, drew considerable ire—and eventually withdrew its offer—when it planned to release the Duran Duran single "Electric Barbarella" through the Internet before it would be available at traditional retail.

The project did, however, highlight the potential for value-added online promotions by offering an Internet-only mix of the song.

Artists like M.C. Hammer, meanwhile, were also able to take advantage of the digital pipeline, releasing new material exclusively online.

AT&T entered the digital-downloading arena via its new company, A2B Music, a competitor for Liquid Audio. AT&T partnered with RCA to offer a free, downloadable single of the Verve Pipe's "Reverend Man."

SECURITY AND LICENSING

With the increased availability of music on the Internet, industry watchdogs have had their hands full trying to find their way out of a quagmire that only got deeper and murkier this year.

The Recording Industry Assn. of America filed a trio of suits in June (Continued on page 52)

Blockbuster Troubles Reflect Vid Chain Woes

■ BY DON JEFFREY

1997 ★ IN ★ REVIEW

NEW YORK—Despite the presence of a number of publicly held video retail chains, Wall Street directed its sharpest gaze at just one video company in 1997: the industry's behemoth, Blockbuster. Although it has not been a stand-alone company since it was acquired several years ago by Viacom, Blockbuster's fortunes have colored the financial community's view of its parent.

Analysts and investors, who have driven down the value of Viacom's stock from nearly \$50 a share to as low as \$25 in the past couple of years, have practically demanded that chairman Sumner Redstone dump the troubled retailer.

Prior to last year, Wall Street had looked quite favorably on newly minted public companies like Hollywood Enter-

tainment, planning to merge, although the declining video market had forced a change in the terms of the deal.

Consolidation, meanwhile, wasn't commanding as rich a price as before. The premium that buyers were willing to pay for video chains had tumbled, from multiples of seven times projected cash flow in the heady late '80s and six times in the mid-'90s to about four times in the recent Moovies deal.

No amount of expansion, though, has brought the newer public chains close to the colossus that is Blockbuster. At the end of the third quarter, that name appeared on approximately 6,000 stores worldwide. Many observers wondered how, with such market dominance, the mighty Blockbuster could falter.

Certainly, it was susceptible to the same illness that weakened its smaller competitors. But on top of that were some crucial missteps by its management team and parent company.

WHAT WENT WRONG

Bill Fields, a highly regarded Wal-Mart executive, had been brought in to fix the chain after its pre-acquisition management team had left to follow its leader, Wayne Huizenga, into the used-car business. Fields had big plans to turn Blockbuster stores into "home entertainment centers." Video rentals would be just part of the show. In addition to videos for sale, there would be music. A full line of CDs was rolled out into nearly 1,000 units, along with items like candy, soda, and magazines. The additional merchandise didn't just sell poorly; it also took valuable shelf space away from video. Frustrated customers looking to rent the big new movie of the weekend left empty-handed and went to one of the competitors. Besides that, the company initiated a disastrous \$12 million advertising campaign and makeover that later had to be ditched.

As if all that were not bad enough, Blockbuster made a costly relocation of its headquarters from Fort Lauderdale, Fla., where Huizenga and company had ruled, to Dallas. A number of executives did not make the move, causing further welter in the ranks.

Moreover, Blockbuster was also in the process of changing the means by which videocassettes were distributed throughout its system. It had dumped wholesaler ETD in 1996 in order to buy product directly from the suppliers and studios. But this put another strain on resources, because direct buying requires superb inventory-management systems. Some analysts were quick to label Blockbuster's new buying strategy a costly mistake.

All of this, combined with weaker video releases, resulted in decreases of (Continued on page 68)

BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

RADIO AND VIDEO may be losing their edge as drivers of music sales.

What makes someone want to buy a record? The usual answers are a song heard on the radio, a video seen on TV, a review read in a newspaper, or perhaps that old standby, word-of-mouth.

But with newer media pressing on people's time and attention, and companies trying out different methods of marketing, the ways in which people are influenced to buy music may be changing.

Strategic Record Research, a marketing firm that is a joint venture of Strategic Media Research and the Left Bank Organization, samples consumer-buying behavior in random phone calls throughout the U.S. The pollers ask 10,000 consumers who buy music what influenced them to purchase their last recording. The results were tallied twice in '96, in February and July, and twice again last year.

The data show some interesting shifts.

At the top of the list of influencing factors in all four surveys is "hearing a song on the radio." But the percentage of respondents who mention that element is steadily and sharply down—from 81.9% in early '96, to 75.3% later in the year, to 74.5% in early '97, to 65.5% in the most recent sample.

That's a drop of more than 16% in about 18 months—a significant decline.

A more dramatic decrease is noted in the category "seeing a video." In the earliest survey, 45.8% say video influenced them to buy their last record; in the later study in '96, the figure falls to 33.8%. Video rebounds to 39% in the January '97 survey, but in July only 24.4% are citing it. That's a plunge of more than 21% in less than two years.

Accounting for the notion that TV viewership may be greater in the dead of winter than in midsummer, there is still a mighty decline in video as a factor influencing people to buy music.

Why are radio and video seemingly less effective than they were just months earlier?

Mike Lane, an executive with Strategic, believes it's because there are so many other ways now in which consumers can be exposed to music.

So if radio and video are down, what's up?

Journalists and label publicity departments will be happy to see that the topic "read about it" shows a meaningful upward move. Only 12.9% of respondents cited the category last February, but by July, 20.7% of music consumers claimed to be motivated readers.

(Continued on page 49)



tainment, Movie Gallery, West Coast Entertainment, Video Update, and Moovies. They were the darlings of the Street, as their stock prices soared on the belief that rental chains had disproved the prognostications of doom-sayers about the industry's death due to electronic movie delivery systems known as video-on-demand.

But then the business went flat. Movie studios were releasing more and more titles into the sell-through market to feed a growing demand by consumers for video ownership, and it was apparent that the video chains were not going to compete profitably with the Wal-Marts and the supermarkets with their lowball pricing strategies. To make matters worse, the quality of video titles in the first half of 1997 paled next to the previous year's selections.

Research firm Alexander & Associates reported that video sell-through grew 7.2% in 1996, to \$10.4 billion, while rental increased 5.5% to \$11.5 billion. But no one was expecting those kinds of gains in 1997, and at least one researcher was predicting a 3% drop in rental revenue.

THE CONSOLIDATION CONGA

The public video chains kept expanding, though, with consolidation as their mantra. Medium-sized chains became big chains by swallowing up smaller players eager to cash out of a business that perhaps had seen better days. By year's end, two of the fastest-growing chains, Video Update and Moovies, were

Audiobook Biz Makes Strides In '97

APA Promotes Product; Ingram Campaign Launched

■ BY SHAWNEE SMITH

NEW YORK—The audiobook industry made marked strides toward longevity and stability this year, as the Audio Publishers Assn. (APA) officially adopted "audiobook" as the accepted term for books on tape at its annual conference this past May. The genre was previously referred to as spoken word, spoken audio, and books on tape.

Also, May was dubbed National Audiobook Month. It is the month of the industry's annual conference, and the Audie Award nominees are announced during the first week of May. Special events and promotions were planned nationally to increase audiobook awareness among consumers. The Audie finalists were also given special attention.

The APA also expanded its service on its World Wide Web site, www.audiopub.org, in May to include a resource directory and dealer locator service.

Plans for this year's National Audiobook Month are to be announced later this month, according to Grady L. Hesters, president of the APA and CEO of the Audio Partners Publishing Corp.

The industry received another shot in the arm in May as La Vergne, Tenn.-based Ingram Book Co. successfully launched an "Are You Listening" radio, print, billboard, and retail campaign to increase awareness in test cities Denver and Nashville.

1997★IN★REVIEW

Generic in tone, the ads encouraged the concept of listening to audiobooks while doing other activities like driving, exercising, and gardening.

Ingram and representatives from audio publishing houses

BIBLIOTECH

Random House Audio, Simon & Schuster Audio, Bantam Doubleday Dell Audio, Harper Audio, and Time Warner AudioBooks conducted educational seminars for retail reps in April, where strategies were shared. As a result of the training, several stores relocated their audiobook displays and sections, moving them from second- to first-floor visibility.

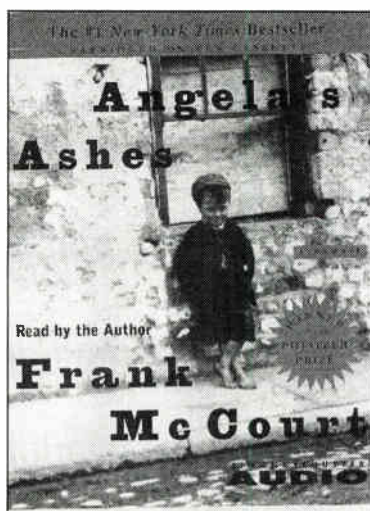
The training sessions also provided retailers and field sales reps with "Are You Listening" promotional kits, which included posters, buttons, and introductory customer-sampler audiobooks. Ingram set up an 800 number to provide interested consumers with additional information.

NEW PLAYERS: Time Warner AudioBooks and Time Life jointly joined the audiobook fray with the Time Life AudioBooks imprint. The joint project was developed to release on audio three of Time Life Books' most popular series: "Voices Of The Civil War," "Lost Civilizations," and "Mysteries Of The Unknown." Mercury Records imprint Mouth Almighty and The New Yorker magazine also put in an audiobook bid this past year

with the release of the first of three fiction CDs containing short stories published in the magazine's fiction specials. The CD was titled "The New Yorker Out Loud."

Tommy Boy Records started an imprint called Upaya, which combines spiritual works by authors like Deepak Chopra and Thomas Moore with spiritually uplifting music. The venture also produced a new packaging dubbed the Upayapak, which houses two CDs in the sleeves of a jewel case-sized hardcover book of the recorded text.

BIG NAMES: Taking the lead from their hardcover and paperback book-publishing partners this year, audiobook publishers



had a few big titles that ruled the market. Frank McCourt's unabridged version of "Angela's Ashes," John Grisham's "The Partner," and John Berendt's "Midnight In The Garden Of Good And Evil" were particular titles of note. The latter title prompted an audio-only signing in October at audiobook-exclusive chain Talking Book World.

Ellen Fein and Sherrie Schneider's "The Rules" was received so well in its initial first audiobook release that publisher Time Warner issued a companion, "The Rules II: More Rules To Live And Love By," which was released late last year.

The untimely death of Princess Diana also created a surge for Andrew Morton's previously released titles, "Diana: Her True Story" and "Diana: Her New Life," plus posthumous releases "Diana, Princess Of Wales, Queen Of Hearts—An Audio Tribute," "Diana—A Tribute" (produced by the BBC), "Diana: The Last Year," and "Diana: A Tribute To The People's Princess."

Titles such as these resulted in increased audiobook sales, 7% above 1996's figures through the end of October. Although Hesters believes the large amount of strong titles released at the end of 1996 will be hard to beat, he expects overall sales for 1997 to be a healthy 7% to 9% over the previous year.

EXECUTIVE TURNTABLE

DISTRIBUTION. Provident Music Distribution in Nashville names **Beth Gregory** field account rep. She was field sales rep at Benson Music Group.

RED Distribution appoints **John Horn** manager, national accounts, in Cleveland and **Victoria Korosi**, manager, national accounts, in Minneapolis. They were, respectively, Cleveland branch manager at Independent National Distributors Inc. and Cleveland sales rep at RED.

Jamieson Grillo is named hip-hop sales rep at Big Daddy Distribution in Maplewood, N.J. He was president at Bi-Coastal Promotions.

RELATED FIELDS. **Nadia Bronson** is promoted to president, international marketing, at Universal Pictures in Universal City, Calif. She was executive vice VP, international marketing.

Viacom Inc. in New York names **Martin M. Shea** senior VP of investor relations. He was senior



BRONSON



FORSTER

VP of corporate communications at Triarc Companies Inc.

Ticketmaster Online in New York names **Gregory Bauer** VP of advertising sales. He was VP of regional sales at Softbank Interactive Marketing Inc.

HOME VIDEO. **Marshall Forster** is promoted to senior VP at Columbia TriStar Home Video—Canada in Toronto. He was VP.

ENTER*ACTIVE. **James Grunke** is appointed president/CEO at Hotz Interactive. He was director of audio at OnLive Technologies.

newsline...

VALLEY RECORD DISTRIBUTORS says it has realigned the company, changing its name to Valley Media Inc. and promoting president Rob Cain to CEO. Cain takes the chief executive's title from Barney Cohen, founder of the music and video wholesaler. Cohen will remain chairman of Valley and president of its Valley Entertainment label. The company also operates Star Video Entertainment. It says it has "established a two-division company to encompass our two primary product lines: audio and video." Ken Alterwitz, VP of sales and marketing, will be responsible for sales and marketing of video product as well as audio. Ron Phillips, VP of purchasing, who is responsible for all audio purchasing, will now be in charge of video buying as well.

N2K, the online music company, says that its Music Boulevard unit will be the exclusive Internet retailer for the music sites operated by SonicNet, the Internet subsidiary of Paradigm Music Entertainment. The sites include Addicted to Noise, Trouser Press, Cinemachine, SonicNet, Streamland, and Supercast. Paradigm is set to merge with TCI Music, a unit of cable giant Tele-Communications.

K-TEL INTERNATIONAL reports that it has acquired exclusive home video distribution rights for the U.S. and Mexico for Hearst Entertainment's "Popular Mechanics For Kids," a nationally syndicated children's television program based on the Hearst publication Popular Mechanics.

HYPERBOLE STUDIOS has formed a joint venture with author Stephen King and developer Mainstream Software to create CD-ROMs based on King's stories. It will be the first time that an unpublished story by King debuts on CD-ROM. Hyperbole says that it and Mainstream are seeking financing and distribution for the project.

ROADRUNNER RECORDS, an independent rock label, has formed a pressing and distribution deal with Power Records that marks Roadrunner's expansion into R&B music. Power, which had a hit last year with Freak Nasty's "Da Dip," will release albums in the first quarter by Jake The Flake, South Click, and Cherrelle and singles from 12 Gauge and Freak Nasty.

VIDEO SOFTWARE DEALERS ASSN. (VSDA) says that John Antioco, the new chairman/CEO of Blockbuster Entertainment, has been appointed to the VSDA board of directors. Also appointed to the board was Chuck van der Lee of Rogers Video in Canada. In other news, the trade organization's board says it has approved a new proposal for a Canadian VSDA. Under the arrangement, there will be a full-time office in Canada headed by a VP for Canadian operations who will report to the president of the VSDA.



RECOTON, the marketer of consumer electronics accessories, says it has purchased the assets of Capa Industries, an audio-electronics design and manufacturing company based in Valencia, Calif., for an undisclosed price. The company says the acquisition will "strengthen our design and manufacturing, while at the same time allow us to grow our product base in both the car audio and home audio categories."

NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) announces that Richard Branson, founder and chairman of the Virgin Group, will deliver the keynote address March 15 during NARM's 1998 convention in San Francisco. At the closing session March 17, Phil Ramone, president of N2K Encoded Music, will speak. Among the acts set to perform at the convention are the Mavericks, Diana Krall, Sister Hazel, Jeff Foxworthy, and Ricardo Lemvo. Dick Clark will host the 40th-anniversary banquet and awards presentation.

ALLIED DIGITAL TECHNOLOGIES, a replicator of CDs and cassettes, reports that net profit more than doubled to \$1.1 million in the first fiscal quarter on a 15% rise in revenue to \$49 million. The company says the results "reflect the cost cutting that has been accomplished over the past year and our aggressive sales and marketing efforts." Allied also announces that it has acquired Denver Dubbing, a video duplicator based in Englewood, Colo., for an undisclosed amount of cash.



CHRISTIE'S, the auction house, will hold a pop memorabilia sale Feb. 4 in New York that will include pieces owned by such acts as the Beatles, Janis Joplin, Bob Marley, and the Rolling Stones. Among the articles to be auctioned is the Gibson acoustic guitar used by country music pioneer Hank Williams.

A2B MUSIC, the online music company formed by telecommunications company AT&T, has offered its second free downloadable single to consumers—SWV's rendition of "O Holy Night" from its RCA album "A Special Christmas." The single was available through Jan. 5. A2B's site also included a digital coupon that could be redeemed at Camelot stores or online through Music Boulevard. The first downloaded single from A2B was from the Verve Pipe album on RCA.

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
		ARTIST	TITLE
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
★ ★ NO. 1 ★ ★			
1	1	HANSON ▲ MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN
2	2	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE
3	4	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM
4	3	VARIOUS ARTISTS A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3
5	5	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE
6	6	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
7	7	MARIAH CAREY ▲ ⁵ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
8	8	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT
9	9	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS
10	11	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS
11	10	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS
12	12	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
13	22	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
14	13	NAT KING COLE ● CAPITOL 46318/EMI CAPITOL (7.98/11.98)	THE CHRISTMAS SONG
15	16	MICHAEL BOLTON ▲ COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM
16	15	VINCE GUARALDI FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
17	18	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND
18	17	KENNY ROGERS ● MAGNATONE 108 (10.98/16.98)	THE GIFT
19	21	VANESSA WILLIAMS ● MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT
20	14	VARIOUS ARTISTS ▲ ³ A&M 540001 (10.98/16.98)	A VERY SPECIAL CHRISTMAS
21	27	BOYZ II MEN ▲ MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS
22	20	AMY GRANT ▲ ² A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS
23	19	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT
24	24	VARIOUS ARTISTS WINDHAM HILL 11233 (10.98/16.98)	CELTIC CHRISTMAS III
25	33	LUTHER VANDROSS ● LV 57795/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS
26	35	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 (9.98/15.98)	KIRK FRANKLIN & THE FAMILY CHRISTMAS
27	23	BARBRA STREISAND ▲ ⁴ COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM
28	—	VARIOUS ARTISTS BNA 67518/RLG (8.98/16.98)	COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S HOSPITAL
29	26	VARIOUS ARTISTS ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2
30	36	VARIOUS ARTISTS WINDHAM HILL 11226 (10.98/16.98)	A WINTER'S SOLSTICE VI
31	28	AARON NEVILLE ● A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS
32	29	THE TEMPTATIONS ● MOTOWN 635279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS
33	30	VARIOUS ARTISTS INTER SOUND 1631 (5.98 CD)	NUTCRACKER CHRISTMAS
34	25	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER
35	—	VARIOUS ARTISTS WALT DISNEY 60843 (6.98/11.98)	DISNEY'S SEASON OF SONG: A TRADITIONAL HOLIDAY COLLECTION
36	31	ELVIS PRESLEY ▲ RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM
37	38	WESTWIND ENSEMBLE BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER
38	—	GEORGE WINSTON ▲ ⁶ WINDHAM HILL 1025 (9.98/16.98)	DECEMBER
39	34	ELVIS PRESLEY RCA 66482 (11.98/16.98)	IF EVERY DAY WAS LIKE CHRISTMAS
40	39	VINCE GILL ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 5DD,DDD units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1998, Billboard/BPI Communications, Inc.

(Continued from page 47)

Distribution executives have long been saying that they would like to see the cooperative advertising money they give to retailers used more for actual out-of-store advertising than for the in-store displays and discounts known as price and positioning. Record companies argue that it is more important to drive customers into stores to buy something than to try to persuade them once they're there to open their wallets.

One is "seeing a performance on TV." In February 1996 that is singled out by 25.7% of respondents. But last summer only 12.9% were citing it. This belies the belief that appearances by artists on the TV shows of **Leno**, **Letterman**, **Winfrey**, **O'Brien**, and **O'Donnell** move consumers to buy lots of albums. There is also statistical evidence that performances on awards shows like the Grammys sell records. So why this anomaly in the numbers? Strategic isn't sure, but the researchers say they will be watching this factor in the next survey.

Another element that has ebbed as a

If you have followed these numbers and changes so far, you may have noticed that there are many more decreases in percentage points than increases. Since the poll allows consumers to list more than one factor as having influenced their buying decision, the recent results indicate that these shoppers are narrowing their choices and becoming clearer about what motivates them.

And what about the new media? The Internet shows up only on one survey, the one taken last July, when 4% of respondents say it influenced them to buy a record. But observers say that this is the category to watch in subsequent surveys.



Venerable Sony Chairman Smith Retires

CH-CH-CHANGES: The changing of the guard at Sony Music Distribution, which has been under way for the last couple of years, reached a milestone in the last few months with the retirement of senior VP of marketing **Tom McGuinness** and chairman **Paul Smith**, who has led the distribution company for nearly 25 years (Billboard Bulletin, Dec. 22, 1997). Both Smith and McGuinness have consulting deals with Sony. Smith says that beginning Jan. 1 his deal is for three years, and Sony insiders say he will be available on an almost-daily basis, should he be needed.

In leaving distribution, he is turning over the company to his handpicked successor, **Danny Yarbrough**, who was named president of Sony Music Distribution in May 1994. Since being named president, Yarbrough has increasingly assumed more responsibilities, and it was clear at the recent regional conferences that he was running the day-to-day show at the company.

Smith, citing Yarbrough and two other senior managers, senior VP of branch distribution **John Murphy** and senior VP of sales **Craig Applequist**, says that with that triumvirate, he is leaving distribution in "good hands."

Well, it should be in good hands. They had a great teacher in Smith.

"Paul Smith is one of the towering figures in our business and a genuine treasure," says **Thomas Mottola**, president/COO of Sony Music Entertainment. "He has played a crucial role in

the success and growth of Sony Music and an even larger role in the development of music distribution as we know it... The greatest compliment I can pay Paul is that his accomplishments have become the standard against which every distributor is measured."

Back when Smith began his career in the music business, the modern distribution system was just a gleam in his eye. His first job in the business was working in an appliance store in St. Louis, which had a small section of records.

In 1958, Columbia approached Smith about working for the company and hired him in June of that year to get its audio hardware into non-appliance stores and non-record stores.

Over the next 18 months, he opened about 150 accounts, reports Smith. After accomplishing that, Smith decided to diversify his skills and began learning about the record business, working radio promotion one day a week. At this point, distribution handled both records and audio hardware, and he was named branch manager in St. Louis. In 1961, he assumed that post in Chicago and served there until 1964. At that point, "Jack Harris, who was running hardware, got ill, and they asked me to become his backup." So he moved to New York and formed a field force

with district managers for audio hardware.

"But my heart never left the record business," he states. In 1970, he was named New York branch manager, and then in 1972 he became Northeast regional sales director; in 1974, he was appointed VP of sales and distribution for CBS Records.

Through the early '70s, CBS sold music via a mixture of branches and about 13 independent distributors. At

this point, coinciding with a similar shift going on at what would become WEA, Smith ended the company's affiliation with independents and shifted

the company's focus to totally relying on its branches. And the rest, as they say, is history.

As music retail changed, Smith oversaw many changes in distribution. At one point, the company was expanded to 21 branches and five regions. At other points, like in the early '80s when the industry was going through hard times, distribution was downsized to nine branches and a national account office.

Through the rest of the '80s, Sony, along with WEA, was generally the leader on any issue facing distribution. I remember an observation that the head of another major distributor made in the early '90s after assessing how each of the majors had confronted a thorny problem that had been negatively affecting their business a few months earlier. He said that Sony was the first of the six majors to make a policy on the issue.

"In retrospect," he said, "the Sony policy is the cleanest solution for both us and the accounts. [The majors] would have been better off just copying the

Sony policy. After all, Smith and those guys invented the record business."

LOOK FOR Camelot Music to rock-'n-roll come February. In December, its reorganization plan was confirmed, paving the way for the 300-unit, North Canton, Ohio-based chain to emerge from Chapter 11 sometime before the end of January (Billboard Bulletin, Dec. 15, 1997).

Michael Bloom, a partner in the Philadelphia-based law firm of Morgan, Lewis & Bockius, which represented the six majors in their claims against Camelot, reports that 99.91% of the general unsecured creditors, representing 99.75% of the dollar amount due those creditors, voted in favor of confirming the plan. He described that as a "staggering vote of confidence" for Camelot management.

In other Camelot news, management is said to have told the court that it has signed a definitive purchase agreement to acquire the 150-unit Wall chain, following up on the letter of intent it signed in late October.

MAKING TRACKS: Look for Blockbuster Entertainment to name **Larry Gaines**, formerly president of Media Play and senior VP of the Musicland Group, president of music operations.

Gene Rumsey, formerly senior VP of the major account groups at EMI Music Distribution, is named executive VP of sales and marketing (Billboard Bulletin, Dec. 12, 1997). In other changes at the company, **Briggs Ferguson**, formerly VP of catalog development at EMI-Capitol Entertainment Properties, is being brought in as senior VP of retail marketing. Also, **Terry Sautter**, senior VP of field marketing, has left the company, according to sources.

RETAIL TRACK

by Ed Christman



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Goodbye REP Co., Hello Ryko Distribution Partners

RYKO ON THE GO: We can now refer to the REP Co. as "the Distributor Formerly Known as REP."

In December, the Salem, Mass.-based firm started doing business as Ryko Distribution Partners. The new handle reflects the fact that the wholesale firm is operated by indie label parent Rykodisc. (Those with long memories will recall that REP was an acronym for Rounder Records, East Side Digital, and Precision Sound, the three original partners in the firm. Rounder split from REP years ago, East Side was a Rykodisc subsidiary, and Precision was absorbed when the national distribution company was formed.)

Besides the new name, Ryko—traditionally a distributor that has handled a very small number of labels—has acquired several new exclusive contracts (Billboard Bulletin, Dec. 15).

Foremost among these is the Concord Jazz family of labels, which includes Blues Alliance, Jazz Alliance, Chick Corea's Stretch Records, and the Latin imprint Picante.

Based in Concord, Calif., Concord Jazz is owned by Alliance Entertainment Corp., which previously distributed the label through its Independent National Distributors Inc. (INDI). Alliance, which filed for Chapter 11 bankruptcy protection in July, is folding INDI in the first quarter of the year. The parent company has already said that it will sell off Concord and its U.K. label operation Castle Communications as part of its bankruptcy reorganization.

An informed source indicates that Ryko's contract with Concord is for a year. It's uncertain whether the label family will remain on the indie side after that; sources say that Alliance has been talking to both major and independent suitors about a sale.

Ryko has also added to its list 32 Records, the catalog-oriented jazz label based in New York and founded in 1996 by Robert Miller and producer Joel Dorn. The label shifts from M.S. Distributing in Hanover Park, Ill.

The first releases from 32 under the pact will arrive Feb. 24 and will be part of a new arrangement with Rhino/Atlantic, in which Dorn has licensed 24 albums he originally produced for Atlantic Records for rerelease. The original LPs will be reconfigured as two-CD sets, with each CD comprising two LPs. The February titles will be packages by sax men David "Fathead" Newman and Hank Crawford; these will be followed in April by collections devoted to Rahsaan Roland Kirk, Yusef Lateef, Eddie Harris, and Mose Allison.

In early '98, 32 will also release a two-CD Tom Jones collection and a compilation of sides from two LPs by the outstanding jazz guitarist Pat Martino.

Finally, Ryko Distribution is also exclusively dealing Discipline Global Music, the U.K.-based label operated by guitarist Robert Fripp. The label's catalog includes Fripp's solo projects; titles by Fripp's bands King Crimson and the League Of



by Chris Morris

Gentlemen; Crimson drummer Bill Bruford; and the grand English singer/songwriter and eccentric Peter Hamill.

GOOD NEWS FROM ITHACA: The most welcome Christmas card we received this past holiday season arrived from Johnny Dowd, the Ithaca, N.Y., moving man and musician whose intense album "Wrong Side Of Memphis" was our pick for record of the year in '97 (Billboard, Declarations of Independents, Oct. 18).

Since we wrote about the album in this space (and forced the record on like-minded scribes with slightly askew tastes, like Tower Pulse! editor Jackson Griffith), Dowd has garnered some attention within the industry, and that attention has apparently paid off.

In his Yuletide missive, Dowd reported that "Wrong Side Of Memphis"—which he originally pressed up and released himself—has been picked up for distribution by the new Chicago-based indie Checkered Past Records. He also said that L.A.-based Bug Music was exploring the possibility of handling his publishing.

With any luck, Dowd's dark, disquieting music will reach a wider audience in 1998—and that's the

best news we could have received for the holidays. If you haven't heard "Wrong Side Of Memphis" yet (and, given its limited distribution so far, you probably haven't), take advantage of Checkered Past's wider release. We're sure you haven't heard anything quite like it.

THE BOARDWALK REVISITED: It was too easy to take Ted Hawkins for granted. For years, Hawkins sang for spare change on the oceanside boardwalk in Venice, Calif.; then, after the Third Street Promenade in nearby Santa Monica became the commercial hub of L.A.'s west side, he relocated there. Week in and week out, you could find Hawkins sitting on an upended milk crate with a brass spittoon (for tips) on the sidewalk nearby, playing his beat-up guitar with a gloved hand, bawling out his own songs and a vast repertoire of covers in a hoarse yet powerful voice that could be heard for a city block.

Hawkins died of complications from a stroke on New Year's Day 1995, months after Geffen had released his first major-label album, "The Next Hundred Years" (Billboard, Jan. 14, 1995). Later that year, the indie label Evidence Music in Conshohocken, Pa., issued "Songs From Venice Beach," a CD drawn from 1985 sessions by Hawkins, who also cut two widely praised albums for Rounder Records during the '80s (Billboard, Nov. 25, 1995).

Evidence VP Jerry Gordon is a true believer in Hawkins' music, and on Jan. 13, the label will release "The Final Tour," a delectable set of hitherto unreleased 1994 concert performances by Hawkins, who embarked on his most extensive

road work that year to support the Geffen album. Evidence secured the tapes from Geffen and compiled the album in cooperation with Hawkins' manager, Nancy Meyer of the Cameron organization, and his widow, Elizabeth Hawkins.

"The Final Tour" will hit stores at a propitious time: On the same date, Rhino Records will release the first comprehensive Hawkins retrospective, the 20-track "Suffer No More: The Ted Hawkins Story."

Gordon sent Declarations of Independents an advance copy of "The Final Tour," and it's a beauty. Drawn from shows in Santa Monica (at McCabe's Guitar Shop), the University of Wisconsin in Madison, and a club in Wenatchee, Wash., it

captures Hawkins at his potent best. The singer offers such stirring originals as "Watch Your Step," "Sorry You're Sick," and "Ladder Of Success" and typically rousing covers of Webb Pierce's "There Stands The Glass," Jesse Winchester's "Biloxi," and John Fogerty's "Long As I Can See The Light."

Hawkins' music will also be featured in a different context this month: His studio version of "There Stands The Glass" will be included on "From Where I Stand: The Black Experience In Country Music," a three-CD compilation from the Country Music Foundation, to be released Jan. 27 through Warner Bros.

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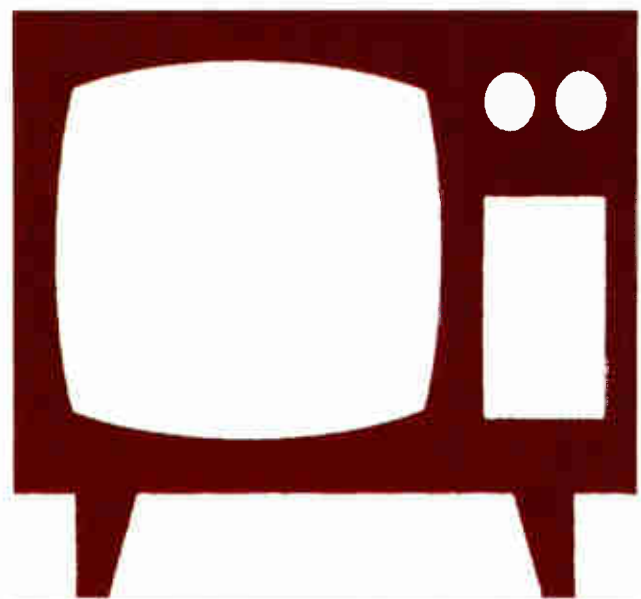
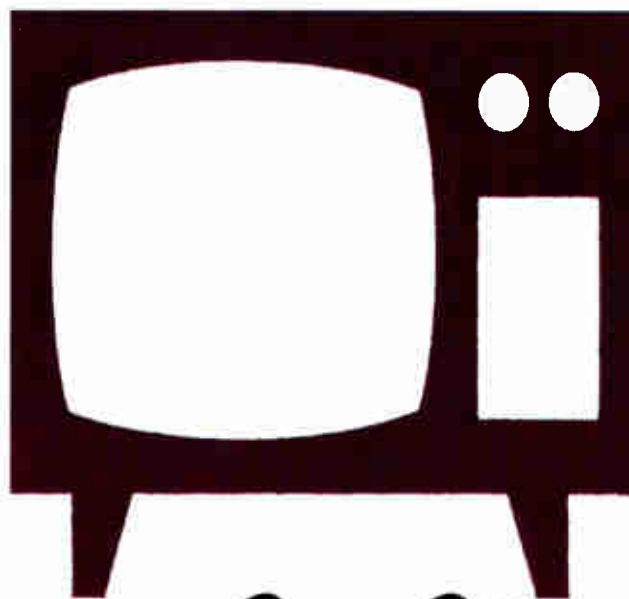
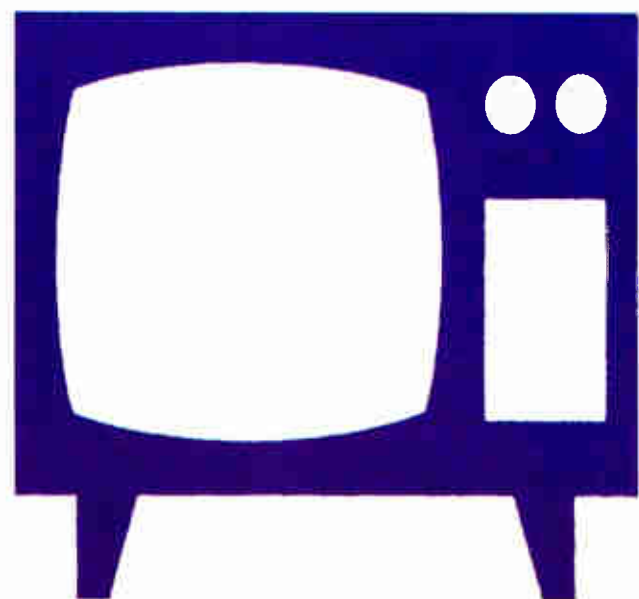
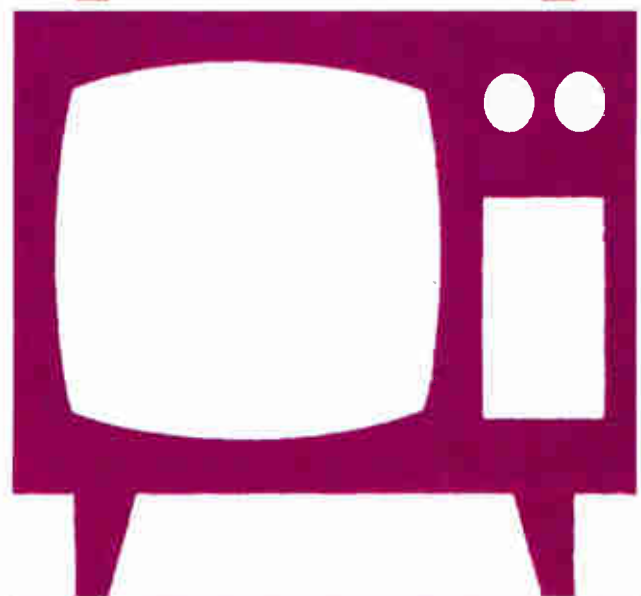
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Billboard

JANUARY 10, 1998

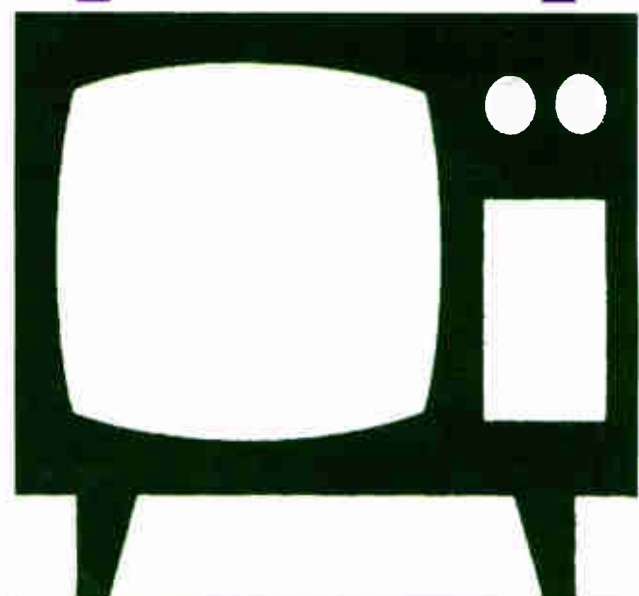
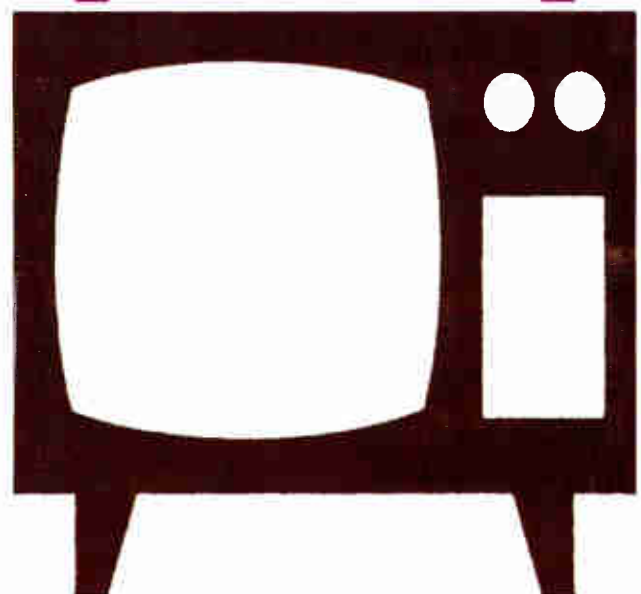
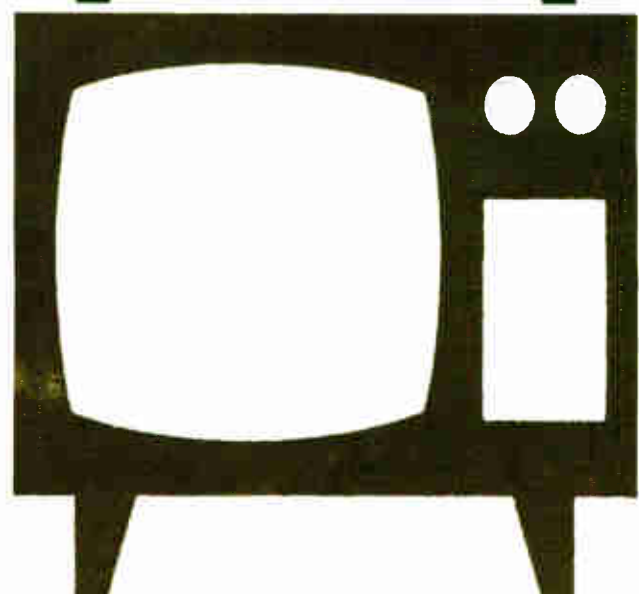
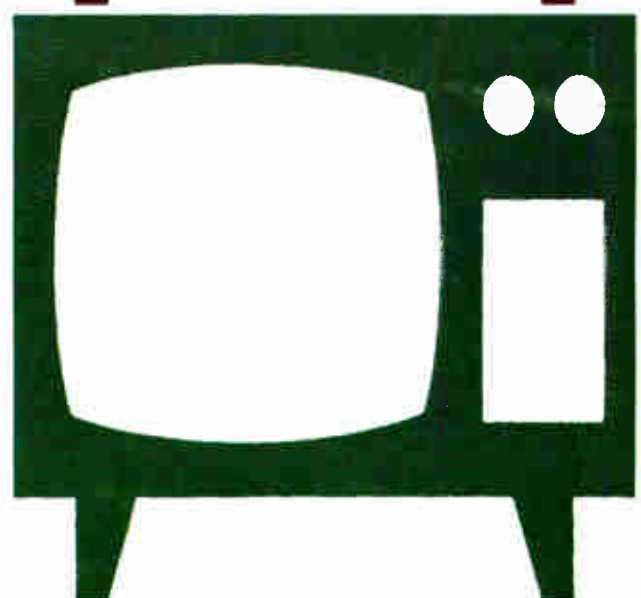
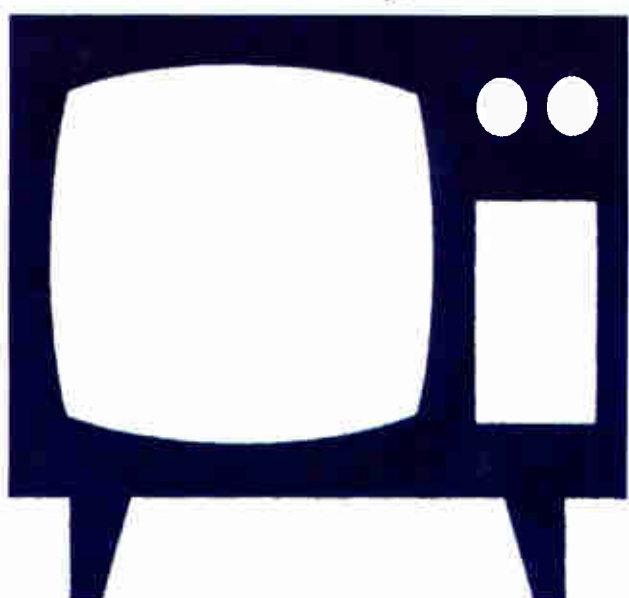
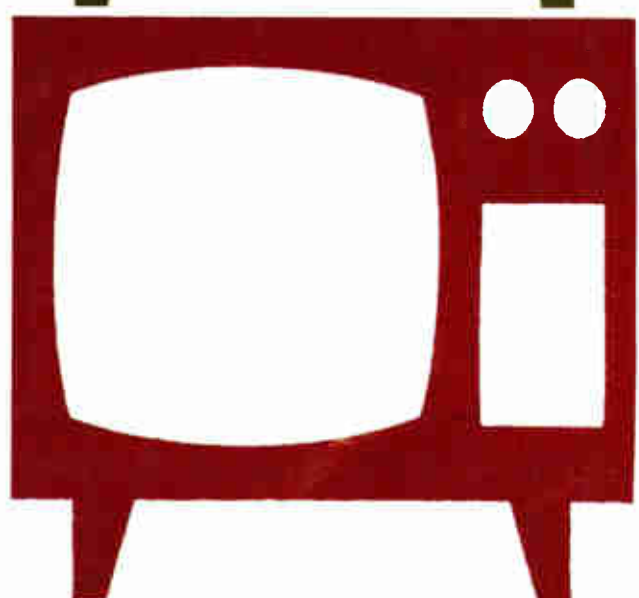
Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 		TITLE	TOTAL CHART WEEKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ No. 1 ★ ★			
1	1	KENNY G ▲ ⁷	MIRACLES — THE HOLIDAY ALBUM	23 weeks at No. 1	50
		ARISTA 18767 (10.98/16.98)			
2	2	MANNHEIM STEAMROLLER ▲ ¹	CHRISTMAS IN THE AIRE		38
		AMERICAN GRAMAPHONE 1995 (10.98/17.98)			
3	3	TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES		8
		LAVA/ATLANTIC 92736/AG (10.98/16.98)			
4	4	MARIAH CAREY ▲ ¹	MERRY CHRISTMAS		42
		COLUMBIA 64222 (10.98 EQ/16.98)			
5	13	METALLICA ▲ ¹⁰	METALLICA		333
		ELEKTRA 61113*/EEG (10.98/16.98)			
6	7	PINK FLOYD ▲ ²⁷	THE WALL		456
		COLUMBIA 36183* (15.98 EQ/31.98)			
7	9	SOUNDTRACK ▲ ⁸	GREASE		240
		POLYDOR 825095/A&M (10.98/17.98)			
8	14	PINK FLOYD ▲ ¹¹	DARK SIDE OF THE MOON		1084
		CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)			
9	15	FLEETWOOD MAC ▲ ¹	GREATEST HITS		281
		WARNER BROS. 25801 (9.98/16.98)			
10	22	NO DOUBT ▲ ⁸	TRAGIC KINGDOM		104
		TRAUMA 92580*/INTERSCOPE (10.98/16.98) 			
11	19	ALAN JACKSON ▲ ³	THE GREATEST HITS COLLECTION		114
		ARISTA NASHVILLE 18801 (10.98/16.98)			
12	6	MANNHEIM STEAMROLLER ▲ ⁵	CHRISTMAS		100
		AMERICAN GRAMAPHONE 1984 (10.98/14.98)			
13	24	ELTON JOHN ▲ ¹¹	GREATEST HITS		406
		ROCKET 512532/A&M (7.98/11.98)			
14	5	MANNHEIM STEAMROLLER ▲ ⁵	A FRESH AIRE CHRISTMAS		85
		AMERICAN GRAMAPHONE 1988 (10.98/14.98)			
15	31	BOB MARLEY AND THE WAILERS ▲ ⁹	LEGEND		445
		TUFF GONG 846210*/ISLAND (10.98/17.98)			
16	25	BOB SEGER & THE SILVER BULLET BAND ▲ ³	GREATEST HITS		166
		CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)			
17	32	SHANIA TWAIN ▲ ¹⁰	THE WOMAN IN ME		148
		MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)			
18	8	HARRY CONNICK, JR. ▲	WHEN MY HEART FINDS CHRISTMAS		43
		COLUMBIA 57550 (7.98 EQ/11.98)			
19	49	SUBLIME ●	40 OZ. TO FREEDOM		58
		GASOLINE ALLEY 11474/MCA (7.98/12.98) 			
20	27	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION		11
		WALT DISNEY 60887 (10.98/16.98)			
21	26	VARIOUS ARTISTS ▲ ²	JOCK JAMS VOL. 1		127
		TOMMY BOY 1137 (10.98/15.98)			
22	40	METALLICA ▲ ⁵	...AND JUSTICE FOR ALL		404
		ELEKTRA 60812/EEG (10.98/16.98)			
23	38	SARAH MCLACHLAN ▲ ²	FUMBLING TOWARDS ECSTASY		170
		NETTWERK 18725/ARISTA (10.98/15.98) 			
24	30	JAMES TAYLOR ▲ ¹¹	GREATEST HITS		375
		WARNER BROS. 3113* (7.98/11.98)			
25	—	BEASTIE BOYS ▲ ⁵	LICENSED TO ILL		326
		DEF JAM 527351/MERCURY (7.98 EQ/11.98)			
26	36	ALANIS MORISSETTE ▲ ¹⁵	JAGGED LITTLE PILL		131
		MAVERICK 45901/WARNER BROS. (10.98/16.98) 			
27	10	NAT KING COLE ●	THE CHRISTMAS SONG		49
		CAPITOL 46318/EMI-CAPITOL (5.98/11.98)			
28	16	MICHAEL BOLTON ▲	THIS IS THE TIME — THE CHRISTMAS ALBUM		22
		COLUMBIA 67621 (10.98 EQ/17.98)			
29	12	VINCE GUARALDI	A CHARLIE BROWN CHRISTMAS		30
		FANTASY 8431 (9.98/15.98)			
30	29	SOUNDTRACK ▲ ³	THE LITTLE MERMAID		66
		WALT DISNEY 60946 (10.98/16.98)			
31	18	JIMMY BUFFETT ●	CHRISTMAS ISLAND		20
		MARGARITAVILLE 11489/MCA (10.98/16.98)			
32	17	KENNY ROGERS ●	THE GIFT		11
		MAGNATONE 108 (10.98/16.98)			
33	33	FLEETWOOD MAC ▲ ¹⁷	RUMOURS		156
		WARNER BROS. 3010 (7.98/15.98)			
34	46	JIMMY BUFFETT ▲ ⁵	SONGS YOU KNOW BY HEART		358
		MCA 5633* (7.98/11.98)			
35	—	JIMI HENDRIX ▲ ³	THE ULTIMATE EXPERIENCE		207
		MCA 10829 (10.98/17.98)			
36	—	METALLICA ▲ ⁴	MASTER OF PUPPETS		373
		ELEKTRA 60439/EEG (10.98/16.98)			
37	34	JOHN DENVER ●	JOHN DENVER'S GREATEST HITS		185
		RCA 10374 (10.98/16.98)			
38	44	EAGLES ▲ ⁶	HELL FREEZES OVER		161
		GEFFEN 24725 (12.98/17.98)			
39	—	METALLICA ▲ ⁴	RIDE THE LIGHTNING		356
		MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)			
40	23	VANESSA WILLIAMS ●	STAR BRIGHT		16
		MERCURY 532827 (11.98 EQ/17.98)			
41	39	BILLY JOEL ▲ ¹⁸	GREATEST HITS VOL. I & II		215
		COLUMBIA 40121* (15.98 EQ/28.98)			
42	—	BUSH ▲ ⁶	SIXTEEN STONE		149
		TRAUMA 92531/INTERSCOPE (10.98/16.98) 			
43	11	VARIOUS ARTISTS ▲ ²	A VERY SPECIAL CHRISTMAS		81
		A&M 213911 (10.98/16.98)			
44	—	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴	GREATEST HITS		201
		MCA 10813 (10.98/17.98)			
45	—	GARTH BROOKS ▲ ¹³	NO FENCES		236
		CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)			
46	—	MASTER P	GHETTO'S TRYING TO KILL ME		5
		NO LIMIT 50696*/PRIORITY (10.98/16.98)			
47	—	VAN MORRISON ▲ ³	THE BEST OF VAN MORRISON		364
		POLYDOR 841970/A&M (10.98/17.98)			
48	—	CELINE DION ▲ ⁴	THE COLOUR OF MY LOVE		194
		550 MUSIC 57555/EPIC (10.98 EQ/16.98)			
49	—	LYNYRD SKYNYRD ▲	SKYNYRD'S INNYRDS/THEIR GREATEST HITS		141
		MCA 42293 (7.98/12.98)			
50	—	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲	GREATEST HITS		37
		EPIC 66217 (10.98 EQ/17.98)			



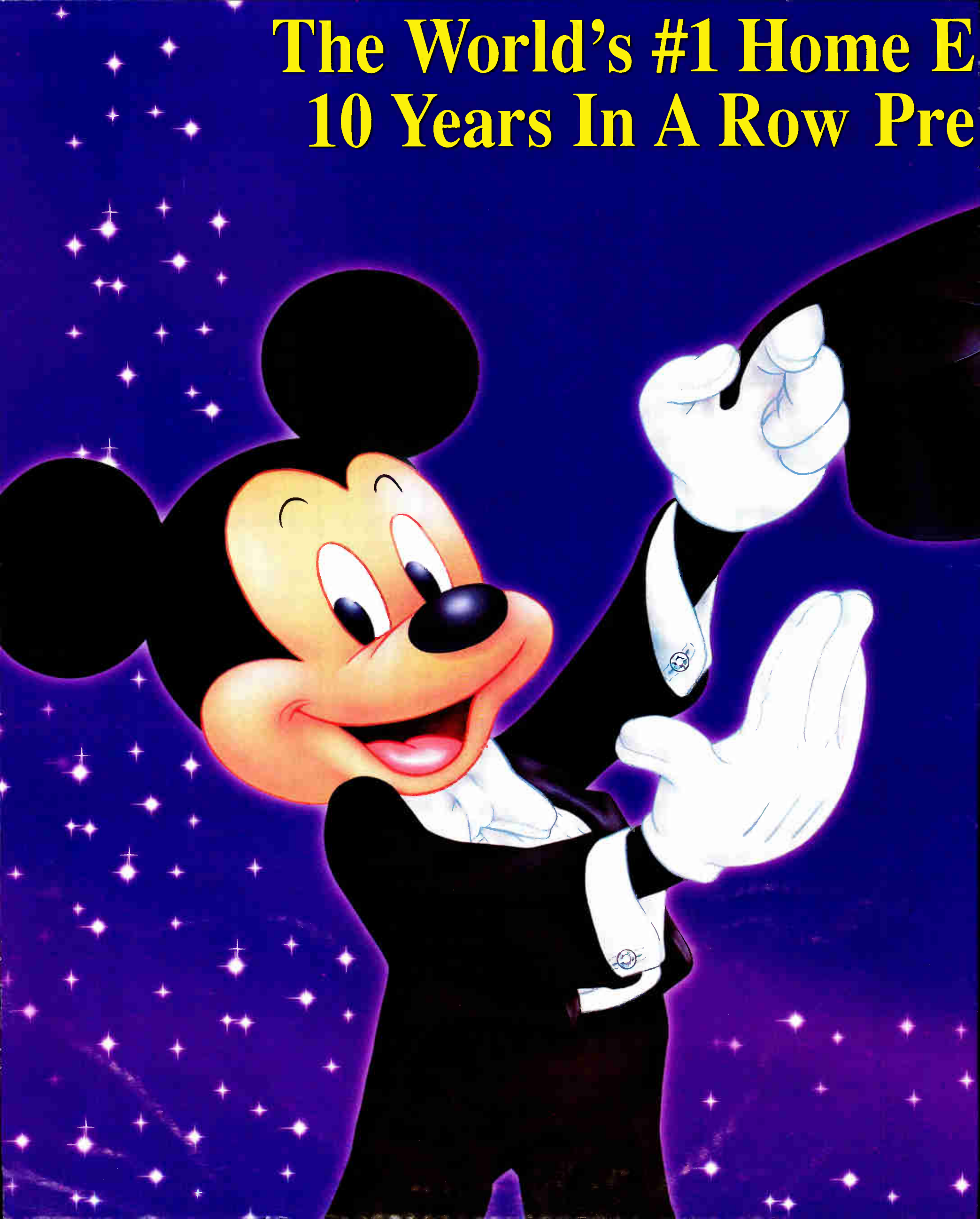
1997

THE YEAR
IN VIDEO



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The YEAR In VIDEO

Sell-Through Catches Up To Rental, And Anything Goes

BY SETH GOLDSTEIN

The deed is done: Sell-through and rental had equal shares of a \$14 billion to \$15 billion retail market in 1997. Rental surrendered its lock on first place, and the significance of that surrender isn't lost on the food chain stretching from suppliers to distribution, retailers and the public.

In fact, the business locus shifted to Best Buy, Wal-Mart, Suncoast, Tower Video and the like, which move hundreds of millions of copies—old movies and new—every year. "Rentailers," the dominant force in the Video Software Dealers Assn., have never cottoned to sell-through, except of "previously viewed" cassettes.

There are exceptions, even big ones such as Blockbuster and West Coast Entertainment, but VSDA's rank and file have never accounted for more than 35% to 40% of sell-through volume. The attitude is bound to change: Last year, rental suffered its second year of declining revenues in the past three. Dollar volume was off an estimated 3% to 7%, similar to the decline registered in 1995.

SAVING A SINKING SHIP

Various studios spent much of 1997 trying to reinvigorate the rental cash cow. Several are considering revenue-sharing variants of Rentrak's pay-per-transaction scheme—including Warner Home Video, which in November instituted a complex bonus scheme that would give retailers who achieve goals free goods equal to 20% of purchases.

However, many observers consider such programs akin to rearranging the deck chairs on the Titanic. Rental will continue to founder, they predict, unless sell-through comes to the rescue. According to New York consultancy Alexander & Associates, a revival in the fourth quarter of 1997 and beyond rests on the success of a dozen or so direct-to-sell-through titles like "The Lost World: Jurassic Park" and "Men In Black."

Video stores stocked up on these movies, giving customers what they wanted, and simultaneously helped replace diminished mass-merchant purchases. Wal-Mart and Kmart haven't lost their taste for sell-through, but they are experiencing trouble digesting the flood of action-adventure movies and com-

edies, many of them R-rated, replacing family features.

"Those categories haven't generated the same purchase appetite," notes Alexander president Bob Alexander. At the same time, home video "has been over-supplied with children's product." The only big theatrical title in 1997 to meet all the old requirements is Disney's "George Of The Jungle."

Alexander thinks the mass mer-



"Soul Food" satisfies the sell-through appetite.

chants, which usually corner 35% to 40% of holiday sell-through volume, "haven't made the transition yet. They're still right in the middle." Until the changeover is complete, rental is likely to take up some of the slack, in his view. On the eve of the holiday season, Alexander predicted that nearly 50 million copies of the eight direct-to-sell-through features that each grossed \$100 million or more theatrically would be rented heavily.

However it's done, Hollywood is counting on low prices to move product. Exhibit A was the flood of direct-to-sell-through releases that hit the market in the fourth quarter or have been announced for early 1998. Long gone are the days when a mainstream theatrical release had to gross \$100 million or more at the box office to qualify for under-\$25 video release. Nowadays, almost anything goes.

Consider "Soul Food," which grossed under \$50 million. 20th Century Fox Home Entertainment didn't hesitate announcing a family movie with an all-black cast for sell-through. The reason wasn't hard to fathom: In 1996, Fox racked up sales of between 4 million and 5 million copies of "Waiting To Exhale," another all-black feature with cross-over appeal. The studio sees no problem in lightning striking twice. Both titles are R-rated, once anathema to the mass merchants.

New Line Home Video pondered sell-through for PG-13-rated

"Austin Powers, International Man Of Mystery" before deciding to take the \$50-million title to rental. The decision may have been a mistake. Sources indicate orders were under budget.

Fox and others eager to exploit sell-through were once accused of leaving money on the table, since a good rental harvest could always be followed by a healthy crop of repriced cassettes six months later. That's no longer guaranteed: More than ever, pricing starts at \$20 and drops, in stages, to under \$10. Perhaps the best example of the impact sell-through can have on the bottom line is Columbia TriStar Home Video.

The 1997 poster child for aggressive marketing, the studio is enjoying the fruits of three potent releases, "Men In Black," "My Best Friend's Wedding" and "Air Force One." Sales of the first two have hoisted Columbia a couple of notches above its 1996 fifth-place finish in the home-video revenue sweepstakes. The third will be a presidential takeoff in 1998. For Columbia, it's 180 degrees away from rental.

Once the laggard in sell-through, the studio is pursuing sales, occasionally with titles that never would have qualified before. In the old days, "Buddy," the movie about a baby gorilla raised by an eccentric socialite that grossed \$11 million, would have been rental fodder. When it streets in January, "Buddy" will carry a \$14.95 minimum advertised price.

Limited theatrical exposure—a couple of weeks on a handful of screens—once gave B movies a rental sheen. Columbia followed that strategy for "Aaron's Magic Village," an animated adaptation of Isaac Bashevis Singer's children's stories, yet released it instead at \$19.95 suggested list. Warner Home Video gave similar treatment to a boy-and-his-dog feature, "Shiloh," and moved 2.5 million to 3 million copies.

Warner and Fox remain sell-through powerhouses, but Disney still lords it over everyone. A Buena Vista Home Video press book issued recently lays out a release schedule through March. While no stronger than in previous years, the lineup is potent enough to fend off pretenders to the throne.

The big confrontation will be between the cassette reissue of "The Little Mermaid" and the release of Fox's "Anastasia," its first animated feature.

Some vendors are pulling back rather than face the bruising competition for shelf space. Hearst Magazines, for example, which has had a strong video presence for years, has reduced its roster of company-produced titles to "zero," says senior VP David Graff. Home video "is just another form of syndication. We've changed our way of doing business." ■

Top Video Sales

Pos. TITLE—Distributing Label

- 1 RIVERDANCE - THE SHOW—Columbia TriStar Home Video
- 2 LORD OF THE DANCE—PolyGram Video
- 3 INDEPENDENCE DAY—FoxVideo
- 4 JERRY MAGUIRE—Columbia TriStar Home Video
- 5 101 DALMATIANS—Buena Vista Home Video
- 6 SPACE JAM—Warner Home Video
- 7 TOY STORY—Buena Vista Home Video
- 8 BAMBI—Buena Vista Home Video
- 9 STAR WARS TRILOGY - SPECIAL EDITION—FoxVideo
- 10 THE HUNCHBACK OF NOTRE DAME—Buena Vista Home Video
- 11 FARGO—PolyGram Video
- 12 THE NUTTY PROFESSOR—Universal Studios Home Video
- 13 MISSION: IMPOSSIBLE—Paramount Home Video
- 14 SPAWN—Warner Home Video
- 15 GREASE—Paramount Home Video
- 16 THE ROCK—Buena Vista Home Video
- 17 FARRAH FAWCETT: ALL OF ME—Universal Music Video Dist.
- 18 TWISTER—Warner Home Video
- 19 PLAYBOY'S VOLUPTUOUS VIXENS—Universal Music Video Dist.
- 20 SLEEPING BEAUTY—Buena Vista Home Video
- 21 JURASSIC PARK—Universal Studios Home Video
- 22 DAS BOOT - THE DIRECTOR'S CUT—Columbia TriStar Home Video
- 23 PINK FLAMINGOS—Warner Home Video
- 24 JAMES AND THE GIANT PEACH—Buena Vista Home Video
- 25 FUN AND FANCY FREE—Buena Vista Home Video
- 26 LIAR LIAR—Universal Studios Home Video
- 27 MATILDA—Columbia TriStar Home Video
- 28 311: ENLARGED TO SHOW DETAIL—PolyGram Video
- 29 JUNGLE 2 JUNGLE—Buena Vista Home Video
- 30 VERTIGO—Universal Studios Home Video
- 31 THE FIRST WIVES CLUB—Paramount Home Video
- 32 HAPPY GILMORE—Universal Studios Home Video
- 33 POOH'S GRAND ADVENTURE—Buena Vista Home Video
- 34 CASINO—Universal Studios Home Video
- 35 I'M BOUT IT—Priority Video
- 36 BRAVEHEART—Paramount Home Video
- 37 THE BIRDCAGE—Warner Home Video
- 38 FLY AWAY HOME—Columbia TriStar Home Video
- 39 FLEETWOOD MAC: THE DANCE—Warner Reprise Video



RIVERDANCE: No. 1 Video Sales

- 40 PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED—Universal Music Video Dist.
- 41 AB FAB: THE LAST SHOUT—PolyGram Video
- 42 WILLIAM SHAKESPEARE'S ROMEO & JULIET—FoxVideo
- 43 DUNE—Universal Studios Home Video
- 44 E.T. THE EXTRA-TERRESTRIAL—Universal Studios Home Video
- 45 THUG IMMORTAL - TUPAC SHAKUR STORY—Xenon Entertainment
- 46 COPS: TOO HOT FOR TV!—MVP Home Entertainment
- 47 THE GODFATHER—Paramount Home Video
- 48 PLAYBOY'S SPRING BREAK—Universal Music Video Dist.
- 49 PLAYBOY: 1997 PLAYMATE OF THE YEAR—Universal Music Video Dist.
- 50 THE WALLACE AND GROMIT GIFT SET—FoxVideo
- 51 WALLACE AND GROMIT: A CLOSE SHAVE—FoxVideo
- 52 TURBO - A POWER RANGERS MOVIE—FoxVideo
- 53 OLIVER & COMPANY—Buena Vista Home Video
- 54 ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE—Warner Reprise Video
- 55 THE ROLLING STONES ROCK & ROLL CIRCUS—ABKCO Video
- 56 THE JUNGLE BOOK: 30TH ANNIVERSARY—Buena Vista Home Video
- 57 HONEY, WE SHRUNK OURSELVES—Buena Vista Home Video
- 58 HARRIET THE SPY—Paramount Home Video
- 59 PLAYBOY'S TWINS & SISTERS TOO—Universal Music Video Dist.
- 60 BATMAN & ROBIN—Warner Home Video
- 61 THE ADVENTURES OF PINOCCHIO—Warner Home Video
- 62 CASPER, A SPIRITED BEGINNING—FoxVideo
- 63 DIANA: THE PEOPLE'S PRINCESS—MVP Home Entertainment
- 64 12 MONKEYS—Universal Studios Home Video

Continued on page 63

video sales

The 1997 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of the Dec. 7, 1996, issue through the Nov. 29, 1997, issue. With the exception of the Top Music Videos chart, which is based on SoundScan sales data, the final year-end positioning on these charts is based on a point system, with points awarded to each title for each week spent on the published charts. The year-end rankings reflect the accumulation of points—based on the number of weeks on the chart, plus positions attained—that each title received during the eligibility period.

The year-end rankings for the Top Music Videos chart are based on accumulated unit sales for each week that a title appeared on the 40-position chart, including the weeks the chart is not published. Although Billboard prints the Top Music Video chart every other week, it is still compiled and made available to subscribers of Billboard Information Network, Billboard Online and SoundScan in the weeks it is not published.



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The YEAR in VIDEO

DVD VS. DIVX

Just As The New Format Makes Its Big Debut, An "Evil Twin" Is Ready To Rumble

BY SETH GOLDSTEIN

Supporters of DVD must often feel like asking that Job-like query, "With friends like this, who needs enemies?" Here's a spanking-new home-entertainment format, ready to enjoy its first Christmas selling season—only to be undercut by a new home-entertainment format from the same hi-tech stable.

It's no matter that Divx, once known as Zoom TV, won't be in stores any earlier than the second half of 1998. The very announcement of the pay-per-use, disposable system confuses a marketplace already chock-full of ways to watch movies. DVD has had enough trouble getting into stores and still lacks the participation of two Hollywood studios—20th Century Fox and Paramount.

In fact, DVD and Divx (a joint venture of Circuit City Stores and Los Angeles entertainment law firm Ziffren, Brittenham, Branca & Fischer) are in a relationship bizarre even by Hollywood standards. Because it would allow customers to bypass its members, Video Software Dealers Assn. president Jeffrey Eves described Divx as DVD's "evil twin" in the advance text of his state-of-the-industry speech delivered during the VSDA conference in Las Vegas in July.

Nevertheless, Circuit City chairman Richard Sharp has said DVD and Divx can coexist. Divx, at the very least, benefits from the DVD hoopla now spreading into the consumer press. But Sharp has also made it clear he thinks DVD is failing in the marketplace just months after its debut.

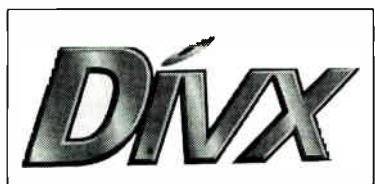
In a *New York Times* story describing both formats, Sharp said only 50,000 DVD players had sold by mid-October. The analysis may not hold up, however.

Sharp's figures were well below the DVD camp's estimate of 100,000 to 120,000 units in consumer hands and trailed the Consumer Electronics Manufacturers Assn.'s report that 200,000 players had been delivered to retailers since March. Trade observers agree it's likely 50% have sold through. CEMA projects a shipment of 400,000 players for calendar 1997.

The count is nowhere near the 2 million anticipated by starry-eyed manufacturers a year ago, but it's good enough for CEMA to proclaim

DVD as a new-technology winner. Noting that VCRs didn't top 200,000 units until 1977, two years after the first Betamax went on sale, CEMA says that, by DVD's second anniversary, deliveries will top 1.4 million—six times the comparable achievements of CD players.

DVD and Divx are expected to have an intramural face-off at CEMA's International Consumer Electronics Show in Las Vegas, Jan. 8-11. The DVD Video Group, with more than 30 full and associate members, has taken a 900-square-foot booth to exhibit every player and as much software as the space will hold, says spokeswoman Amy



Donner. DVG is hosting a party Jan. 9 that should draw most of its membership, including the newest studio addition, Disney's Buena Vista Home Video.

Buena Vista, meanwhile, is one of four studios that have announced support for Divx, which should also have a presence at CES. Divx Entertainment, the developer, had planned its own exhibit, displaying a working prototype in public for the first time. However, Zenith likely will host demonstrations of the Divx player it's preparing to manufacture.

As to what the hardware will play, Divx Entertainment plans to announce during the show the first 100 titles from Disney, Universal, Paramount, DreamWorks and perhaps others. DreamWorks has little going for it except "The Peacemaker," but studio partner Steven Spielberg also owns Amblin Entertainment and an impressive roster of titles that its theatrical and home video distributors, Universal and Columbia Tristar, would dearly love to have on five-inch discs.

The question is, which format? Earlier, Amblin cancelled Universal's release of five features already announced for DVD, including "Jurassic Park," "Back To The Future," "Casper," "The Flintstones" and "Land Before Time." Later, Amblin pulled the plug on Columbia's "Men In Black." The reason is piracy.

Spielberg and Lucasfilms' George Lucas have been concerned that, without proper encoding, discs could be used to make picture-perfect copies. Many in Hollywood doubt DVD copy protection is fool-proof—precisely why Lucas has prevented Paramount from releasing his "Indiana Jones" titles and Fox his "Star Wars" trilogy, sources indicate. Divx, which boasts stringent copy controls, might be the answer, and the big winner.

DVD currently is the undisputed front-runner. With the field to itself, the DVD Video Group has launched a promotional effort to win the consumers' hearts, minds and purchasing power.

One obstacle DVD must overcome is the perception that relatively few titles are available. The majors, except for Warner and Columbia, have been slow to ship; independent suppliers, however, led by Simitar Entertainment in Minneapolis, are rushing to fill the gap, in effect grabbing sales before Hollywood exercises its usual dominance.

DVG has established a Web site (www.dvdvideogroup.com), which listed more than 600 DVD programs as of early November.

Disney is ignoring its animation classics, which may be slated for Divx, but nonetheless will be giving consumers fair value. Five of the titles each grossed more than \$100 million at the box office, among them "Ransom," "Phenomenon" and "George Of The Jungle"; the other three—"Tombstone," "Home-ward Bound: The Incredible Journey" and "Nightmare Before Christmas"—were solid performers. "George Of The Jungle" and "Air Force One" are scheduled to be released day-and-date with the VHS editions—further indication the studios are taking DVD seriously.

But is it serious enough? Not according to Boston-based Forrester Research. In a study entitled "DVD's New Content Model," Forrester argues that DVD will be a smash—in personal computers. It estimates the installed base in 2002 for PCs equipped with DVD-RAM will total 53.3 million units. More than 18,000 programs should be available to feed those drives, says Forrester senior analyst Mark Hardie, who wrote the report. The number of stand-alone DVD players will reach 5.1 million, serving about 8,800 titles.

Hardie doubts the potential is much greater. He writes, "The only bull's-eye for DVD-Video will be the nearly 9 million U.S. mouse potatoes," defined as "affluent technology optimists."

Hardie maintains, "VHS still wins hands-down" when consumers factor in the expense of another player and a second software library. And, while he likes the Divx concept, he thinks the execution is wrong because "it's being done combatively." ■

Top Recreational Sports Videos

Pos. TITLE—Program Supplier

- 1 **MICHAEL JORDAN: ABOVE & BEYOND**—FoxVideo (CBS/Fox)
- 2 **THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS**—Orion Home Video
- 3 **MICHAEL JORDAN: AIR TIME**—FoxVideo (CBS/Fox)
- 4 **THE 1996 WORLD SERIES VIDEO**—Orion Home Video
- 5 **MICHAEL JORDAN: COME FLY WITH ME**—FoxVideo (CBS/Fox)
- 6 **NBA AT 50**—FoxVideo (CBS/Fox)
- 7 **MIKE TYSON: THE INSIDE STORY**—MPI Home Video
- 8 **TIGER WOODS: SON, HERO & CHAMPION**—FoxVideo (CBS Video)
- 9 **DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS**—PolyGram Video
- 10 **MICHAEL JORDAN'S PLAYGROUND**—FoxVideo (CBS/Fox)
- 11 **SUPER SLUGGERS**—Orion Home Video
- 12 **THE OFFICIAL 1996 NBA FINALS VIDEO**—FoxVideo (CBS/Fox)
- 13 **MICHAEL JORDAN: THE ULTIMATE COLLECTION**—FoxVideo (CBS/Fox)
- 14 **THE ULTIMATE FIGHTING CHAMPIONSHIP 4**—Vidmark Entertainment
- 15 **MUHAMMAD ALI: THE WHOLE STORY**—Warner Home Video
- 16 **GREEN BAY PACKERS: SUPER BOWL XXXI CHAMPIONS**—PolyGram Video



MICHAEL JORDAN: No. 1 Recreational Sports Video

- 17 **PINSTRIPE DESTINY**—Orion Home Video
- 18 **DREAM TEAM 1996 GOES FOR THE GOLD**—FoxVideo (CBS/Fox)
- 19 **DORF GOES FISHING**—Victory
- 20 **THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO**—FoxVideo (CBS/Fox)

Top Recreational Sports Video Program Suppliers

Pos. PROGRAM SUPPLIER (No. Of Charted Titles)

- 1 **FOXVIDEO (CBS/FOX)** (23)
- 2 **ORION HOME VIDEO** (7)
- 3 **POLYGRAM VIDEO** (14)
- 4 **MPI HOME VIDEO** (2)
- 5 **FOXVIDEO (CBS VIDEO)** (1)

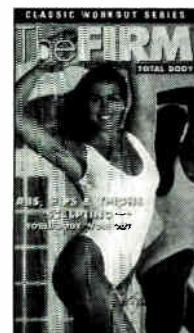


Top Health And Fitness Videos

Pos. TITLE—Program Supplier

- 1 **THE FIRM: ABS, HIPS & THIGHS SCULPTING**—BMG Video
- 2 **THE FIRM: AEROBIC INTERVAL TRAINING**—BMG Video
- 3 **THE GRIND WORKOUT: FITNESS WITH FLAVA**—Sony Music Video
- 4 **CRUNCH: FAT BLASTER PLUS**—Anchor Bay Entertainment
- 5 **THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING**—BMG Video
- 6 **THE GRIND WORKOUT: HIP HOP AEROBICS**—Sony Music Video
- 7 **THE FIRM: FIRM CARDIO**—BMG Video
- 8 **THE FIRM: LOWER BODY SCULPTING**—BMG Video
- 9 **THE FIRM: TIME CRUNCH WORKOUT**—BMG Video
- 10 **THE GRIND WORKOUT: STRENGTH AND FITNESS**—Sony Music Video
- 11 **THE FIRM: BODY SCULPTING BASICS**—BMG Video
- 12 **THE FIRM: FIRM STRENGTH**—BMG Video
- 13 **THE FIRM: 5 DAY ABS**—BMG Video
- 14 **THE FIRM: THE HARE WORKOUT**—BMG Video
- 15 **THE FIRM: THE TORTOISE WORKOUT**—BMG Video
- 16 **THE FIRM: LOW IMPACT AEROBICS**—BMG Video

THE FIRM: No. 1 Health & Fitness Video



- 17 **THE FIRM: NOT-SO-TOUGH AEROBICS**—BMG Video
- 18 **THE FIRM: TOUGH AEROBIC MIX - FIRM PARTS**—BMG Video
- 19 **YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS**—Healing Arts
- 20 **CINDY CRAWFORD/THE NEXT CHALLENGE**—GoodTimes Home Video

Top Health And Fitness Video Program Suppliers

Pos. PROGRAM SUPPLIER (No. Of Charted Titles)

- 1 **BMG VIDEO** (15)
- 2 **SONY MUSIC VIDEO** (4)
- 3 **ANCHOR BAY ENTERTAINMENT** (8)
- 4 **WARNERVISION ENTERTAINMENT** (6)
- 5 **GOODTIMES HOME VIDEO** (3)





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jumping, slamming, skating, putting, exercising, etc.**

The YEAR in VIDEO

video in The U.K.

A Vid-Friendly Government Acknowledges And Encourages The Industry's "Enormous Scope."

BY SAM ANDREWS

LONDON—Tony Blair's new Labour government has created an atmosphere of fresh hope in the U.K. video industry with its accent on closer communication with a business regarded by the previous administration as little more than sleaze merchants.

In a November speech to the British Video Association, Chris Smith, who holds the newly created position of secretary of state for culture, media and sports, stressed not only the importance of the £1.2 billion (\$1.92 billion) video industry to the economy but also its role in fulfilling Labour's policy of access for all to culture.

"Video's role in promoting access to things of quality is actually incontrovertible if you look at the figures," says Smith. "Eighty-two percent of British households now own a video recorder. In 1996, cinema admissions reached 123 million during the course of the year but, in the same year, 645 million videos were rented. That demonstrates to us an enormous scope on the part of the video industry."

Smith promised that the U.K. video industry, the most censored in Europe, would now benefit from a more sensitive approach from the Labour government. "We will be looking to a regime of sensible regulation with a light touch," he says.

And the minister has committed the government to early ratification of the WIPO (World Intellectual Properties Organization) treaty, as well as further bilateral pressure on countries perceived to have a copyright piracy problem.

This new approach is music to the ears of British distributors who have seen retail video sell-through once again come to the rescue of the overall U.K. video business this year, as a long-term decline begins to diminish the importance of the rental sector.

SELL-THROUGH SURGE

The retail sector, according to the

statistics from the British Video Association, has grown approximately 10% this year, to £880 million, while video rentals, which rose last year for the first time since 1989, has declined between 5% and 7%, to £380 million.

The biggest rise in retail video occurred in the music sector, due to the ubiquitous Spice Girls, whose first video, "Spice—The Official Video—Volume 1," has sold in excess of 500,000 units. More album-based product is due out in or early '98, but these will probably pale beside the numbers tallied up by "Spice—The Movie," released in cinemas Dec. 26 and due for a June '98 video release.

Elsewhere, Warner is keen to point to the phenomenal success of the "Friends" television series on video, claiming sales of more than 2 million units.

Feature film, again reflecting the weakness of product, has not performed so well, but the notable exceptions have been "Independence Day" and the recent live-action remake of

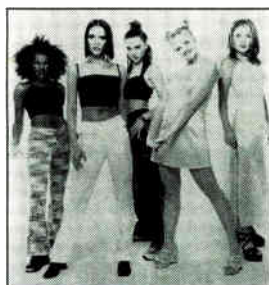
"101 Dalmatians."

Back-catalog initiatives have buoyed overall volumes, and there seems to be no end to the U.K. public's desire to buy new versions of the "Star Wars" trilogy, which on its third re-release in three years has to date sold another 2.1 million units.

The long-term decline in the video-rental business has made distributors ever more anxious to seek new revenue streams in the U.K. this year. Last year's gains—when the rental business overcame the downward slide for the first time since 1989—have not been sustained in an industry now looking at pay-per-view and video-on-demand to replace revenues lost from the traditional rental sector.

Top-performing rental titles for the year to date are "The Rock," "Independence Day" and "Mission: Impossible," with the battle for the top distributor currently being

Continued on page 62



Spice Girls on film

Top Video Rentals

Pos. TITLE—Distributing Label

- 1 FARGO—PolyGram Video
- 2 SCREAM—Buena Vista Home Video
- 3 DONNIE BRASCO—Columbia TriStar Home Video
- 4 SLING BLADE—Buena Vista Home Video
- 5 ABSOLUTE POWER—Warner Home Video
- 6 THE FIRST WIVES CLUB—Paramount Home Video
- 7 SLEEPERS—Warner Home Video
- 8 PHENOMENON—Buena Vista Home Video
- 9 RANSOM—Buena Vista Home Video
- 10 JERRY MAGUIRE—Columbia TriStar Home Video
- 11 THE LONG KISS GOODNIGHT—Warner Home Video
- 12 A TIME TO KILL—Warner Home Video
- 13 THE ROCK—Buena Vista Home Video
- 14 ERASER—Warner Home Video
- 15 THE DEVIL'S OWN—Columbia TriStar Home Video
- 16 THE NUTTY PROFESSOR—Universal Studios Home Video
- 17 COURAGE UNDER FIRE—FoxVideo
- 18 THE GHOST AND THE DARKNESS—Paramount Home Video
- 19 THE PEOPLE VS. LARRY FLYNT—Columbia TriStar Home Video
- 20 KINGPIN—Warner Home Video
- 21 INDEPENDENCE DAY—FoxVideo
- 22 MURDER AT 1600—Warner Home Video
- 23 MARS ATTACKS!—Warner Home Video
- 24 STRIPEASE—Columbia TriStar Home Video
- 25 PRIVATE PARTS—Paramount Home Video
- 26 WILLIAM SHAKESPEARE'S ROMEO & JULIET—FoxVideo
- 27 MICHAEL—Warner Home Video
- 28 MISSION: IMPOSSIBLE—Paramount Home Video
- 29 PRIMAL FEAR—Paramount Home Video
- 30 DANTE'S PEAK—Universal Studios Home Video
- 31 TIN CUP—Warner Home Video
- 32 METRO—Buena Vista Home Video
- 33 THE FAN—Columbia TriStar Home Video
- 34 DAYLIGHT—Universal Studios Home Video
- 35 THE CABLE GUY—Columbia TriStar Home Video
- 36 THE RELIC—Paramount Home Video
- 37 SWINGERS—Buena Vista Home Video

- 38 THE SAINT—Paramount Home Video
- 39 CRASH—Warner Home Video
- 40 CHAIN REACTION—FoxVideo
- 41 GLIMMER MAN—Warner Home Video
- 42 TRAINSPOTTING—Buena Vista Home Video
- 43 DRAGONHEART—Universal Studios Home Video
- 44 LAST MAN STANDING—Warner Home Video
- 45 JACK—Buena Vista Home Video
- 46 TOY STORY—Buena Vista Home Video



FARGO: No. 1 Video Rental

- 47 THE CHAMBER—Universal Studios Home Video
- 48 STAR TREK: FIRST CONTACT—Paramount Home Video
- 49 ONE FINE DAY—FoxVideo
- 50 FLED—Warner Home Video
- 51 LIAR LIAR—Universal Studios Home Video
- 52 THE ARRIVAL—Live Home Video
- 53 2 DAYS IN THE VALLEY—Warner Home Video
- 54 EXTREME MEASURES—Columbia TriStar Home Video
- 55 THE ENGLISH PATIENT—Buena Vista Home Video
- 56 BIG NIGHT—Columbia TriStar Home Video
- 57 THE ISLAND OF DR. MOREAU—Warner Home Video
- 58 BEAUTIFUL GIRLS—Buena Vista Home Video
- 59 ESCAPE FROM L.A.—Paramount Home Video
- 60 THAT THING YOU DO!—FoxVideo
- 61 EMMA—Buena Vista Home Video
- 62 SHINE—Warner Home Video
- 63 SET IT OFF—Warner Home Video
- 64 FATHER'S DAY—Warner Home Video
- 65 LONE STAR—Columbia TriStar Home Video
- 66 THE BIRDCAGE—Warner Home Video
- 67 VOLCANO—FoxVideo
- 68 SUPERCOP—Buena Vista Home Video
- 69 SECRETS & LIES—FoxVideo
- 70 EVERYONE SAYS I LOVE YOU—Buena Vista Home Video
- 71 THE PREACHER'S WIFE—Buena Vista Home Video
- 72 BULLETPROOF—Universal Studios Home Video
- 73 THE MIRROR HAS TWO FACES—Columbia TriStar Home Video
- 74 MARVIN'S ROOM—Buena Vista Home Video
- 75 IL POSTINO (THE POSTMAN)—Buena Vista Home Video

- 76 SPACE JAM—Warner Home Video
- 77 TWISTER—Warner Home Video
- 78 EVITA—Buena Vista Home Video
- 79 101 DALMATIANS—Buena Vista Home Video
- 80 BEAVIS AND BUTT-HEAD DO AMERICA—Paramount Home Video
- 81 MOTHER—Paramount Home Video
- 82 FOOLS RUSH IN—Columbia TriStar Home Video
- 83 MULTIPLICITY—Columbia TriStar Home Video
- 84 THE CRAFT—Columbia TriStar Home Video
- 85 ANACONDA—Columbia TriStar Home Video
- 86 INVENTING THE ABBOTTS—FoxVideo
- 87 BEVERLY HILLS NINJA—Columbia TriStar Home Video
- 88 ROSEWOOD—Warner Home Video
- 89 JUNGLE 2 JUNGLE—Buena Vista Home Video
- 90 VEGAS VACATION—Warner Home Video
- 91 EDDIE—Buena Vista Home Video
- 92 BOUND—Republic Pictures Home Video
- 93 JACKIE CHAN'S FIRST STRIKE—Warner Home Video
- 94 HEAVEN'S PRISONERS—Warner Home Video
- 95 MAXIMUM RISK—Columbia TriStar Home Video
- 96 TURBULENCE—Warner Home Video
- 97 BREAKDOWN—Paramount Home Video
- 98 FIERCE CREATURES—Universal Studios Home Video
- 99 MICHAEL COLLINS—Warner Home Video
- 100 FIRST KID—Buena Vista Home Video

Top Video Rentals Labels

Pos. LABEL (No. Of Charted Titles)

- 1 COLUMBIA TRISTAR HOME VIDEO (38)
- 2 WARNER HOME VIDEO (31)
- 3 PARAMOUNT HOME VIDEO (19)
- 4 FOXVIDEO (20)
- 5 MIRAMAX HOME ENTERTAINMENT (23)
- 6 UNIVERSAL STUDIOS HOME VIDEO (20)
- 7 NEW LINE HOME VIDEO (23)
- 8 TOUCHSTONE HOME VIDEO (10)
- 9 HOLLYWOOD PICTURES HOME VIDEO (11)
- 10 MGM/UA HOME VIDEO (8)



Top Video Rentals Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 WARNER HOME VIDEO (66)
- 2 BUENA VISTA HOME VIDEO (59)
- 3 COLUMBIA TRISTAR HOME VIDEO (38)
- 4 PARAMOUNT HOME VIDEO (19)
- 5 FOXVIDEO (20)



WARNER HOME VIDEO

video rentals

UNLEASH A BLIZZARD OF SELL-THROUGH PROFITS!

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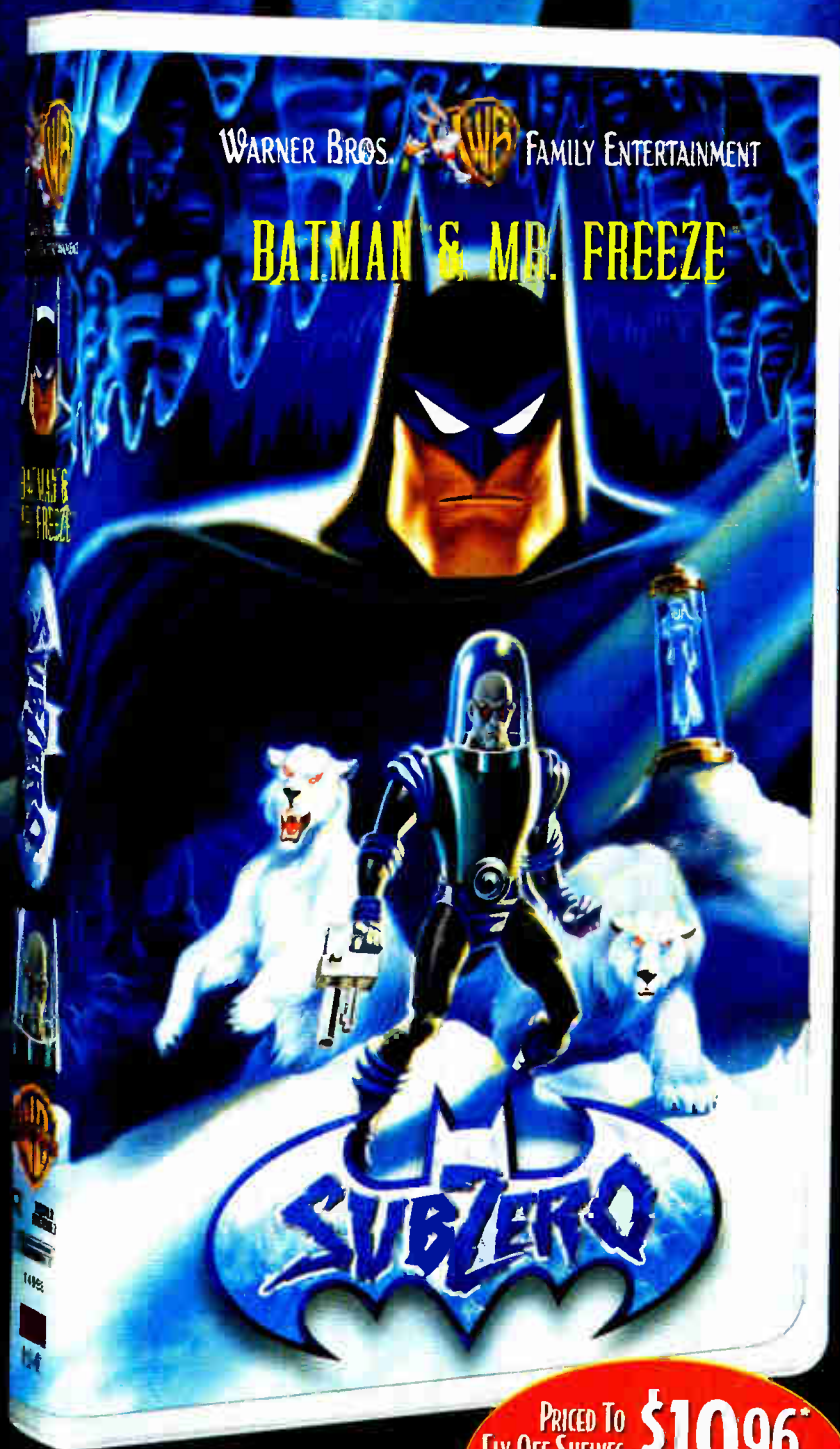
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WARNER BROS.
FAMILY ENTERTAINMENT

The YEAR In VIDEO

Repackaged And Re-Released

Catalog Titles Generate The Lion's Share Of Suppliers' Revenue

BY EILEEN FITZPATRICK

Hits like "Men In Black" and "The Lost World" may drive customers into stores and rack up millions in sales, but it's catalog sales that really drive profits for retailers and suppliers.

On average, between 50% and 60% of a supplier's revenue is generated by catalog titles, which can be repriced rentals or obscure movies dug up from the studio vaults.

While many titles, like a repriced "Scream" or "The Wizard Of Oz," can stand alone in the market, every supplier has created lines of catalog product in an attempt to brand lesser-known titles. Some lines emphasize pricing, such as Paramount Home Video's long-standing "Great Movies, Great

Prices," an immense collection of \$14.98 product, and Anchor Bay Entertainment's "Perfect Price," a series of titles priced at \$5.99.

Other studios try to entice buyers with distinctive catchlines, such as 20th Century Fox Home Entertainment's "Premiere Series," a collection of recent hits featuring star names also priced at \$14.98, or Universal Studios Home Video's "Matinee Series," which features the "Buck Jones" cowboy series.

The king of catalog, MGM Home Entertainment, has come up with its umpteenth catalog promotion, called "MGM Musicals." Titles in the \$14.95 line include "West Side Story," "Gigi" and "Seven Brides For Seven Brothers."

"Not everything in a collection will sell, but if you release a group with a few lead titles, it carries the

rest," says LIVE Home Video VP of sell-through Tim Fournier. "The rate of sale on any given promotion increases four of five times when titles are grouped together."

By far, Warner Home Video's 75th-anniversary promotion, which highlights more than 350 catalog videos, is the most ambitious program to date. Under the program, participating dealers will receive added return allowances, special pricing and extended billing.

Suppliers' commitment to branding product and creating franchises has become a top priority, but they also say many of the lines are based on retailer and consumer suggestions.

"We are constantly working in conjunction with our sales force, and retailers want branded product lines," says Universal VP of

marketing Charlie Katz. "It might be a director's power or a star's, but we see the attention these packages get from the field."

In addition to the Matinee Series, Universal is also creating the "Noir Collection," which will include the 1962 thriller "Cape Fear," "Double Indemnity" and Orson Welles' "Touch Of Evil." The collection, due in April, will include new packaging to enhance the line's look as a collector's item.

Universal also has released "Universal Horror Classics," including several Lon Chaney features; "Universal Comedy Classics," featuring Abbott & Costello; and "Universal Cinema Classics," with "Two Years Before The Mast."



The "Noir Collection" has "A Touch Of Evil."

Back in 1991, LIVE was one of the first studios to create a budget catalog line priced at \$9.98 in extended-play mode.

"When we first started, under-\$10 product was considered inferior, but now these programs are completely necessary," says LIVE's Fournier. LIVE releases four catalog \$9.98 promotions per year under the "Super Seven" line.

Anchor Bay's "Perfect Price" promotion now encompasses more than 250 titles, including Chuck Norris' "Delta Force" and Laurel & Hardy comedy classics.

"These are titles that used to be strong and still are good business

for retail," says Anchor Bay VP of marketing Sandra Weisenauer. "It's a good way to clean up inventory and still offer a good value to the consumer." The supplier recently announced the "Independent Classics Collection," a \$14.98 line that includes "What's Up Tiger Lily" and "Sleuth."

Most suppliers say that, while these lines do not sell millions of units, multiple lines with multiple titles add up quickly. "Not everything is going to sell as well as others," says Katz, "but they do add up."

Says Wherehouse Entertainment VP of video Lyn Duncan, "Everyone is deep into the \$9.98 category; even if a title sells 10,000 units, everyone makes money."

Retailers and suppliers make more money on catalog because, even though prices are lower than new sell-through releases, the category is not subject to heavy discounting. "We certainly get a better margin on repriced titles than we do for any Disney or 'Men In Black,'" says one buyer at a major chain.

The demand for low-priced video product also has been increased by mass merchants and clubs eager to fill their shelves.

"The mass merchants are into this big," says Fournier, "and have dedicated more space, which has really driven the category."

Most suppliers say it's easier to get more titles into stores if they are part of a line and can fit into promotions the store has planned. "They're looking for programs," says Katz, "and it creates a whole new opportunity for us to get in more product."

Although the studios have mined thousand of titles from their archives, there's plenty more. "The vaults are full," says Katz, "It's just a matter of manpower and how many we can work with and still be creative." ■

Top Kid Videos

Pos. TITLE—Distributing Label

- 1 **BAMBI**—Buena Vista Home Video
- 2 **THE HUNCHBACK OF NOTRE DAME**—Buena Vista Home Video
- 3 **WALLACE AND GROMIT: A CLOSE SHAVE**—FoxVideo
- 4 **THE ARISTOCATS**—Buena Vista Home Video
- 5 **THE LAND BEFORE TIME IV**—Universal Studios Home Video
- 6 **SCHOOLHOUSE ROCK: AMERICA ROCK**—Paramount Home Video
- 7 **OLIVER & COMPANY**—Buena Vista Home Video
- 8 **ALADDIN AND THE KING OF THIEVES**—Buena Vista Home Video
- 9 **MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT**—WarnerVision Entertainment
- 10 **MARY-KATE & ASHLEY: CASE OF THE U.S. NAVY MYSTERY**—WarnerVision Entertainment
- 11 **SESAME STREET: BEST OF ELMO**—Sony Wonder



BAMBI: No. 1 Kid Video

- 12 **MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE**—WarnerVision Entertainment
- 13 **FUN AND FANCY FREE**—Buena Vista Home Video
- 14 **BARNEY'S MUSICAL SCRAPBOOK**—The Lyons Group
- 15 **POOH'S GRAND ADVENTURE**—Buena Vista Home Video
- 16 **POCAHONTAS**—Buena Vista Home Video
- 17 **THE WALLACE AND GROMIT GIFT SET**—FoxVideo
- 18 **SCHOOLHOUSE ROCK: GRAMMAR ROCK**—Paramount Home Video
- 19 **GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP**—FoxVideo
- 20 **THE LION KING**—Buena Vista Home Video
- 21 **SCHOOLHOUSE ROCK: MULTIPLICATION ROCK**—Paramount Home Video
- 22 **MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY**—WarnerVision Entertainment
- 23 **SLEEPING BEAUTY**—Buena Vista Home Video

- 24 **BARNEY'S SENSE-SATIONAL DAY**—The Lyons Group
- 25 **A RUGRATS VACATION**—Paramount Home Video

Top Kid Video Labels

Pos. LABEL (No. Of Charted Titles)

- 1 **WALT DISNEY HOME VIDEO** (26)
- 2 **DUALSTAR VIDEO** (7)
- 3 **BBC VIDEO** (5)
- 4 **ABC VIDEO** (4)
- 5 **BARNEY HOME VIDEO** (10)



Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 **BUENA VISTA HOME VIDEO** (27)
- 2 **FOXVIDEO** (14)
- 3 **WARNERVISION ENTERTAINMENT** (8)
- 4 **PARAMOUNT HOME VIDEO** (13)
- 5 **THE LYONS GROUP** (10)



Buena Vista Home Video

VIDEO IN THE U.K.

Continued from page 60

fought out between Buena Vista and CIC.

All the distributors are swift to acknowledge that in a theatrically led industry, poor cinema performance has knocked the video-rental business this year, but they are keen to point to a better slate of films for 1998, including "Men In Black" and "The Lost World."

However, they are equally realistic about a business that has slumped from an all-time high of approximately £190 million in 1986 to around £88 million in 1996. Increased competition for leisure time is, of course, a factor, but they are keen to reach the consumer in more user-friendly formats.

GET IT TOGETHER

Warner has led the way with a pay-per-view agreement with a joint venture between four cable companies—Telewest, NTL, General Cable and Diamond Cable—which will kick off in January, and it is agreed that the other majors will follow shortly.

And for the first time, issues such as revenue sharing are being taken extremely seriously with the entrance of U.S. companies Supercom and Rentrak, plus the emergence of individual dealer schemes, most notably from Blockbuster and the northern

U.K. multiple Global Video.

There is also considerable frustration at the individual release windows. Video distributors are anxious for a more flexible approach, which would help the video release of poorly performing cinema releases before the trail goes completely cold—as currently experienced with a six-month window.

Video piracy has again been severely dented. The potential loss to the industry in 1995-96 was around £180 million but, according to figures from the Federation Against Copyright Theft (FACT), lost business was down in 1996-97 to around £120 million. FACT attributed the continuing decline in video piracy to a combination of its "zero tolerance" policy of prosecuting anyone involved in the trade and a shift in public perception following its anti-piracy publicity campaign.

However, FACT has called on the government to unify the various anti-piracy bodies in the U.K. to take into account the introduction of DVD and provide a single platform for a variety of software.

The new relationship between government and video also saw a first for the video industry with film minister Tom Clarke attending the British Video Association's annual awards dinner, where he announced the BVA's plans for a U.K. video week in 1998 to highlight the importance of the format. ■

kid
video

- 65 HALLOWEEN: ANNIVERSARY EDITION—Video Treasures
- 66 PLAYBOY'S GIRLS IN UNIFORM—Universal Music Video Dist.
- 67 PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR—Universal Music Video Dist.
- 68 THE WIZARD OF OZ—Warner Home Video
- 69 THE LAND BEFORE TIME IV—Universal Studios Home Video
- 70 D3: THE MIGHTY DUCKS—Buena Vista Home Video
- 71 JENNY MCCARTHY: THE PLAYBOY YEARS—Universal Music Video Dist.
- 72 PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH—Universal Music Video Dist.
- 73 PLAYBOY'S FAST WOMEN—Universal Music Video Dist.
- 74 ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS—Real Entertainment
- 75 CLUELESS—Paramount Home Video
- 76 BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS—Sony Music Video
- 77 PLAYBOY'S REAL COUPLES II—Universal Music Video Dist.
- 78 AEON FLUX: MISSION INFINITE—Sony Music Video
- 79 TOP GUN—Paramount Home Video
- 80 THE SIMPSONS: TRIPLE PACK—FoxVideo
- 81 ERASER—Warner Home Video
- 82 GOLDENEYE—Warner Home Video
- 83 WILLY WONKA AND THE CHOCOLATE FACTORY—Warner Home Video
- 84 MARY POPPINS—Buena Vista Home Video
- 85 OPRAH: MAKE THE CONNECTION—Buena Vista Home Video
- 86 LES MISERABLES: 10TH ANNIVERSARY CONCERT—Columbia TriStar Home Video
- 87 DRAGONHEART—Universal Studios Home Video
- 88 THE GODFATHER PART II—Paramount Home Video
- 89 HEAT—Warner Home Video
- 90 THE CRAFT—Columbia TriStar Home Video
- 91 STAR WARS: SPECIAL EDITION—FoxVideo
- 92 COMPLEAT BEATLES—Warner Home Video
- 93 SENSE AND SENSIBILITY—Columbia TriStar Home Video
- 94 THE GODFATHER COLLECTION—Paramount Home Video
- 95 PLAYBOY: 21 PLAYMATES VOLUME II—Universal Music Video Dist.
- 96 BATTLE ARENA: TOSHINDEN—Central Park Media
- 97 ALASKA—Columbia TriStar Home Video
- 98 SPICE GIRLS: GIRL POWER! - THE UNAUTHORIZED BIOGRAPHY—MVP Home Entertainment
- 99 PLAYBOY'S BIKER BABES - HOT WHEELS & HIGH HEELS—Universal Music Video Dist.
- 100 KORN: WHO THEN NOW?—Sony Music Video

Top Video Sales Labels

Pos. LABEL (No. Of Charted Titles)

- 1 WALT DISNEY HOME VIDEO (19)
- 2 FOXVIDEO (37)
- 3 UNIVERSAL STUDIOS HOME VIDEO (22)

Continued on page 64

“Tracey Ullman made me what I am today... Now it's your turn!”

Linda Granger, singer/actress/author of the inspirational “I’m Still Here! My Lifelong Battle with Alcoholism, Disease and Personal Misfortune.”

The many faces of Tracey Ullman make for a hilarious new video collection featuring the best of her multi-E Emmy Award®-winning series, “Tracey Takes On...” now available for the first time on video.

In each episode, Tracey takes on a different subject as seen through the eyes and lives of her outrageous array of characters, from make-up artist to-the-stars Ruby Romaine and faded star Linda Granger, to Chic the New York City taxicab driver and Mrs. Noh Nang Ning, purveyor of donuts in downtown L.A.

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HBO
HOME VIDEO

The YEAR In VIDEO

TOP VIDEO SALES LABELS

Continued from page 63

- 4 PLAYBOY HOME VIDEO (19)
- 5 PARAMOUNT HOME VIDEO (18)
- 6 POLYGRAM VIDEO (11)
- 7 COLUMBIA TRISTAR HOME VIDEO (17)
- 8 WARNER HOME VIDEO (17)
- 9 VCI (2)
- 10 MGM/UA HOME VIDEO (17)



Top Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 BUENA VISTA HOME VIDEO (32)
- 2 WARNER HOME VIDEO (45)
- 3 FOXVIDEO (43)
- 4 COLUMBIA TRISTAR HOME VIDEO (19)
- 5 UNIVERSAL STUDIOS HOME VIDEO (22)



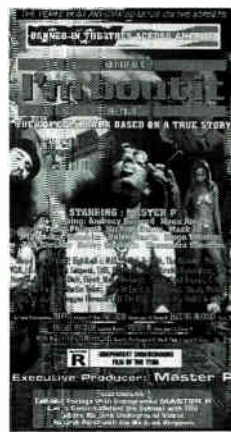
Buena Vista Home Video

Top Music Videos

Pos. TITLE—Artist—Distributing Label

- 1 I'M BOUT IT—Master P—Priority Video
- 2 LES MISERABLES: 10TH ANNIVERSARY CONCERT—Various Artists—Columbia TriStar Home Video
- 3 ENLARGED TO SHOW DETAIL—311—PolyGram Video
- 4 THE COMPLETE WOMAN IN ME—Shania Twain—PolyGram Video
- 5 SELENA REMEMBERED—Selena—EMI Latin Video
- 6 THE BEATLES ANTHOLOGY—The Beatles—Warner Home Video
- 7 THE DANCE—Fleetwood Mac—Warner Reprise Video
- 8 BLOOD BROTHERS—Bruce Springsteen & The E Street Band—Sony Music Video
- 9 VIDEO HITS: VOLUME 1—Van Halen—Warner Reprise Video
- 10 WHO THEN NOW?—Korn—Sony Music Video
- 11 PULSE—Pink Floyd—Sony Music Video
- 12 WOW - 1997—Various Artists—Chordant Dist. Group
- 13 OUR FIRST VIDEO—Mary-Kate & Ashley Olsen—WarnerVision Entertainment
- 14 LIVE FROM AUSTIN, TEXAS—Stevie Ray Vaughan And Double Trouble—Sony Music Video
- 15 NO BULL: LIVE AT PLAZA DE TOROS, MEXICO—AC/DC—Elektra Entertainment
- 16 LIVE SHIT: BINGE & PURGE—Metallica—Elektra Entertainment
- 17 LIVE AT THE ACROPOLIS—Yanni—BMG Video
- 18 THE BOB MARLEY STORY—Bob Marley And The Wailers—PolyGram Video

I'M BOUT IT:
No. 1 Music Video



- 19 WELCOME TO THE FREAK SHOW—dc Talk—Chordant Dist. Group
- 20 THE EVOLUTION TOUR: LIVE IN MIAMI—Gloria Estefan—Sony Music Video
- 21 JAGGED LITTLE PILL, LIVE—Alanis Morissette—Warner Reprise Video
- 22 THE ROLLING STONES ROCK & ROLL CIRCUS—The Rolling Stones—ABKCO Video
- 23 HISTORY ON FILM: VOLUME II—Michael Jackson—Sony Music Video
- 24 BAD HAIR DAY—Weird Al Yankovic—Scotti Bros. Video
- 25 THE COMPLETE BEATLES—The Beatles—Warner Home Video
- 26 OZZFEST I - LIVE!—Ozzy Osbourne—Red Ant Video
- 27 JOY IN THE CAMP—Bill & Gloria Gaither And Their Homecoming Friends—Chordant Dist. Group
- 28 HELL FREEZES OVER—The Eagles—Universal Music Video Dist.
- 29 CRANK IT UP—Jeff Foxworthy—Warner Reprise Video
- 30 WOMAN, THOU ART LOOSED!—Rev. T.D. Jakes—Integrity Video
- 31 G3: LIVE IN CONCERT—Joe Satriani/Eric Johnson/Steve Vai—Sony Music Video
- 32 TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN—Nirvana—PolyGram Video
- 33 REMOTELY CONTROLLED—Mark Lowry—Word Video
- 34 VIDEO GREATEST HITS - HISTORY—Michael Jackson—Sony Music Video
- 35 THE VIDEO COLLECTION: VOL. II—Garth Brooks—Capitol Video
- 36 GREATEST VIDEO HITS COLLECTION—Alan Jackson—BMG Video
- 37 LIVE AT MADISON SQUARE GARDEN—Mariah Carey—Sony Music Video
- 38 ...THERE AND THEN—Oasis—Sony Music Video
- 39 A TRIBUTE TO STEVIE RAY VAUGHAN—Various Artists—Sony Music Video
- 40 CHRISTMAS WITH LUCIANO PAVAROTTI—Luciano Pavarotti—Video Treasures

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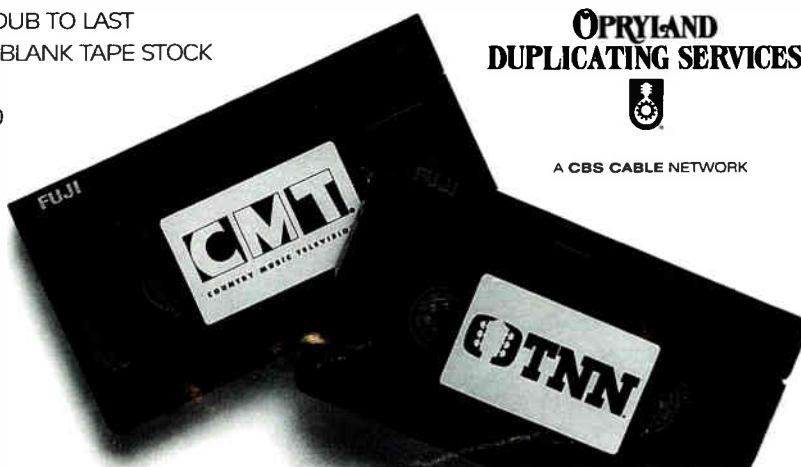
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Top Music Video Labels

Pos. LABEL (No. Of Charted Titles)

- 1 NO LIMIT VIDEO (1)
- 2 VCI (1)
- 3 POLYGRAM VIDEO (14)
- 4 EPIC MUSIC VIDEO (13)
- 5 WARNER REPRIS VIDEO (8)



Top Music Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Titles)

- 1 SONY MUSIC VIDEO (20)
- 2 POLYGRAM VIDEO (19)
- 3 BMG VIDEO (8)
- 4 UNI DIST. CORP. (10)
- 5 WARNERVISION ENTERTAINMENT (10)



Home Video

MERCHANTS & MARKETING



And A Lively Time Was Had By All. Sharing the fun at LIVE Entertainment's recent Las Vegas fete, from left, are Tom Harold, Ingram Entertainment branch sales manager; Howard Davis, video and accessories buyer for Nobody Beats the Wiz; and Marie DiPerna, LIVE's Eastern regional director of sell-through. The host flew in some 200 retailers and distributors for a weekend of entertainment and talk. Sell-through, including new arrival DVD, got lots of attention.

DVD Enjoying Its First Christmas Major Retailers Give Format Major Display

■ BY STEVE TRAIMAN

NEW YORK—Welcome to the big time. DVD—movies, music, and games—got its first big promotional push this holiday season at key retailers everywhere.

The Musicland Group, Sears, Best Buy, Tower Records/Video, Blockbuster Entertainment, and Computer City offered samplings of the new technology. They had plenty to choose from, movies in particular.

Limited mostly to Warner Home Video-distributed releases, which until September were available in only

seven markets, the software catalog has grown to several hundred titles. To stoke demand, major features like Warner's "Batman & Robin" and Columbia TriStar Home Video's "My Best Friend's Wedding" are arriving day-and-date with the cassette versions.

Even waiting for the DVD can have its compensations. For example, New Line Home Video's "Spawn," a Dec. 23 rental release, appeared on a 5-inch disc Tuesday (6), priced to sell at \$24.98 but with extra material not on the tape.

Retailers seem to like what they're getting. The Musicland Group, which teamed with Sears for a September test in 63 retail stores in the original seven Warner launch markets, has expanded the program to all 856 Brand Central departments. Sears buyers of a Toshiba or Philips/Magnavox DVD player were offered a certificate for one free Warner-distrib-

uted title (priced up to \$24.99) and a \$50 coupon book with \$4 and \$5 discounts off other titles at any Suncoast Motion Picture, Musicland, or Sam Goody outlet.

"The test response was encouraging enough for Sears to launch a full rollout with a Nov. 1 DVD 'demo day' across the country," says Craig Thomas, divisional director for movies marketing at Musicland. "Sales of DVD players tripled the first two weeks after the launch," reports Minh McKenzie, Sears associate buyer.

Sears had stocked about 300 movie and music titles, anticipating what McKenzie sees as "a positive trend" for player sales through the holidays and into 1998. DVD has a key role. "We're trying to change the Brand Central image to show we're no longer a dinosaur but can compete with any major electronics chain to promote and sell the latest in technology," he

(Continued on page 67)

Nat'l Geographic Goes For Mass Appeal, Thanks To Warner's Marketing Push

MAINSTREAM: National Geographic videos used to be classified as special interest. No longer. Distributed by Warner Home Video for most of 1997, the yellow-bordered boxes are popping up in mass merchants everywhere.

The exposure improves, of course, when the programming is topical. Wal-Mart began merchandising National Geographic's revised Titanic documentary—which VP Bob Potter says was the inspiration for James Cameron's "Titanic"—in 1,000 stores last month. "If it's successful," according to Potter, "Wal-Mart will increase the count to over 2,000 outlets." As of mid-December, the signs were auspicious: Sales had been running about twice the level of October.

"Secrets Of The Titanic," including an interview with undersea explorer Robert Ballard in the 16 minutes of extra footage, actually had been re-released in July in advance of the original scheduled sailing of the movie. "You know that thing about best-laid plans," Potter acknowledges. "We wanted to be ready for the summer release."

Potter says Warner's marketing push has been impressive. The studio has created a unit dedicated to special-interest, run by industry veteran Evan Fisher, who reports to Warner Home Video marketing director Brian Moreno. Columbia TriStar Home Video, which distributed the label until early 1997, boosted National Geographic. "They did a really good job getting the brand in retail," Potter emphasizes.

But a "tough" sell-through market required more than Columbia was prepared to deliver. "We're fighting for shelf space," Potter maintains. "Warner is really leveraging their retail opportunities. They've helped take us to the next level in an increasingly competitive marketplace." The step up includes trailers on Warner Family Home Entertainment releases, tying the "Nature's Fury" documentary to the studio's "Twister," and in general "taking advantage of the Time Warner family."

National Geographic is getting retail respect it never had previously. The Musicland Group's Suncoast Motion Picture Co. and Media Play chains have endcap displays—"a first," Potter notes—in a promotion that's generated a 20% sales increase. Suncoast wants a repeat of the National Geographic world map giveaway in the first half of '98. Meanwhile, Noodle Kidoodle reportedly doubled its sales in a dinosaur cassette promotion.

Thus emboldened, National Geographic has set its cap for product "with mass consumer appeal" that slakes the "thirst for true-life stories," Potter says. One such is "Savage Garden," which he describes as "everything that Martha Stewart didn't tell you about what goes on in your

garden." It's narrated by actor Leslie Nielsen, who did the voice-over on another National Geographic title, "Sea Nasties." Both are tied to a Flowers USA promotion. The brand also sports a new children's series, "Amazing Planet"; the hosts are aliens exploring Earth.

National Geographic prices used to near \$20 suggested list. Now they're more often \$9.95-\$12.95, a better fit for Warner's strategy. "I think special interest is the wrong label," says Potter. "It should be general interest. If it's not that, it's of no interest to the retailer or the consumer. We're probably as general interest as you can get." Warner's enthusiasm for DVD

has swept up National Geographic, which should have four to six titles out this year.

About the only area not fully under the studio's influence is direct response. Warner does deal with some catalogs, but National Geographic recently agreed to let mail-order specialist

Questar Video handle most of that activity. And there are the buyers National Geographic itself reaches—subscribers to the magazine who are big documentary buffs. "We have an active business," Potter says.

SUPPLY SIDER: Matt Brown rejoins Ann Daly and Jeffrey Katzenberg at DreamWorks. Brown comes to the new studio as worldwide head of home video, after an executive VP stint with retailer West Coast Entertainment. Before that, Brown, who broke in with Artec, a wholesaler, held a key sales position at Buena Vista Home Video when Daly was president of the unit and Katzenberg ran Disney's movie operations.

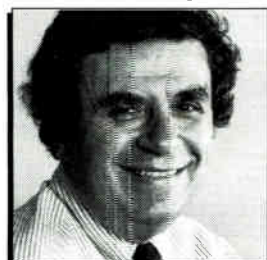
Katzenberg's now one-third owner of DreamWorks, which this year will present Brown with his first three titles, "Peacemaker," "Amistad," and "Mouse Hunt," a direct-to-sell-through candidate. Universal Studios Home Video oversees distribution. In addition, Brown likely will have responsibility for DreamWorks' Divx commitment; it isn't on the DVD bandwagon as yet.

VIDBITS: Vincent Larinto is leaving 20th Century Fox Home Entertainment at the end of the month after 20 years with the studio. Most recently, he's been senior VP of sales for North America.

A Newsweek holiday issue lists New Line Home Video's "Austin Powers" DVD among 11 "games, gadgets, and gizmos" its editors "wouldn't mind finding under the Christmas tree." They liked "the tasty menu of extras," including a sequence cut from the movie, "Music To Shag To." Other favorites: the Sony PlayStation, Canon's digital camera, and the Midisoft Family Music Center.

PICTURE
THIS

by Seth Goldstein



At the Paramus Park Mall in New Jersey, Sears' Donna Bertinetti and Sam Goody's Sam Chahin show off a DVD cross-merchandising display.

LOOKING GREAT IN '98



The new year has never looked brighter as we deliver a trio of hot hits: *Playboy's Sorority Girls*, *Erotic Underground* and *Sex on the Beach*. Cheers to our many retailers, friends and associates from all of us at Playboy Home Video!



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'Cops' Deal Leads To Suit & Countersuit

CAUGHT RED-HANDED? "Cops" distributor Real Entertainment and producer Barbour/Langley Productions are entangled in a legal drama of their own that could end in jail time for Real president **Scott Barbour**.

In a Dec. 10 ruling, Los Angeles Superior Court Judge Robert H. O'Brien found Real and Barbour guilty of two counts of contempt of court. He ruled that both had violated a June 2 preliminary injunction that prevented Real from using a customer list compiled by Los Angeles-based Marketingworks.

The ruling stems from a lawsuit Marketingworks filed against Barbour/Langley Productions and Real last February. That action, in turn, was a countersuit in response to a complaint Barbour/Langley filed Feb. 5 in Los Angeles Superior Court claiming Marketingworks received "kickbacks" from sales of the "Cops" videos.

According to court documents, in 1996 the two companies entered a joint agreement, in which Marketingworks developed marketing and sales strategies for a series of video projects, including "Cops." The contract, which includes a 25% profit-sharing clause, according to Marketingworks' attorney, **Roy Silva**, ran through the end of 1997. But when Barbour/Langley formed Real Entertainment earlier this year, it abruptly dumped Marketingworks, according to the suit.

Marketingworks now alleges breach of contract and claims Barbour/Langley hasn't paid its share of the net profits from the sale of "Cops" and the "Amazing Video Collection." In addition, Marketingworks maintains that Real stole sales ideas for "Jerry Springer: Too Hot For TV," which is currently being sold through direct response and is scheduled to hit retail in July.

Another bone of contention is a 600,000-name customer list that San Diego-based Real Marketing Service is using to solicit the Springer video and other releases. Real Entertainment holds 50% of Real Marketing Service, according to court documents. Marketingworks claims it owns the list, created to sell the "Cops" tapes.

"Real Entertainment has looted Marketingworks' roster of projects," says Silva, "and the judge has said that until we get to trial they cannot use the customer list."

Silva estimates Real owes Marketingworks \$2 million-\$4 million for its share of the "Cops" profits and an undetermined amount for profits from "Amazing Video Collection." The latter portion of the lawsuit will be settled through arbitration, scheduled for Feb. 9-11. No trial date is set for "Cops," says

Silva.

Barbour had no comment.

AWARD-SHOW TIME: Blockbuster Entertainment has selected nominees for its fourth annual awards—including one feature not in theatrical release when the announcements were made Dec. 17.

Selections are chosen from the top performing movies according to box-office results and the top performing CDs according to SoundScan data. "Titanic," which opened nationally Dec. 19, received

four nods honoring **Leonardo DiCaprio**, **Kate Winslet**, **Billy Zane**, and **Kathy Bates** for their performances. The choices were

based on "box-office projections," according to Blockbuster.

Blockbuster started by giving awards to movies that topped the sales and rental charts. The chain has since attempted to make the show more sophisticated and meaningful, but it's got to be tough honoring videos when everyone else is caught up picking the best theatrical titles of the year.

There's little that's distinctive about the event to prevent it from being lumped into the sea of movie award celebrations. The \$16 billion video industry, the biggest cash cow in Hollywood, still doesn't get much respect.

Consumers can vote for their favorites until Jan. 9 at all Blockbuster locations, Planet Hollywood restaurants, and on Blockbuster's World Wide Web site. The site can be accessed through www.blockbuster.com. The ceremony will be broadcast live March 10 from Hollywood's Pantages Theatre on the UPN network.

JANIMATION PREVIEW: In its continuing effort to bring Japanimation into the mainstream, Central Park Media is offering free posters and an in-store preview reel to retailers. The program, called "Preview P.O.P.," features upcoming Japanimation titles from Central Park. If retailers commit to bringing in Central Park product, they can receive a free customized preview reel with their store's logo. Retailers can receive the posters and preview reel from Central Park or distributors.

SPANISH 'HERCULES': Buena Vista Home Entertainment will release a Spanish-dubbed version of "Hercules" day-and-date with the English version due Feb. 3.

Mexican recording artist **Tatiana** takes on the role of Meg, while Latin American singer **Ricky Martin** handles Hercules. Buena Vista will advertise the title on television in the top Hispanic markets.

SHELF TALK

by Eileen Fitzpatrick



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
			★ ★ ★ No. 1 ★ ★ ★					
1	1	5	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
2	25	3	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
3	4	4	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser	1997	PG	22.99
4	2	8	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
5	5	3	SCREAM	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore	1996	R	19.99
6	7	6	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
7	3	7	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Video	Animated	1997	NR	26.99
8	9	93	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
9	10	6	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
10	8	10	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
11	15	98	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G	26.99
12	13	13	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
13	6	8	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
14	12	8	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
15	11	4	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
16	23	30	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
17	16	8	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
18	14	4	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
19	19	58	HOW THE GRINCH STOLE CHRISTMAS! ♦	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
20	18	148	SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
21	32	25	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
22	21	5	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
23	20	17	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
24	30	9	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
25	17	6	PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
26	NEW ▶		PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
27	NEW ▶		THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83187	Animated	1997	G	19.98
28	24	6	PLAYBOY'S EROTIC UNDERGROUND	Playboy Home Video Universal Music Video Dist. PBV0803	Various Artists	1997	NR	19.98
29	RE-ENTRY		WHITE CHRISTMAS: COLLECTOR'S EDITION	Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
30	29	12	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
31	RE-ENTRY		FARGO: COLLECTOR SET	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	34.95
32	37	19	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
33	31	5	MAHALIA JACKSON: THE SONGS OF CHRISTMAS	Xenon Entertainment 3034	Mahalia Jackson	1997	NR	14.95
34	28	10	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
35	33	20	SPAWN ◇	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
36	RE-ENTRY		RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
37	27	22	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
38	22	76	ALIEN ♦	FoxVideo 1090	Sigourney Weaver Tom Skerritt	1979	R	19.98
39	26	5	FREE WILLY 3: THE RESCUE	Warner Family Entertainment Warner Home Video 14895	Jason James Richter	1997	G	22.96
40	38	14	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

DVD ENJOYING ITS FIRST CHRISTMAS

(Continued from page 65)

says.

Best Buy enlisted 75 stores in the Warner spring launch. By year's end, the chain had DVDs in all 285 outlets, according to Joe Pagano, video merchandising manager. "Where the adjacent hardware and software departments intersect in our main aisle, we're using a very effective interactive display," he says.

"For DVD movies, the real key for exposure is day-and-date release with the VHS versions," Pagano emphasizes. "'Batman & Robin' was phenomenal on that basis, and we need more opportunities like that to maximize the impact of the new format."

DVD was included in Best Buy's holiday newspaper inserts. With the purchase of any DVD player from Best Buy, customers got a coupon book containing \$60 in savings on future movie purchases. More will follow. "As the No. 1 seller of home computers in our markets," Pagano says, "we are looking at the DVD-ROM technology and expect to showcase that software when it's available."

Tower is another enthusiast. "DVD movies and music have done exceptionally well since we started in six of the seven Warner launch markets where we had stores this spring," says John Thrasher, VP of video sales. "In most of our 107 stores, we're selling 25%-30% more DVDs than laserdisc versions of the same movies."

Thrasher adds, "Those stores with the right demographics are carrying the entire DVD catalog of some 300 titles, with the top 25 priced promotionally at \$5 off suggested list."

About 15 of the larger stores have an interactive Warner/Toshiba DVD kiosk.

In line with Tower's main business, Thrasher sees opportunities for cross-merchandising DVD movies and CD soundtracks. On the "Spawn" disc are two music videos from the charted



Best Buy gave the new format ample floor space throughout the chain.

Immortal/Epic soundtrack. DVD and music should get an additional boost from Tower's World Wide Web site, which Thrasher promises will have a definite video flavor in 1998.

The original test of DVD titles at 50 Blockbuster Entertainment stores in April was doubled to about 105 locations in late summer, spokeswoman Karen Raskopf notes. Each outlet has interactive kiosks that initially featured Sony DVD players and Columbia TriStar titles.

Sony also chipped in a "Maximum TV" promotion that offered DVD player purchasers a card good for 10 DVD or VHS rentals. "We're still in a wait-and-see mode," Raskopf said just before the holidays.

To build consumer interest in DVD-ROM, computer accessories manufacturer Hi-Val put together a broad-based software display in the 85 Computer City outlets across the country. Mike Turner, entertainment buyer for the Tandy Electronics-owned chain, notes that the stores already carried Hi-Val and Creative Labs DVD-ROM kits and the Compaq

multimedia computer system with a DVD-ROM drive.

Prices of Hi-Val's two upgrade DVD-ROM kits, shipped this spring, were cut, according to spokesman Ed Meadows. The DVD Home Entertainment System is now \$349.99 suggested list, and the PC-to-TV kit is \$499.99. Both are bundled with Activision's "Spycraft" and "Muppets Treasure Island"; Origin's "Wing Commander"; Tsunami's "Silent Steel"; and Xiphias' "Encyclopedia Electronica."

Turner and Xiphias president Peter Black designed the software display. The 5-foot-high, three-panel rack with about 40 facings includes movies from Warner, MGM/UA, New Line, HBO, and Columbia and DVD-ROM titles from Xiphias, the Learning Co., and Mirimar/Scimitar. There are shelf talkers for each product line, and a highly visible DVD header.

"Computer City is determined to be on the cutting edge of the new technology, and we're very pleased to offer consumers a first look at the DVD potential," Turner says.

accused of persistently jumping the gun on shipments. President James Lim says he's far from alone.

Lim, recently elected to the board of the South California Video Software Dealers Assn. (SCVSDA), took his case to his 300-store constituency. "All of you know we were not the first one" to make videos available on Friday, Lim told retailers. "There are others, especially in the last four or five weeks, who are using their advantage" to break street date. He called the past year "a delicate time" for the 4-year-old company.

Getting a leg up for a weekend may be the difference between survival and failure for many stores, according to other subdistributors. Jeff Leyton, head of First Video Exchange in Gardena, Calif., says, "This problem has gone on for so many years here because it's about the only advantage a lot of independent stores have left."

He adds, "They're not going to give it up, so what we have now are subdistributors"—in effect, retailers

serving 10-20 smaller accounts. "They figure nobody is watching them. We have to get the word to the national offices of the major distributors all over the country."

The flap erupted after an October meeting of the SCVSDA was addressed by Bill Burton, executive director of the National Assn. of Video Distributors (NAVD). A list of suspect stores, intended for NAVD members only, was inadvertently circulated to attendees at the Los Angeles Airport Marriott.

Street-date violations have served to revive SCVSDA, says Matt Feinstein, the group's president and a VP of Marbles Entertainment, which supplies supermarkets. Burton's appearance to discuss the topic drew the largest crowd in the group's recent history.

Later, SCVSDA leaders were invited to the annual dealer appreciation night held by Golden Bell. Their appearance marked the association's first success in reaching the Korean-American retail community.

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Imprint Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	7	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
2	2	5	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
3	3	9	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
4	31	3	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
5	4	10	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
6	30	3	CON AIR (R)	Touchstone Home Video Buena Vista Home Video 10484	Nicolas Cage John Cusack
7	11	4	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser
8	8	4	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
9	6	7	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Video 10438	Mira Sorvino Lisa Kudrow
10	9	5	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Video 12581	Ben Affleck Joey Lauren Adams
11	5	10	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
12	7	8	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
13	10	11	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
14	14	8	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
15	15	4	OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Video 12687	Jackie Chan
16	12	8	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
17	13	13	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
18	16	10	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
19	28	26	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
20	18	14	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
21	21	6	GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Video 9179	Joe Pesci Danny Glover
22	17	5	TRIAL AND ERROR (PG-13)	New Line Home Video Warner Home Video N4597	Michael Richards Jeff Daniels
23	22	14	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
24	33	4	SNOW WHITE: A TALE OF TERROR (R)	PolyGram Video 4400549873	Sigourney Weaver
25	24	23	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
26	19	12	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
27	20	13	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
28	23	20	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
29	NEW►		BOX OF MOONLIGHT (R)	Trimark Home Video VM6576	John Turturro Dermot Mulroney
30	32	19	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
31	29	5	LOVE! VALOUR! COMPASSION! (R)	New Line Home Video Warner Home Video N4598	Jason Alexander John Glover
32	35	23	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
33	27	8	NOWHERE (R)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
34	25	24	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
35	NEW►		TAR (NR)	Xenon Entertainment 1094	Kevin Thigpen Nicole Prescott
36	26	9	NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 6292	Andy Garcia Richard Dreyfuss
37	37	9	THE SIXTH MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Marlon Wayans Kadeem Hardison
38	NEW►		MY FAVORITE SEASON (NR)	Fox Lorber Home Video Winstar Home Entertainment FLV1332	Catherine Deneuve Daniel Auteuil
39	38	7	TRUTH OR CONSEQUENCES N.M. (R)	Columbia TriStar Home Video 82693	Vincent Gallo
40	NEW►		DNA (R)	Cabin Fever Entertainment CF254	Mark Dacascos Jurgen Prochnow

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Distributors Concerned About Video Stores Breaking Street Date For Extra Weekend

■ BY EARL PAIGE

LOS ANGELES—The Korean-American Video Assn. could hold the key to the solution to a problem nagging home video: the release of sell-through and rental titles in violation of street date.

Instead of waiting until Tuesday, which the industry chose to pump up weeknight activity, stores are displaying cassettes on the previous Friday. They gain the advantage of an exclusive—and lucrative—weekend window.

Southern California has been hit the hardest in recent months, and the impact is spreading nationally. Distributors met Dec. 15 in Los Angeles to seek answers. One had an ethnic ring. During the meeting, members of the 300-store Korean-American Video Assn. were alerted to use a 24-hour hot line to inform subdistributor Golden Bell Distributors of violations.

Golden Bell, which generates as much as \$12 million a year in sales to Korean-American outlets, has been

Nick's 'Good Burger' Flick Should Make Tasty Spinoff

WELCOME TO 'GOOD BURGER': Hilariously dim (but not quite so dense as he seems) counter guy Ed the Good Burger returns to the small screen Feb. 17, when Paramount Home Video releases the Nickelodeon spinoff movie "Good Burger" to rental.

"Good Burger," starring Kel Mitchell (as Ed) and Kenan Thompson, was inspired by a skit of the same name, the most popular ongoing bit on Nickelodeon's hit comedy show "All That." It comes full circle as a video release.

Directed and co-produced by "All That" creator Brian Robbins, a former actor who starred in TV sitcom "Head Of The Class," the movie comes with the built-in audience. That being the case, it is surprising that Paramount chose to release "Good Burger" to rental, although it will be repriced for sell-through.

Child's Play caught up with Thompson and Mitchell (or "Kenan and Kel," as the comedy duo are known on their own Nick sitcom) last summer, when the pair came to Chicago on a 15-city promotional tour prior to the movie's release. The supremely gifted teens, whose onscreen chemistry is palpable, dropped in to the Viacom Entertainment Store on Michigan Avenue on a rainy day in late July.

Mitchell, a native of Chicago, and Thompson, who hails from Atlanta, talked about the genesis of the "Good Burger" sketch. It's set in a no-frills fast-food joint staffed by teens, fore-

most among whom is Ed, who wears his Prince Valiant-style hair in tiny braids, uses "hey, duuuude" surfer-speak, and seems incapable of getting even the simplest order right.

Ed's sweetly spacey, anything-can-happen demeanor makes for hysterically funny slapstick situations. According to Mitchell, "All That" writer Dan Schneider first came up with the idea of a fast-food problem employee who "messes up everything. He's a really nice guy, but he's kind of slow and screws up all the orders."

As for Ed's speaking style, Mitchell says he "created the character's voice when I was 8 years old. I used to watch wrestling, and I'd do the commentary like the wrestlers. I'd be, like, 'Yeah, dude, I just knocked out Macho Man Buddy, whoa, yeah.' At the audition, they wanted me to do a lot of improvisation. They said, 'OK, do a surf-dude-slash-wrestler.'"

"So I did the voice: 'Welcome to Good Burger, home of the Good Burger, can I take your order.' The night of the show, I threw on the wig, and everybody said, 'That's it, that's the character.' That's how Ed came along."

Stretching the "Good Burger" sketch into a feature involved creating a little-guy-vs.-big-guy plot. A glitzy, heavily financed chain called Mondo Burger sets up shop across the street from Good Burger, wooing away its customers. Then Good Burger counters with a special sauce Ed



by Moira McCormick

created and regains the upper hand. Kurt, the unfriendly manager of Mondo Burger, vows to get the recipe.

But Kurt hasn't reckoned with Ed, who "sleeps in his Good Burger uniform, showers in his Good Burger uniform," says Mitchell. "He is not going to let that happen."

Thompson plays Dexter, a self-involved heel who eventually gets his comeuppance and learns a thing or two about friendship from Ed. Because Thompson usually plays a variety of walk-on parts in the TV sketch, the co-starring role of Dexter was created for the movie. In the realm of Nickelodeon, you can't have Kel without Kenan.

"Nickelodeon always wanted to do a movie with Kel and me," says Thompson, "but they didn't know whether it would feature Mavis and Clavis [two geriatric African-American gents who are popular Thompson and Mitchell characters] or Ed and Ishboo [the latter is Thompson's take on a foreign exchange student], or whatever."

"Then they just decided to make it a 'Good Burger' movie and made up

this character, Dexter, for me. He's manipulative and mischievous, always thinking about the quick way out of a situation, and it ends up backfiring in his face. So he's the main one learning all the lessons in the movie."

Mitchell says, "Parents like it because it teaches not to lie—and not to judge a book by its cover, because at the end you see Ed actually is kind of smart and knew what was going on. And you can take the whole family to see it and laugh and have fun. That's what's cool about it."

As to the challenges a movie presented as opposed to the TV sketch they know so well, Thompson says, "The show 'All That' is real in-your-

face and kind of broad. On film, you have to tone things down a little bit." Thompson's character Dexter, he notes, is basically "a straight man."

Thompson and Mitchell met three years ago on the set of "All That," and they clicked right away. "I like his jokes, he likes my jokes," says Mitchell. "I'll be the one running around, and he'll be the one, like, 'Come on, man, slow down a little bit,' then sometimes he'll act hyper and I'll tell him to slow down."

"On our show 'Kenan and Kel,' he became the straight man and I was the goofy, one-step-behind guy. But what's cool about our duo is that we can switch back and forth."

Billboard® JANUARY 10, 1998

Top Kid Video™					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Imprint, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★					
1	2	5	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS Walt Disney Home Video/Buena Vista Home Video	1997	26.99
2	1	174	SLEEPING BEAUTY ♦ Walt Disney Home Video/Buena Vista Home Video 9511	1959	26.99
3	3	143	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Video 0602	1967	26.99
4	5	11	MARY-KATE & ASHLEY'S CHRISTMAS PARTY Dualstar Video/WarnerVision Entertainment 53356	1997	12.95
5	4	19	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Video 16030	1997	24.99
6	10	7	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
7	14	83	HOW THE GRINCH STOLE CHRISTMAS! ♦ MGM/UA Home Video/Warner Home Video M201011	1966	14.95
8	7	17	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
9	19	23	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Video 9875	1947	26.99
10	9	43	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
11	NEW ▶		THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND Universal Studios Home Video 83187	1997	19.98
12	6	3	ANASTASIA SING ALONG FoxVideo 4804	1997	12.98
13	22	155	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
14	13	7	BARNEY'S GOOD DAY, GOOD NIGHT Barney Home Video/The Lyons Group 02019	1997	14.95
15	21	44	A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
16	16	205	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
17	12	15	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
18	17	123	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
19	11	68	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment/Live Home Video 27309	1989	12.98
20	15	13	THE SIMPSONS: TRIPLE PACK FoxVideo 4102951	1997	24.98
21	RE-ENTRY		CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
22	8	15	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
23	24	9	ANNABELLE'S WISH Hallmark Home Entertainment 10253	1997	12.95
24	20	81	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
25	18	15	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95

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BLOCKBUSTER TROUBLES REFLECT VID CHAIN WOES

(Continued from page 47)

as much as 3% in quarterly same-store sales, the all-important retail yardstick that measures activity from locations open at least a year.

The troubles took a toll on Blockbuster's cash flow, which had declined precipitously all year. When it bought the retailer, Viacom had counted on \$800 million a year in cash flow to service its huge debt, and now that seemed like a faraway goal. Analysts were estimating \$400 million to \$500 million in cash flow for the year.

Fields finally bailed out and returned to mass merchandising. Redstone said Viacom might turn Blockbuster into a tracking stock in 1998 in order to get it away from Viacom's other properties, but analysts were skeptical that that would happen. A few months later, Viacom tapped John Antioco, who had spearheaded turnarounds at Taco Bell and Circle K, to head the chain. The focus since then has been back on rentals of video.

Although cash-flow problems were a drag on Viacom's stock, the company had admirers on Wall Street for the continued success of its other, diversified businesses, like MTV Networks and the Paramount studios. But the publicly held video chains had no movie production units or cable channels to divert attention from the woes of video rental. In the second half of the year, however, there were signs that the bottom had been reached and that video retail

had begun the slow climb back up.

THE SHAKEDOWN

Hollywood Entertainment, at 782 stores, saw its stock fall from nearly \$26 a share in the past year to about \$9 in late December. Profits were falling, too. But in the third quarter, it was reporting positive same-store sales of 2%.

Movie Gallery, which has 966 stores, watched as its stock plummeted from \$15.50 to \$3. For the third quarter, it posted a net loss. But the good news was that same-store sales rose 2%—the first increase since the first quarter of 1996.

And, despite plunging stock prices, the chains were still growing.

West Coast Entertainment, an operator of superstores, was opening new stores that feature more sell-through video and cafes. Taking a page from Blockbuster's overseas expansion, West Coast announced plans to acquire a 108-store chain in Australia. But its stock had taken one of the biggest tumbles, from about \$11 to \$1.25.

Video Update, armed with a credit facility increased to \$60 million at the beginning of the year, was hunting for big acquisitions. Its shares, though, were down to \$1.6875 from \$6.125.

Moovies also had negotiated a bigger line of credit from its lenders to finance buyouts. To avert an unwelcome takeover, it adopted a share-

holder rights plan, but a few months later it fell into the arms of suitor Video Update.

But Moovies was reporting same-store sales declines of 6.6% and 5.5% in the first two quarters and had to take a \$1.5 million charge to reduce its growth plans. Its stock was down to \$1.125 from \$7.50.

Blowout Entertainment, a video chain that had been sold by its parent, video distributor Rentrak, was having problems as a stand-alone company, with both same-store sales and revenue down and a loss of more than \$800,000 in the third quarter.

Rentrak, meanwhile, having divested its money-draining Pro Image sports shops and Blowout, was back on the road to profitability as it focused entirely again on its pay-per-transaction business of sharing rental revenue with retailers and studios. Its stock had risen to \$5 from a low of about \$2.50, but in late December it had fallen back to \$3.375. Rentrak had received some potentially good news when Blockbuster said it was developing its own revenue-sharing model. Analysts said that might drive more small retailers into Rentrak's camp.

Another video middleman, rack-jobber Handleman, was struggling with the decision by mass merchants like Kmart to buy direct and was reporting video sales declines as high as 54%. Its stock was about \$6.75 at press time, down from a yearly high of \$9.625.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ THE HIGH LLAMAS

Cold And Bouncy

PRODUCER: none listed

V2/Alpaca 27007

Masters at evoking the sound and spirit of such American pop music masters as Brian Wilson and Burt Bacharach, the U.K.-based High Llamas now turn their focus toward European soundtrack music, smooth bossa nova rhythms, and '70s German electronic music—which the band members reckoned can sound both “cold and bouncy.” The result is a delightful album that throws the listener for a nostalgic loop, though not necessarily a definable one. From the juxtaposition of analog synth sounds and thick harmonies on “Tilting Windmills” to the retro string voicings on “Glide Time” to the Brazilian rhythms that drive “Home-spin Rerun,” the mostly instrumental album toys with all manner of pop exotica yet somehow manages to sound contemporary. A smooth left turn by a band that always keeps its fans on their toes.

COUNTRY

★ RUBY LOVETT

PRODUCER: Allen Reynolds

Curb 77857

One of the more reassuring developments in country of late has been the profusion of female writers and singers who appreciate country's past and traditions and manage to combine those with a modern accessibility. Artists like Lee Ann Womack and Sara Evans redefine the notion of neo-traditionalism. Now comes Ruby Lovett, possessor of a big, expressive voice and a confident delivery. Allen Reynolds, best known lately for producing Garth Brooks, turns in a beautiful, unobtrusive—and very country—production. Lovett cowrote three of the songs, including the soaring ballad “Look What Love Can Do” (produced by Shelby Kennedy and Jimmy Metts). Keep an eye on this woman. Finally, it's about time country music had a singer named Ruby.

LATIN

► ANA BÁRBARA

Los Besos No Se Dan En La Camisa

PRODUCER: Marco Antonio Solís

Fonovisa 9627

The steadily rising songstress from the *ranchera* field teams with famed producer Solís to craft a winning, romantic pop package whose aching testimonials such as the title track, “Como Me Haces Falta,” and “¿Qué Saben?” (the latter a duet with with Solís) are likely to garner *mucho* airplay on both pop and regional Mexican stations.

CLASSICAL

★ LOU HARRISON: A PORTRAIT

Maria Bachmann, violin; Al Jarreau, vocal;

California Symphony, Barry Jekowsky

PRODUCER: Andrew Cornell

Argo 455 590

In his 80th year, Lou Harrison is the dean of American composers—although,

SPOTLIGHT



6 STRING DRAG

High Hat

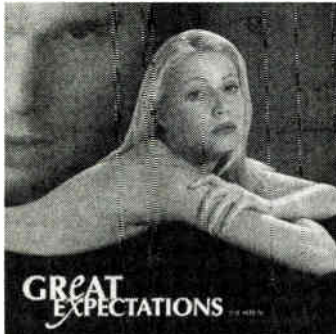
PRODUCERS: The Twangtrust

E-Squared 1055

This rookie North Carolina rock band steps to the plate as decisively as the most hardened veterans with an album of sharp, rootsy, and melodically inspired tunes that owe small debts of influence to artists ranging from John Fogerty to NRBQ to Elvis Costello to country rocker Steve Earle—who runs the E-Squared label with Jack Emerson and produced this album with longtime collaborator Ray Kennedy. Highlights include the harmony-rich ballad “Elaine,” the supercharged rockers “Bottle Of Blues” and “Gasoline Maybelline,” the ragtime-flavored “Over & Over,” and the rockabilly rave-up “Top Of The Mountain.” Although “High Hat” is probably too edgy and diverse for mainstream country radio, the album lends itself to college, triple-A, and alternative country outlets. A band that sets itself apart from the crowded field of roots rockers by placing a premium on song craft.

sadly, not all of his work has found an outlet on disc. This diverse, highly accessible album is a great step in the right direction. Characteristically, sev-

SPOTLIGHT



VARIOUS ARTISTS

Great Expectations: The Album

PRODUCERS: various

Atlantic 83058

The soundtrack to the high-profile 20th Century Fox film starring Gwyneth Paltrow and Ethan Hawke features a host of talented rock, dance, and world music artists contributing mostly new material, some of it written especially for the movie and some of it in collaboration with score composer Patrick Doyle. Among the highlights are Tori Amos' rocking “Siren,” cutting-edge dance group Mono's “Life In Mono,” Poe's “Today,” and Reef's snarling “Resignation.” Also noteworthy are the solo debuts by two of the most identifiable voices in alternative rock: Chris Cornell of Soundgarden (“Sunshower”) and Scott Weiland of Stone Temple Pilots (“Lady, Your Roof Brings Me Down”). The first single is Duncan Sheik's tuneful “Wishful Thinking,” which should appeal to his adult rock fan base. A project with plenty of inherent musical quality, aided by a powerful marketing campaign.

eral pieces are influenced by the shimmering sounds of Balinese gamelan: “Double Music,” a percussion piece written with John Cage; excerpts from

the dance score “Solstice”; and “Concerto In Slendro,” featuring fine violinist Maria Bachmann. There's also a brief but moving “Elegy” in a more European mode. But the centerpiece is the Symphony No. 4, in which Harrison brings East and West together compellingly (complete with a lyrical turn from vocal virtuoso Al Jarreau). Let's hope there's more coming from conductor Barry Jekowsky, an ideal interpreter of Harrison's beautiful music.

★ SCHNITTKE: Requiem, Piano Concerto Russian State Symphony & Capella, Valeri Polyansky; Igor Khudolei, piano

PRODUCER: Igor Veprintsev

Chandos 9564

German-Russian composer Alfred Schnittke is one of the foremost artists of our *fin de siècle*, his music mixing the sublime and absurd into a heady, polystylistic brew. Schnittke's work has been vigorously documented in recent years, with British label Chandos leading the way. Its Schnittke series includes some half-dozen titles, including last year's premiere of his otherworldly “Penitential Psalms” and the definitive take on his intense Symphony No. 2 from this fall. The moving Requiem is a jewel in the Schnittke crown, and while this rendition lacks the searing immediacy of Toñu Kaljuste's version (Caprice, '95), the Chandos recording is sonically superior. This grandeur of sound extends to the Concerto for Piano and Strings, a strange, gripping piece. Here's to Chandos recording Schnittke's opera “Gesualdo.” Distributed in the U.S. by Koch.

★ SIBELIUS: Symphonies 6 & 7, Tapiola Lahti Symphony Orchestra, Osmo Vänskä

PRODUCER: Robert Suff

BIS 864

Sir Colin Davis and the London Symphony Orchestra have won approbations for their recently completed Sibelius cycle on RCA, but Finnish conductor Osmo Vänskä and his Lahti Symphony also have the full measure of this music. With this disc, Vänskä and company conclude their survey of their great national composer's orchestral

works for the Swedish BIS label, ending on a high note. From the concentrated and powerful (No. 7, the tone poem “Tapiola”) to the grand and mysterious (No. 6), Vänskä relays Sibelius' epic invention in all its Nordic glory and universal appeal. While not quite so dynamic as RCA's sound for Davis, the BIS sonics are of a high standard. A great record. Distributed in the U.S. by Qualiton.

DAVID CHESKY: Three Psalms For String Orchestra

Deutsches Filmorchester Babelsburg, Stephan Somary

PRODUCERS: David Chesky, Johannes Töllner

Chesky 163

The success of such neo-medievalists as Arvo Pärt and John Tavener was bound to encourage imitators, inspired either by the composers' inventive, heartfelt idiom or by their astounding record sales. Label entrepreneur David Chesky—who has previously written pieces in a Latin and jazz-inflected vein—is one such Johnny-come-lately. His three “Psalms” possess definite surface loveliness, and each is well played and beautifully recorded. But the mystic minimalist compositional style is exceedingly received and the emotionalism disconcertingly pat. Often with Tavener and Pärt, less is more. With Chesky, less is a bore. Distributed by Distribution North America.

GOSPEL

★ CHARLES FOLD & THE CHARLES FOLD SINGERS

One More Day

PRODUCER: none listed

Majestic 7003

This new label bows with an impressive effort from a Grammy-winning gospel veteran. Charles Fold is in big, bold voice, and the band and choir smoke from the start on the irrepressible, rocking “Tell It.” As great as he is, Fold does not hesitate to share lead vocals with an ensemble chin-deep in strong soloists. Among others, Barbara Pinkston soars on the ballad “Your Grace,” and Ronald Logan kicks out the jams with “Will You Be A Witness For The Lord.” With roots in gospel tradition and ears clearly tuned to a contemporary sound, Fold and his Singers combine the best of then and now. Contact: 770-821-5433.

NEW AGE

DAVID PRITCHARD

Just One Look

PRODUCER: David Pritchard

New Mix Music 1004

David Pritchard has found a solution to the loneliness of the solo acoustic guitarist's conundrum. He's created a group of multiple guitars, stacking up to five instruments on a track, sometimes with overdubs, sometimes with his group. He deploys them over intricate, minimalist-inspired compositions as overlapping finger-picked cycles move through shimmering air. There is a spaciousness and forward momentum to Pritchard's designs that make his simple but detailed compositions sound cinematic. On a few tracks he brings in the ethereal vocals of Terri de Sario. In an era of bombast, Pritchard's “Just One Look” finds depth in the details. Contact: 626-794-2535.

VITAL REISSUES

THE MOVE

Movements: 30th Anniversary Anthology

PRODUCERS: Denny Cordell, Tony Visconti, others

West Side 302

This British late-'60s, early-'70s progressive rock band co-founded by Roy Wood was one of that country's most groundbreaking outfits, blending the mod energy of the Who with the tunefulness of the Beatles and the psychedelic adventurism of the Byrds, Jimi Hendrix, and the Beach Boys.

Because of the Move's lack of commercial success in the U.S., fans in the new world are largely unfamiliar with the group's work before Wood and fellow Birmingham native Jeff Lynne morphed it into Electric Light Orchestra. This three-CD British release covers the Move's early albums, including its self-titled debut, “Shazam,” and “Looking On,” plus the “Something Else From The Move” EP. Also included are the A- and B-sides of all the band's singles from this period. What the box does not feature are the Move's later Harvest years,

which yielded a raft of singles and the “Message From The Country” LP.

Despite skimpy track annotation (besides a short career overview that sheds some light on the material, no further track annotation is available), “Movements” is worth seeking out as a document of one of Britain's pioneering experimental rock bands. Contact in the U.K.: 011-44-171-433-3908.

VARIOUS ARTISTS

Crime Jazz: Music In The First Degree

VARIOUS ARTISTS

Crime Jazz: Music In The Second Degree

REISSUE PRODUCER: Warren Kolodny

Rhino 72912, 72913

If there were a way to combine popular enthusiasm for TV and movie themes with the ubiquitous lounge music craze, surely the folks at Rhino Records would find it. And find it they do, with this entertaining collection of brassy, bongo-driven, histrionic overtures that jazzed up the

atmosphere of TV and movie crime dramas from the 1950s and '60s. Released on two separate albums with graphics reminiscent of Saul Bass' titles for “Anatomy Of A Murder,” its 36 cuts are performed and/or written by such soundtrack greats as Henry Mancini, Elmer Bernstein, Lalo Schifrin, Quincy Jones, Miklos Rozsa, Pete Rugolo, Laurie Johnson, Warren Barker, and Alex North, plus guest-star jazzmen Stan Kenton, Kai Windling, Stan Getz, Mundell Lowe, Shorty Rogers, and others. (Rhino's “crime jazz” aesthetic also embraces music from “Sweet Smell Of Success,” “The Interns,” “The Rose Tattoo,” and other non-genre dramas.) Features Mancini's Latin-tempoed “Touch Of Evil” theme, Buddy Morrow's 1959 version of “Perry Mason,” Rozsa's brooding overture to “The Asphalt Jungle,” Jones' treatment of Mancini's venerable “Peter Gunn,” David Amram's music from “The Young Savages,” and other overblown pleasures too numerous to mention.

ALBUMS. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the “Music To My Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bambaiger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews



POP

► **JODY WATLEY** *Off The Hook* (3:50)
PRODUCER: Malik Pendleton
WRITERS: C. Pendleton, C. Lucas, D. Floyd
PUBLISHERS: Zavy/BMG/Warner-Chappell/Hitquarterz, ASCAP
REMIXERS: Soul Solution
Atlantic 8413 (cassette single)
Watley is gunning for a major pop comeback with her first single for Atlantic. She previews the album "Flower" with a sultry slice of funk-fortified soul that reveals a markedly more mature performer now capable of breathing worldly depth into every lyric she utters. She is surrounded by a street-credible groove courtesy of producer Malik Pendleton, as well as some mighty tasty rock-guitar riffing by Ken Lewis. Since radio can no longer live on one version anymore, Soul Solution's Ernie Lake and Bobby Guy have been drafted to reinvent "Off The Hook" into a pop/house anthem, which they accomplish with reliable finesse. The groove here is hard-edged and appropriately frenetic, while Watley lays layers of sweet chorus harmonies. It'll keep DJs grinning while widening the song's prospects at radio.

► **ALEX BRAYDON** *True* (3:51)
PRODUCERS: The Berman Brothers
WRITER: not listed
PUBLISHER: not listed
REMIXERS: The Berman Brothers
Mercury 182 (c/o Mercury) (cassette single)
Braydon is a charming Chicago newcomer with the good fortune to be the latest protégé of mega-hot producers the Berman Brothers. He previews his forthcoming debut disc, "Love Is Everywhere," with a disco-inflected interpretation of Spandau Ballet's '80s-era smash ballad. The song is surprisingly potent in this context, as Braydon flexes his boyish tenor voice like a like a teen idol waiting to happen amid the Bermans' flurry of candy-sweet synths and lively beats. One to keep a close eye on.

★ **BEHAN JOHNSON** *World Keeps Turning* (3:48)
PRODUCER: Michael Mangini
WRITERS: D. Johnson, M. Behan
PUBLISHERS: Mother's Child/Spaghetti Goretti, BMI
RCA 64944 (c/o BMG) (CD single)
The duo of Monica Behan and Deron Johnson makes an excellent first impression with a cute li'l pop shuffler that effectively combines elements of classic funk with beatnik pop. Behan has a smoky alto range that suits the track's dark groove and poetic lyrics extremely well. Although the intricately arranged "World Keeps Turning" may prove to be a tad too sophisticated for audiences in perpetual search of quick-fix simplicity, those who invest in the track and give it a few spins will find themselves well rewarded.

BROOKLYN BOUNCE *Get Ready To Bounce* (3:34)
PRODUCER: Dennis Bohn
WRITERS: D. Bohn, M. Menck
PUBLISHERS: Loop/Hanseatic/Warner-Chappell/Rondor, ASCAP
REMIXER: Dennis Bohn
Edel America 37725 (CD single)
Now that all of clubland is wild about this blippy hi-NRG anthem, the time has come for radioheads to follow suit. It doesn't get more direct than this track. A deep voice commands the punter to bounce, while a frenetic beat supports swirling, space-age synths. It's catchy good fun that will serve as a useful novelty item for rhythm-rooted pop stations.

R & B

► **LYSETTE** *Young, Sad And Blue* (4:01)
PRODUCERS: Carlos, Dada
WRITERS: L. Titi, C. Thornton, B. Tillman
PUBLISHERS: Melody Myriad/Hot Sauce/Beanie Tribe, ASCAP
Freeworld 34276 (cassette single)
It has been a long, long time since any of

the countless jeep dollies trying to unseat Mary J. Blige as the queen of hip-hop soul actually came through with a voice and style capable of making a realistic bid for prominence. Lysette rises out of Dallas Austin's Freeworld posse with a face-crackin' peace-out to a loser lover. She dives into the song with a jazzy flair and a no-nonsense vibe that doesn't rely on screaming or shouting. The fact that she's pretty chilled in her delivery is what drives the point home, like a hammer to the heart. If you haven't seen Billie Woodruff's equally potent videoclip of "Young, Sad And Blue," you're missing out on the perfect complement to a single that is destined for chart greatness. Tune in to BET and check it out.

KAREN CLARK-SHEARD FEATURING FAITH EVANS *Nothing Without You* (4:52)
PRODUCERS: Hiram Hicks, Stanley Brown
WRITERS: S. Brown, N. Morton
PUBLISHERS: Stanley Brown/Nekwame, BMI
Island 7729 (cassette single)
Producers Stanley Brown and Hiram Hicks attempt to take gospel music down a jazz and R&B adult route with the mellow "Nothing Without You." This inspirational recording pairs newcomer Clark-Sheard with jeep-soul diva Evans to accomplish a highly polished ode to God and his greatness. The B-side of this track, "The Will Of God," stays truest to Clark-Sheard's gospel roots as she duets with her daughter, Kiera. The younger singer steals the spotlight as she displays a robust performance brimming with skilled, youthful vocal bravado, à la Patti LaBelle. Expect "The Will Of God" to soar at radio at regular gospel and Sunday gospel-brunch formats.

TROOP *The Way I Parlay* (no timing listed)
PRODUCER: Ron Daniels
WRITER: not listed
PUBLISHER: not listed
Warrior 001 (cassette single)
Nothing much has changed about the venerable R&B act Troop over the past few years. The members have gained a bit of weight (as is evidenced on their portrait-embossed CD), but their style remains the same—impeccable vocals, catchy lyrics, melody, harmony . . . you name it. Accompanied by up-to-date production, "Parlay" should fit snugly into current R&B radio formats.

COUNTRY

► **VARIOUS ARTISTS** *Make A Miracle* (4:15)
PRODUCER: Randy Owen
WRITERS: F. Myers, G. Baker, J. Williams
PUBLISHERS: Dixie Stars/Zomba Enterprises, ASCAP; Zomba Songs/Tune Over, BMI
BNA 65311 (CD promo)
This single is from the album "Country Cares For Kids," a multi-artist project to benefit St. Jude Children's Research Hospital in Memphis. Randy Owen, Mindy McCready, Kevin Sharp, and Kenny Chesney are among the artists joining voices on this poignant song, which was written by the talented team of Gary Baker, Frank Myers, and Jerry Williams. The performances are stirring, and the production is powerful without being overwrought. The second cut on the CD is "Let's Talk About Love," a poignant ballad sung by Mindy McCready, who turns in an exceptionally fine performance. Both songs are stirring efforts that should garner airplay and help bring attention to the album. These songs are for a good cause, and remember—this is the season for giving.

JEFF CARSON *Cheatin' On Her Heart* (3:18)
PRODUCER: Chuck Howard
WRITERS: M.D. Sanders, P. Howell
PUBLISHERS: Starstruck Writers Group/MCA/Square West/Howlin' Hits/HDH, ASCAP
Curb 8359 (CD promo)
The latest single from Carson's current album, "Butterfly Kisses," is a lively uptempo number written by Mark D. Sanders and Little Texas' Porter Howell. The weeping steel guitar intro

immediately gives way to a dancefloor-ready groove that doesn't let up. The honky-tonk piano and fiddle intertwine with Carson's energetic vocals, and the whole outing has a pleasant, radio-friendly feel.

DANCE

► **JEAN MICHEL JARRE** *Oxygene 10* (5:59)
PRODUCER: Jean Michel Jarre
WRITER: J.M. Jarre
PUBLISHER: Francois Dreyfus, ASCAP
REMIXERS: Sash!, Resistance D., Apollo 440
Epic 3723 (c/o Sony) (12-inch single)
Jarre's new-age-flavored rhythms are elevated to a new level, thanks to the time-sensitive input of several cutting-edge remixers—most notably Sash!, who has been a dominant clubland figure in recent months. In his hands, "Oxygene 10" becomes a heart-racing journey into the trance-NRG realm. Meanwhile, Resistance D. head down a more house-paved road, and Apollo 440 break the track down to a jittery breakbeat pace that will open possibilities in electronica circles. All the while, Jarre's complex, ever-pleasing melody remains prominent. Look for this track on the artist's current "Oxygene 7-13" opus, as well as on Epic's forthcoming multi-act extravaganza, "Welcome To The Epidrome."

► **DJ ICEY** *This Is How My Drummer Drums* (7:23)
PRODUCER: DJ Icey
WRITER: DJ Icey
PUBLISHER: Galaxy Zone, BMI
REMIXER: DJ Icey
London/ffrr 57067 (CD single)
And my, how well it does drum! Add DJ Icey to the list of beatmasters who will help broaden the landscape of mainstream dance music in '98. Narrow-minded category keepers will be confounded by this track, which is neither straight-ahead house nor any of the accepted subsections of electronica. Rather, it bleeds elements of both sectors together, combining an armload of ear-grabbing samples and percussion effects with a lean melody that you will be humming for hours after one spin. Radio could come to the party, but that seems secondary to this track's ultimate intention of making punters twitch and twirl with delight.

A C

★ **PAUL MANCHIN** *Phobia* (no timing listed)
PRODUCER: not listed
WRITER: P. Manchin
PUBLISHER: not listed
B-Group 90125 (CD single)
Manchin doesn't beat around the bush on this button-pushing, endlessly earnest tune about homophobia. With a lovely,

soulful voice that has already drawn fond comparisons to George Michael, this intriguing newcomer wastes no time getting to the heart of the matter with chants of "homophobia, we don't need it . . . we need love." All the while, a funk-induced groove comfortably shuffles along, giving the song the accessibility it will need to reach beyond its predicted acceptance by gay audiences. In order for Manchin to have an impact, he needs to sell "Phobia" to hetero listeners, which will be tricky. But he certainly has the voice and melodic tendencies to possibly make it happen. Contact: 800-416-9995.

ROCK TRACKS

► **LED ZEPPELIN** *Communication Breakdown* (3:12)
PRODUCER: not listed
WRITERS: J. Page, J.P. Jones, J. Bonham
PUBLISHERS: Superhype/WB, ASCAP
Atlantic 8402 (cassette single)
It's never more apparent how sorely lacking a lot of current rock is than when you go back to a recording like this. A live version of this old Led Zeppelin fave has been unearthed on Atlantic's recent "BBC Sessions," and it's almost hotter than the original version. The electricity in the band's interplay is incredible. Rock radio listeners with a memory will love it, while kiddies will get a much-needed lesson in how it's really done.

★ **THE WILSONS** *I Hate Your Face* (4:26)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Mercury 4324 (c/o PolyGram) (CD promo)
Carnie and Wendy Wilson on rock radio? It'll seem odd at first, especially if you're locked into preconceived notions about the duo from its tenure in pop/AC trio Wilson Phillips. But this jangly gem from "The Wilsons" is as viable a contender for mainstream and modern rock airplay as any other track out there right now. In fact, "I Hate Your Face," with its Sundays-like flavor and taut hook, is far more potent than a pile of recent singles by the duo's so-called "hip" competitors. Let go of any prejudice you hold against this act and simply listen to the song. You will be pleasantly surprised.

★ **DHARMA SONS** *Hope You're Happy* (4:57)
PRODUCER: Rick Witkowski
WRITERS: R. Bayne, Dharma Sons
PUBLISHER: Brain on the Train in the Rain Music Society, ASCAP
DS 0001 (CD cut)
This Pittsburgh trio continues to grow and evolve into a band in need of a major-label deal. "Hope You're Happy" is one of 11 kickin', no-frills rockers on

the band's must-own homemade album "Fit." There is unmistakable irony in the fact that this white-knuckled kiss-off to a wayward lover is countless notches above much of its better-financed competition. Front man Rick Bayne is also quite the matinee idol-in-training, though you will first be knocked out by his empathetic lyrics and throaty performance. Buy this album. Play this album. And be happy that you were among the first to embrace a band that actually deserves the dollars in your wallet. Contact: 800-697-2912.

LISA RICHARDS *So Long* (3:03)
PRODUCER: Daniel Wise
WRITERS: L. Richards, G. Reeves
PUBLISHER: not listed
Omzone 001 (CD cut)
Richards joins the ever-growing army of guitar-toting singer/songwriters hoping to benefit from the explosion of artists à la Lilith Fair divas Sarah McLachlan and Jewel. This strumming rocker is quite the catchy toe-tapper, benefiting tremendously from Richards' wonderfully sincere, wide-eyed delivery. She has a girl-ish flair that will initially remind some of Lisa Loeb, though there's a whole lot more to her than mere derivation, as open-minded programmers of rock and triple-A stations will discover. Contact: 212-876-5011.

RAP

★ **SHAQUEEN** *Just Because* (4:15)
PRODUCER: Kool T.
WRITERS: S. Pearce, T. Wilson, M. Rapley
PUBLISHER: not listed
Mighty Music 45479 (c/o Wild Pitch) (CD single)
Incredibly videogenic newcomer Shaqueen is a Brooklyn, N.Y., native who wears the phrasing influences of MC Lyte and Queen Latifah with pride. Her first single sparks with potential, thanks in large part to rhymes that are clever and several notches above the competition in intelligence. It doesn't hurt that the groove is super-tight and coated with a poppy hook that permanently sticks to the brain upon impact. A solid beginning at rap-intensive radio will kick this track into commercial gear. After that, a successful top 40 transition seems completely feasible. Contact: 212-206-1515.

★ **THE KARTEL** *Money Talks* (4:04)
PRODUCERS: Groove Da Moast
WRITERS: E. Harvey, K. Johnson, M. McFarland
PUBLISHERS: Dakee Muzak/Celar Dwellers, BMI
Brandon 4554 (c/o Ichiban) (CD cut)
Philadelphia-bred new act the Kartel has offered what could become a mix-tape favorite and an underground hit with the release of "Money Talks." The bass- and piano-driven track serves to cycle the group's presence in listeners' brains and has lyrics that offer tales street-wise folks can relate to. Mainstream radio has yet to detect the true pulse of the street when it's happening, and the Kartel is likely to enjoy mostly local success right now. Only time will tell, however, considering the recurrent wildfire success of seemingly unknown rap acts taking the charts by storm during their first release weeks. The Kartel has that potential.

KILLAH PRIEST FEATURING GZA AND INSPECTAH DECK *Cross My Heart* (3:46)
PRODUCERS: not listed
WRITERS: not listed
PUBLISHER: not listed
Geffen 8247 (cassette single)
While Inspectah Deck and GZA perform as well as expected on "Cross My Heart," Killah Priest stomps his way into the listeners' cipher with loud, authoritative rhymes. A bit much on the ear (people will put up with just so much yelling and scowling verses before rebelling), "Cross My Heart" is for the hardest core of hip-hop lovers who appreciate Priest's gritty delivery and stellar affiliation.

NEW & NOTEWORTHY

DOLLSHEAD *It's Over, It's Under* (4:25)
PRODUCERS: Doll Factory, Dollshead
WRITERS: G. Edwards, C. Midnight, S. Swan, N. Trevisicki
PUBLISHERS: Warner-Chappell/EMI-Blackwood/Janiceps, BMI; WB/Nick Trevisicki Songs, ASCAP
REMIXERS: Victor Calderone, Tom Stephan, Kult of Krameria, the Orb, David Anthony
Twisted America/Refuge 65412 (c/o Uni) (CD single)
The lines dividing clubland and rockville are masterfully blurred on this deliciously moody, wildly infectious kicker that can be found on the soundtrack to "The Jackal." A Chrissie Hynde-influenced lead vocal floats over a skittling faux-funk groove, while scratchy guitars collide with electronic synths. The end result is a trippy, often futuristic anthem that demands the immediate attention of top 40, modern rock, and rhythm-crossover radio. Clubheads have already transformed "It's Over, It's Under" into a turntable staple

thanks to a bevy of varied, well-structured remixes that range in tone from fluffy tribal disco to dark trance dub. A gem of a record that leaves you salivating for a full-length album.

ELUSION *Reality* (4:28)
PRODUCERS: Mass Order
WRITERS: E. Hanes, M. Valentine, K. Veney, L. Hill
PUBLISHERS: Hanes/Hill/Valentine, ASCAP
RCA 65363 (c/o BMG) (cassette single)
Elusion is an enigmatic new female duo that washes over the senses like a cross between TLC and SWV on this sleek and instantly appealing jeep-soul cruiser. Savvy producers Mass Order keep the track's languid beat firm and wrapped in cushiony R&B keyboards and tight bass/guitar interplay that oozes with '70s flavor. Factor in the song's quietly insinuating melody and cute, sing-along chorus, and you have a single destined for multi-format acceptance.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

TRACEY TAKES ON . . .

HBO Video
78 minutes each, \$19.98
 British comedienne Tracey Ullman pulls out more than half a dozen characters in this hilarious two-volume tape culled from her HBO series. Each episode centers on her character's "take" on such subjects as vanity, fame, sex, romance, fantasy, and the movies. One of her best characters is Ruby Romaine, a worn-out middle-aged Hollywood makeup artist who knows every styling trick in the book. In one exceptionally funny episode about sex, she helps a male porn star "prepare" for a scene by using some ultra-stiff hair spray. Her parade of characters also includes a male cab driver, named Chic; Jewish retiree Fern Rosenthal; stunt woman Rayleen Gibson; television B-star Linda Granger, who's also a recovering sexaholic; college student Hope Finch; and uptight British fashion editor Janie Pillsworth. Her parody of Menendez brothers' attorney Leslie Abramson, here named Sydney Kross, would make even its subject fall on the floor laughing. Most of the subject matter is pretty raunchy, but Ullman's talent makes it original and funny. Each tape contains three episodes.

HERCULES & XENA: THE BATTLE FOR MOUNT OLYMPUS

Universal Studios Home Video
80 minutes, \$19.98
 Universal has high hopes that this animated adventure will pull in fans of the popular syndicated live-action shows. But unlike the series, which has a sizable adult audience, this animated feature is strictly kids fare. The story mirrors the Disney movie "Hercules" in more ways than one, with our heroes battling the evil Titans to regain control of Mount Olympus, the home of Zeus and his offspring. Xena is awkwardly thrown into the mix, but the writers have made it a plausible scenario. They've also put in some modern lingo to keep kids interested. The animation is a cut above average TV fare, and having the series' Hercules and Xena, Kevin Sabo and Lucy Lawless, voice their animated counterparts is an added treat. The highly touted musical numbers, however, aren't that impressive. The video is a good effort, but the story could have been told in half the time.

GALORE: THE VIDEOS 1987-1997

Elektra Entertainment Group
71 minutes, \$19.98
 This companion video to the Cure's recently released second volume of greatest hits, "Galore," is a wild ride through music video manifestations of the songs. Included are favorites like "Just Like Heaven," "Friday I'm In Love," and the newest single, "Wrong Number." Britain's moody goth-rockers sing their way through several eerie and surreal environments, such as a freak show, a desert oasis in the middle of snowy mountains, and a Tim Burton-esque bedroom haunted by a spiderman. Although some were MTV staples throughout the '80s and early '90s, many clips will be first-time fare to the average

consumer and must-haves for the die-hard fan.

SUBLIME

MCA Music Video
25 minutes, \$12.98
 Despite the low sticker price, consumers won't get much bang for their buck from this new longform video from the Long Beach, Calif.-based trio. The cover art is recycled from the top-selling, self-titled 1996 album, while four of the seven music videos included are currently being overplayed on MTV. And one spot is the same video with a different version of "What I Got." Two shining moments are the homemade garage clip for an old song called "STP" and the comical mini-movie for "Date Rape," both directed by Greg Abramson. The home video footage thrown in between songs is choppy and consists mostly of backstage ramblings that vividly reminds everyone that Bradley Nowell was a drug-addled genius.

STEVE ALLEN'S 75th BIRTHDAY CELEBRATION

WinStar Home Entertainment/Fox Lorber
90 minutes, \$19.98
 Steve Allen and friends head down memory lane for this birthday party that isn't your average tribute show. While most shows have the honoree sitting in the audience as friends and colleagues shower them with praise, Allen is an active participant in this program. "Politically Incor-

rect" host Bill Mahr interviews Allen about his long television career using an ad hoc "This Is Your Life" format. In between, Allen sings and plays the piano, showing viewers his versatile talent. His musical interpretation of a Mexican restaurant menu is hilarious. Clips from his best routines are also featured, including one where he performs his parents' vaudeville routine with his mother. A great deal of time is spent on Allen's stint as creator and host of the original "Tonight" show, which has become the longest-running talk show on television. The retrospective clips from "Tonight" illustrate Allen's quick wit and everyman persona, which has since been imitated by David Letterman and current "Tonight Show" host Jay Leno. Several taped tributes from Steve Martin, Billy Crystal, Leno, Milton Berle, and other comic giants are also included.

ENTER*ACTIVE

BY BRETT ATWOOD

TOMB RAIDER II

Eidos Interactive
Windows 95
 Tomb Raider's über-adventurer babe protagonist Lara Croft is back, and in rare form indeed. In this mission, Croft (think Indiana Jones in a bikini) takes off through a series of gor-

geous but dangerous environments in her search for the Dagger of Xian, a magical Tibetan artifact. The water sequences are especially intoxicating. Major improvements from the original include a series of new human, animal, and mystical foes, new moves, and added toys such as snowmobiles and boats. Characters also compete with the user in your search for the dagger. Delivering the goods and piggybacking on one of most successful titles ever, TRII is one of a handful of sure bets this season.

THE ULTIMATE BAND LIST

www.ubl.com
 As far as all-encompassing Internet music databases go, the Ultimate Band List is on par with other music archives. It provides a wealth of information in a succinct fashion but lacks that special something to really make it the definitive online music database. The site, which at times comes across like a musicians' Yahoo! on steroids, provides users with a variety of options for searching out their favorite artist. The list is scannable alphabetically as well as by genre and new additions. Once an artist has been specified, the site conveniently categorizes the links by general sites, audio and video resources, newsgroups, tour information, and more. The weight dragging the Ultimate Band List down is cumbersome advertising. Only a few ads correspond with the subject mat-

ter of the site itself. All in all, the Ultimate Band List is a mixed bag, but worth a look.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

TAO TE CHING

By Lao Tzu
Read by Ursula K. LeGuin
Shambhala Lion Editions
Distributed by Sounds True
85 minutes (unabridged), \$10.95
ISBN 1-57062-374-0
 Usually, audio readers are selected by the tape's producers. But this project was launched by the reader herself. Novelist Ursula K. LeGuin, a longtime fan of this ancient Chinese text, has spent 40 years working on her own translation, saying that she wanted "to make a completely personal version . . . for my contemporaries." Her performance shows how meaningful the words are to her. She is accompanied by music from composer Todd Barton, who performs on Tibetan gongs, frame drum, bells, flutes, and other instruments to provide an atmosphere and underscore without it distracting from the text. In a time when many self-help and inspirational audios are wordy, rambling, and overanalytical, Lao Tzu's simple, poetic language is refreshing. This is a thoughtful, contemporary translation that provides much food for thought. Contact: 800-333-9185.

IN PRINT

JONI MITCHELL: THE COMPLETE POEMS AND LYRICS

By Joni Mitchell
Crown Publishers Inc.
321 pages, \$27.50

Spanning all of Mitchell's studio records, the poetry and lyrics in this impressive volume stand on their own as superb pieces of literature. In fact, you don't have to hear Mitchell's music or know anything about it to fully appreciate "Joni Mitchell: The Complete Poems And Lyrics."

Throughout her 30-year career, Mitchell has been one of the most original and uncompromising singer/songwriters in popular music. Her pretty yet versatile vocals, tasteful open-tuned guitar work, and catchy compositions have influenced a countless number of artists and have earned her a slew of prestigious awards, including two Grammys and Billboard's Century Award.

And as such albums as "Blue" (1971), "Court And Spark" (1974), "Hejira" (1976), "Chalk Mark In A Rainstorm" (1988), and "Turbulent Indigo" (1994) show, Mitchell's brilliance is due in large part to her unique lyrics.

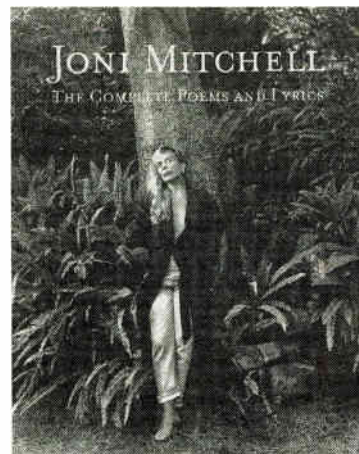
Still, fans will find it hard to read "All I Want," "My Old Man," "Help Me," "Down To You," "Free Man In Paris," "The Circle Game," "Big Yellow Taxi," "In France They Kiss On Main Street," and many other poems without singing along to them.

Whether you read these works with or without the stereo on, it's interesting to compare them to

the way they're voiced so exquisitely by Mitchell on her recordings. Reading "Carey" without listening to it on "Blue," you miss out on the gorgeous pitch changes in Mitchell's voice, as she sings, "The wind is in from Africa/Last night I couldn't sleep/Oh, you know it sure is hard to leave here/But it's really not my home."

Likewise, as you read "California," without hearing it on the aforementioned album, you miss the sound of Mitchell's sweet and sour vocals, backed by exotic pedal steel guitar.

Furthermore, when tackling "Free Man In Paris" from "Court And Spark," the words alone don't capture Mitchell's unmistakable, deceptively carefree-sounding voice as she sings, "The way I see it," he said/You just can't win it . . . /Everybody's



in it for their own gain/You can't please 'em all."

Nor can you enjoy the sexy, swing jazz segment in "Harry's House—Centerpiece" and the Burundi drums on "The Jungle Line" by merely reading those poems from the adventurous jazz-tinged album "The Hissing Of Summer Lawns" (1975).

However, studying this collection in some quiet place set apart from the music enables the reader to discover the extraordinary nuances in Mitchell's poetry. Often, her written verses outshine the music it was intended for.

Many of these poems express Mitchell's struggle to balance ambition, spiritual and physical love, and feelings of independence, which are often told from a distinct, untrendy female perspective.

The collection begins with a poem titled "Urge For Going," a sad confessional prefacing the rest of the collection that sums up what must have been Mitchell's inability to find peace of mind after a failed relationship.

Throughout "Joni Mitchell: The Complete Poems And Lyrics," one can see how this Canadian-born artist has evolved as a lyricist from one album to the next. The beautiful simplicity of Mitchell's deeply reflective poems can be seen in many works, including "Tin Angel," from her 1969 release, "Clouds." In it, she speaks of letting go of

things connected to "love's memories," such as "letters from across the sea/Roses dipped in sealing wax/Valentines and maple leaves/Tucked into a paperback." That's because she's "found someone to love today."

Sixteen years later on the record "Dog Eat Dog," which was co-produced by Thomas Dolby and featured Peter Gabriel, Willie Nelson, and Tom Petty, she emphasized social commentary more so than self-inspection.

This approach later garnered Mitchell critical acclaim on "Turbulent Indigo," a bold record in which she confronts such topics as abuse and suffering. On that album, the lyrics to the pre-O.J. Simpson-trial song "Not To Blame" declare "The story hit the news/From coast to coast/They said you beat the girl/You loved the most." And you don't need the music to understand these lyrics.

In the Aug. 27, 1994, Music to My Ears column, Mitchell told Billboard editor in chief Timothy White, "The arts are an important part of cultural justice, and truth and beauty are the essence of their greatness, so artists have a big responsibility in every era to probe the rules by which we live, inquiring whether they serve us well."

After 30 years in the business, Mitchell continues to show a great deal of responsibility as a poet as well as a songwriter.

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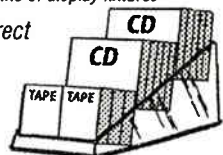
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Continued on Page 74

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BRAND-BUILDING RETAILERS TURN TO CUSTOM CDS

(Continued from page 1)

Rather than viewing the upstarts as competition, labels whose music is featured on the discs hope to ride the coattails, sweater sleeves, and coffee cups of the mainstream exposure to increased sales of their own product at traditional record outlets.

"CDs have become the thing for retailers with a clear brand identity to have, especially near the holiday season," says Pam Melin, director of consumer products at Seattle-based AEI Music, an in-store music provider and the company responsible for more than 35 private-label albums this year for such chains as the Limited, Maurices, Pottery Barn, the Rainforest Cafe, and Bath & Body Works.

"They are a good way to expand that identity for many reasons," she adds. "They are an inexpensive impulse buy that generates income, takes up little store space, and reaches into the home to reinforce that comfortable feeling that encourages consumers to come back, stay longer, and buy more."

Melin says the trend goes hand in



hand with another retail development: incorporating elements of entertainment into the shopping experience. AEI encourages its clients to experiment with listening stations and to educate staff members about the music on the CDs. Diesel clothing company, for instance, has DJs in its San Francisco and New York stores.

Old Navy spokesman Joe Enos says the added in-store push has helped his chain's 13-CD and cassette line go from an accessory to a basic item in 280 stores in only two years.

"Retailers are always looking for ways to involve the customer and make shopping fun," Enos says. "This year we added listening booths that look like rockets and old-fashioned phone booths. We play the music overhead and do giveaways. Being interactive helps keep our name on top of everyone's mind."

The compilations, which sell for \$8-\$12, usually have a theme, be it musical genre, band nationality, lyrical content, holiday, or time of year. In almost all cases, the type of music found on the custom releases fits the image that the stores and their products represent. For example, Victoria's Secret complements its lingerie with "Songs Of Love."

Many outlets got the idea for music lines from customers inquiring about music being played overhead.

"People would fill out customer cards saying, 'The drink was great, but why don't you sell the music I heard while drinking it?,' and this happened hundreds and hundreds of times," says Timothy Jones, music specialist at the 1,275-store Starbucks, which now has its own music department and 15 albums under its belt. "Because they are crafted with the consumer and our 25,000 partners in mind, they sell really well. It isn't like we drop 13 mediocre tracks on a CD to make a quick buck."

Tom Evered, GM at Blue Note Records, can attest to the success of Starbucks' two volumes of "Blue Note Blend," a vault-raiding line of the company's best jazz that sold almost 200,000 units in the coffeehouses.

"This is a blending of two corporate styles that worked very well," Evered says. "We combined a company that specializes in jazz and one that uses it to create atmosphere to achieve synergy and hopefully boost sales of the original albums."

Other labels involved in projects of this type also hope that participation of acts will further recognition with mainstream consumers, especially the kind who don't frequent record stores.

"We try to place artists into markets in as many ways as possible. When you add all of these impressions together, hopefully you've created a need to own the artist's CD in the consumer," says Phil Blume, VP of field marketing at Arista Records. "Store samplers are vehicles outside the average record store that will eventually drive their customers into a record retailer."

For smaller labels, where money is an obvious concern, brand CDs allow their acts the same marketing treatment that the majors use with established groups.

"This is an example of cool, street-level marketing that boutique labels like us can't afford to do all the time," says Bev Chin, 4AD's director of marketing, who worked with Dr. Martens earlier this year on "Shoe Pie," a gift-with-purchase CD that included Throwing Muses, Lush, and Dead Can Dance. The CD was also handed out at various music, shoe, and fashion conventions.

"4AD didn't pay for it," Chin adds. "Dr. Martens looks hip. Bands get exposure. People get something free, and maybe they like a band enough to buy their full-length. Everybody wins."

Gus Gus, an Icelandic music collective featured on the CD, agrees with the joint benefits of the project.

"Co-marketing Gus Gus with a quality product and a content-oriented company should add to the profile of both the group and the company," says band member Balder Stefansson.

The promotional team at Dr. Martens, which has also worked on similar

and to the Breast Cancer Research Foundation, while 50% of monies earned by "The Guess? Groove" is donated to Guess? Grades, a scholastic incentive and scholarship program that started in Los Angeles and goes national in 1998. The November release, with volume two on its way in the spring, is available in 80 Guess? stores, online at www.guess.com, and via 800-39-GUESS.

Wild Orchid, an RCA female pop trio, is one such band that Guess? retail president Andrea Weiss says represented the the company's image and would appeal to its buyers. The group's Renee Sandstrom, who admits to being a Guess? fan herself, was happy to donate a song to the cause and the company.

"People who wear Guess? are the same age group that is interested in our music," she says. "They are a respectable company that makes great clothes, and being tied to them will surely benefit us in the long run. To represent them and to have them represent us is actually an honor."

The private-label trend isn't limited



to retail outlets. Wine makers, Kahlua, car manufacturers, Coca-Cola, Chef Boyardee, and cosmetic companies like Clinique are quick to tie their name to musical products. Many CDs are a gift with purchase, but others, such as lines by the Hard Rock Cafe and the House of Blues, are sold by music stores as well as the chain's restaurants/clubs.

Patio Music, owned and directed by Nora Natali, releases alternative music compilations once a semester to 15 university bookstores (including New York University, San Diego State, and the University of Minnesota) to be given away with a minimum purchase. In October, Patio placed a similar sampler in rooms of nine trendy hotels in San Francisco, Los Angeles, New York, and Miami.

The hotel CD was paid for in part by an ad from Diesel clothing on the interior of the CD jacket. Diesel's West Coast spokeswoman, Kathryn Rosenbaum, says that the response has been so great that the company may consider producing a custom CD for itself soon.

And the interest in the music industry doesn't stop at releasing albums. Many companies, such as Dr. Martens and Starbucks, have sponsored tours and stages at music conventions, dressed bands for public appearances, and held in-stores within their own retail locations.

"We have toured some of the artists who appear on our CDs through stores, like Shawn Colvin, Gillian Welch, and Lori Carson," Jones says. "Starbucks also presented a free concert in Portland [Ore.] for 10,000 people with Keb' Mo' and Ron Sexsmith."

Older artists and songs also are well represented on compilations, such as on Old Navy's "Soul" or "Hard Rock Cafe: New Wave."

"Custom-branded products are a great place to showcase novelty songs or classics," says David Dorn of Rhino Entertainment Ventures. "Rhino is trying to do more of these premiums because they are an easy way for a reissue label like ours to make money and get our tracks to new clients. Hopefully someone will hear an old track and decide they need more from that band. We think it will carry them to a record store to buy the artist's greatest hits, boxed set, or another genre collection on Rhino."

OLD NAVY

projects with Warner Bros. and Capitol, also see the samplers as a triumph, with pressings averaging 200,000 and both national and international distribution. The shoemaker's fifth collection, due this fall with an assortment of Capitol-affiliated bands, will include an interactive element and has a planned first run of 400,000 units.

"We have a longstanding association with music. Look at all the bands who wear our boots," says Heidi Snellman, senior creative executive for Dr. Martens marketing, publicity, and promotion. "We've featured some great artists, and the store copies are usually gone within a month."

Dan Stroper, founder/president of import craft and clothing retailer Putumayo, actually turned away from that business and toward a new future in world music releases. Since starting Putumayo World Music, Stroper has worked samplers like "A Putumayo Blend: Music From The Coffee Lands" in the Nature Company, tourist shops, and coffeehouse chains as well as standard music retailers.

"When I first started compiling CDs, they were getting a stronger response than any other item in the store," Stroper says. "There was a real need for someone to pay attention and bring the music of the world into the homes of the country. I had to answer my calling."

For some companies, the CDs aren't all about money and image. Both Guess? and Clinique have introduced CDs that benefit good causes. Proceeds from Clinique's \$10 "C'mon Get Happy," sold at Clinique counters in department stores, go to Look Good, Feel Better

COMMENTARY

(Continued from page 4)

glut the market with emulators whose time has already passed by the time their records hit the street. The resulting returns force the corporate chiefs to tighten the money belts, which lessens the chance of an innovator inking with a major.

Meanwhile, indies quietly develop innovators until they run out of capital. The lucky few that sell records are then courted by majors, which no longer see the artist as an innovator but rather as a viable commercial product. The result is that majors believe they have little incentive to develop innovators when entrepreneurial indies are already willing to take that risk.

So do indies hold the key to salvation for the record industry? Probably not. Indies are by nature entrepreneurs, but they are not necessarily the best at talent scouting or artist development, and they are typically under-funded. What they do have is the spirit to do whatever it takes to break an artist.

So the entrepreneurial spirit is going to save the record biz, right? Not quite. As entrepreneurs create new opportunities, they also contribute to the glut of sub-par records that are leading to the demise of record retail stores. The fact that somebody owns a record company does not make that person a good executive, any more than it makes somebody who owns 24 tracks of Adat digital tape decks a recording engineer. Entrepreneurs, whether at the major or indie level, still need to learn the craft of finding commercially viable artistic talent.

And *that*, finally, is the cure: Bridge the gap between art and commerce.

The solution has nothing to do with the arguably inefficient and cumbersome way record companies are run: The industry's infrastructure requires major labels to behave the way they do in order to compete. The answer has nothing to do with an artist "selling out." Everybody's still allowed to create art and make money hand over fist. I'm talking about a minor course correction here, albeit one with far-reaching repercussions.

Art and commerce are not mutually exclusive. Michelangelo, Picasso, David Bowie, REM, and U2 are among the many true artists whose work brought them tremendous success during their active careers. Their development into mature artists was subsidized by patrons of their arts—or record companies—who sensed that the artists' unique perspectives would also touch a nerve in others.

HITCO MUSIC

(Continued from page 29)

don Chambers (who, Sutton adds, has already gotten lots of covers in England), and one or two others.

"What separates us from all other publishers," says Sutton, "is the company's ownership by L.A. Reid. He is a very successful songwriter, musician, and producer. As an executive, he listens to every piece of music that comes into this office. He gives direction to writers, listening to their works as a producer. He'll say, 'Your song needs a huge hook. This is what it takes.' We're not reinventing the wheel."

"The key is still about the song," says Reid. "I always feel there is

A&R executives currently have the most power to influence the success or failure of the record industry. The emphasis on signing "one-hit wonders" may provide instant gratification, but it has a long-term crippling effect: Catalog sales are the bread and butter of the industry, and 10 years from now, consumers will not be buying records from the current crop of new artists. People are still buying Pink Floyd's innovative "Dark Side Of The Moon" 30 years after its release, while nobody even remembers—let alone purchases records by—major-label emulators after only a few years.

A&R needs to shift the focus from emulation to innovation. It must seek and develop artists who not only view things from a unique angle, but also have the "classical" craftsmanship to communicate their vision to the world. The reason that certain values and techniques are considered classic is that they have endured the passage of time and become popular. In order to sell records profitably, A&R must find in each artist's craftsmanship a balance between the familiar and the provocative. Otherwise, the marketplace will ultimately abandon its support of watered-down music, and fed-up consumers will spend their money on more sophisticated and challenging forms of entertainment.

A&R, which is rooted in following and predicting trends, will also need to innovate. When the marketing department says, "Your band's great, but how are we supposed to sell it when we don't know whether to file it under pop or rock?" A&R needs to encourage marketing to devise fresh new ways to deliver fresh new music. A&R will ultimately give up on predicting the trends because, instead, it will be setting them by returning to a focus on songs and artistry, regardless of genre.

Major labels will need to bear the burden of the course correction. The competitive reality is that a new act, even with great music, requires a promotion budget of around a million dollars to get a real shot at a hit, which effectively eliminates most indies from participating. Thus, the majors must raise the quality of their own records if they want to ensure the future stability of the record business and keep consumers loyal to music as a form of entertainment.

Art and commerce can be successfully bridged as long as industry leaders recognize that new records are not the same as new music. New records provide only life support for an ailing industry. New music, however, will bring it back to robust good health.

more to give. If somebody gives me a song, that's great, I won't change it just for change's sake. My role is to find out what may be missing and communicate a way to fix it."

As for his joint venture with Windswept Pacific, Reid says his relationship with the company doesn't conform to just the usual financial (Windswept Pacific) and creative (Reid) split of responsibilities found in most joint ventures. "They're very musical people who understand the art form; it's like our relationship on the label end with Clive Davis of Arista Records. Overall, we've made pretty good progress so far."

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.

JANUARY

Jan. 6, **Songwriters In The Round Showcase**, Park Central Hotel, Miami Beach. 305-538-1611.

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**, 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 Assn. of Independent Music Publishers, ASCAP Building, fifth floor, 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, New York. 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, **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. 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, New York. 212-245-5440.

Jan. 22, **The Evolution Of Gospel Music: Past, Present & Future**, breakfast sponsored

by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Billboard Live, Los Angeles. 310-392-3777.

Jan. 25-28, **Summit '98**, sponsored by Performance magazine, Universal City Hilton, Los Angeles. 817-338-9444.

Jan. 26, **25th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 28, **Real Stories: Producers**, ASCAP Building, New York. 914-354-4154.

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, **Real Stories: Video**, ASCAP Building, New York. 914-354-4154.

Feb. 25-28, **Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

Feb. 27, **12th Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-859-1633.

Feb. 28, **How To Start & Run Your Own Record Label Seminar**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Sumner 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 25, **Real Stories: Groups**, ASCAP Building, New York. 914-354-4154.

March 26-27, **BraInCamp²**, Coleman Center, New York. 516-593-5494.

APRIL

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP Building, New York. 914-354-4154.

LIFELINES

BIRTHS

Girl, Emily Nicole, to **John and Barbara Kiernan**, Dec. 4 in Marietta, Ga. Father is regional director, Southeast, at A&M Records.

Boy, Lucas, to **Gary and Mary Del'Abate**, Dec. 7 in New York. Father is producer of "The Howard Stern Show."

MARRIAGES

Diane Benson to **Steve Schoen**, Oct. 17 in Bucks County, Pa. Groom is director of sales and marketing at MusicMasters.

DEATHS

Carole Joyner Gourley, 59, of cancer, Dec. 7 in Atlanta. Gourley penned the hit "Young Love" with then boyfriend Ric Cartey for an Atlanta-based music publisher. Tab Hunter's and Sonny James' versions of the song reached Nos. 1 and 2, respectively, on the Billboard pop singles chart in 1957. James' version also charted on the country chart. The song was also recorded by Perry Como, Lawrence Welk, Leslie Gore, Ray Conniff, Bobby Vinton, and Ray Stevens.

Jimmy Rogers, 73, of colon cancer, Dec. 19 in Chicago. A blues

singer/guitarist, Rogers was a member of Muddy Waters' Chicago-based electric band in the '50s and later performed as a sideman with Howlin' Wolf and Sonny Boy Williamson. Rogers recorded as a leader of Chess Records, cutting such classics as "Walking By Myself," "Sloppy Drunk," and "Chicago Bound." He also had releases on labels that included Shelter, Black & Blue, Antone's, and DCC. Before his death, Rogers was reportedly working on an Atlantic album with guests including the Rolling Stones, Eric Clapton, Stephen Stills, Jeff Healey, and Taj Mahal.

Masura Ibuka, 89, of heart failure, Dec. 19 in Tokyo. Ibuka founded Tokyo Telecommunications Engineering Corp., now known as Sony Corp., in 1946. He served as the company's president from 1950 to 1971 and chairman from 1971 to 1976. In recent years, he held the title of chief adviser. The company sprang to prominence in 1950 when it developed and marketed the first tape recorder in Japan. Other innovations associated with Ibuka include Japan's first transistor radio in 1955 and the world's first transistor TV set in 1960.

GOOD WORKS

LARSON MEMORIAL FUND: A memorial fund for singer Nicolette Larson, who died Dec. 16 from cerebral edema complications, has been established through the MusiCares Foundation. Donations can be sent to the foundation, care of **Dana Tomarken**, 3402 Pico Blvd., Santa Monica, Calif. 90405. Upon receipt of a donation, a letter listing the names of the people who have contributed in her memory will be sent to Larson's family. A private funeral service was held for Larson Dec. 20 in Los Angeles, and

another memorial service is planned for early in 1998. Contact: **Michael Jensen** at 626-585-9575.

ST. JUDE TOURNEY: The seventh annual Roy Clark's Celebrity Gala, benefiting the St. Jude Children's Research Hospital, will be held April 20-22 at the Ritz-Carlton in Palm Beach, Fla. Golf activity will take place at the Wycliffe and Ibis Country Clubs. Celebrity shows are set for April 21 and 22. Interested celebrities who wish to perform are asked to call **Tom Lenz** at

800-278-3383. Performers and guests will be selected on a first-come, first-served basis.

DONATIONS TO MDA: The family of **Gert Freedman**, the mother of music publisher **Helene Blue** who died Dec. 5 in Florida at the age of 87 of myasthenia gravis, a dystrophic disease, has requested that donations in her memory be sent to the Muscular Dystrophy Assn., 10 E. 40th St., New York, N.Y. 10016, Attention: Alana. The organization's phone number is 212-689-9040.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Getting A Station Off The Ground And On The Air

■ BY KEN JOHNSON

What's it like to launch a station from day one? We asked Ken Johnson, former PD of WILD Boston and now PD of new R&B adult outlet WAAV (Kiss 94) Wilmington, N.C., to relate his experiences during the station's first six weeks. Currently, WAAV runs ABC's "Tom Joyner Morning

Show," has a live afternoon shift with Johnson, and is automated the rest of the day

I was hired as the programmer for WAAV by John Dickey at Cumulus Broadcasting. Luckily for me, Cumulus is growing at a record pace, and they were looking for someone dedicated and ready to grow with them. I

was ready.

Relationships are a key source of growth in this business. I had worked with John on the now-extinct BET Radio project, and his brother Lew passed my package on to John.

Being out of work prior to this job was a blessing. I think I was narrow-minded in playing the market-size game. When I was out and looking, I was talking to Hector Hannibal, PD of WHUR Washington, D.C., whom I consider a mentor and friend. I was curious about a job opportunity and asked him what number market the station was in. He said to me, "You can't worry about the market—concern yourself with the opportunity." As I look back, I know I am truly blessed to have people like him in my life.

I was hired the last week of September. John put me on the phone with GM Clay McCauley, and we set it up for me to fly in and take a look—but I had already made up my mind to take the job sight unseen. I flew into Wilmington on Sept. 29. My mind was racing through so many things—I do recall thanking God for this opportunity and praying for the patience and strength to handle what was ahead.

I was met at the airport by Clay and Marty Callaghan, the PD from our top 40 sister station, WQSL (Q92). They both had on cowboy boots, and I recall thinking, "Well, this is different," but despite that, I was looking forward to having a GM and a top 40 PD to talk programming philosophy with.

THE BIG 'KISS' OFF

After working in several situations with only one station, I thought having four in one building—country WWQQ, classic rock WXQR, WQSL, and the new Kiss 94 WAAV—was cool. What sticks in my mind is how excited everyone was, and still is, about the new station. That was different from any experience I've had in the past.

Except for the console and a rack, the studio wasn't even a studio. There were boxes everywhere filled with computers and equipment. We had an unofficial deadline of Oct. 1 to get the station up, the same day I was scheduled to return to Boston and get my move squared away. For the three days I was there, my attention was on so many things—the music, the clocks, the image, the morning show, the studio setup, promotional items, meeting the staff, getting acclimated on how they do things, reviewing my compensation package—I was truly overwhelmed. I kept telling myself, this is what I said I wanted. I wanted to work, and I'm working. Who said God doesn't answer prayers?

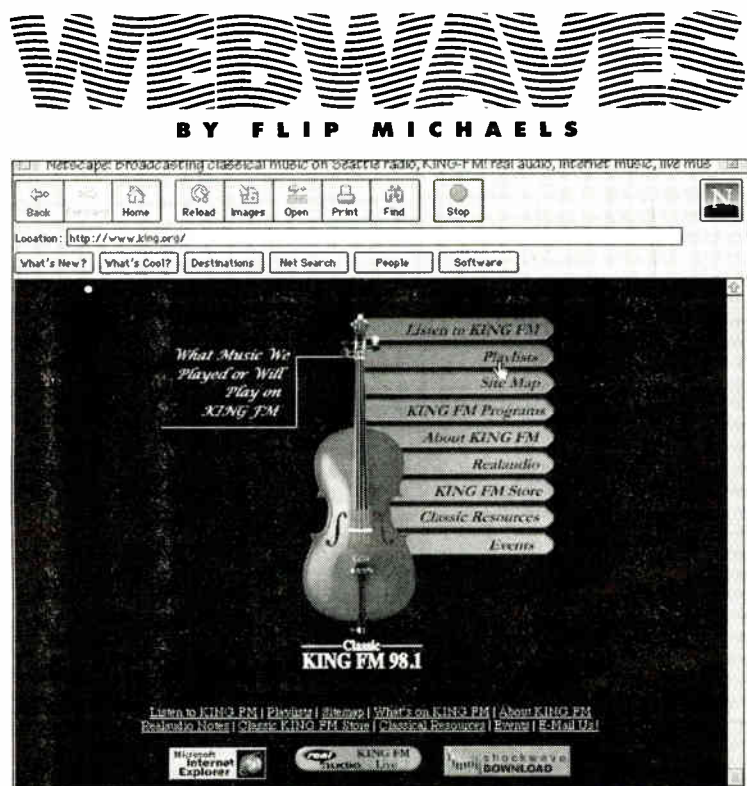
I sat down and figured out my clocks, though I knew I would change them, but I had to get something on the air so I could hear it and then adjust. Then the music came in on a hard drive, in no specific order, so I had to create the categories and then separate the music into them. Since I was

[employing] separation by year, each category represented an era. [Without access to an R&B-hits reference book,] I found myself trying to relive my life with each song to get it in the right category. For example, I remember my mom used to make me dance with her to "Midnight Train To Georgia," and that was the '70s. In the end, I didn't do too badly—out of the original 500 songs, I've only had to move about 10.

After the music was separated, I

started in on IDs and music promos. WHUR's Scotty Webb is one of the most talented yet underrated production guys around. I knew who I wanted at my last programming job, and I knew I wanted him here. After drafting and faxing off my IDs and promos, I tried to learn the computer system. However, the computer people were still setting it up. Besides us using the reference book and them telling me

(Continued on next page)



FOUNDED 46 years ago, classical KING-FM Seattle has twice been recognized by the National Assn. of Broadcasters as the best classical music station in the nation.

Now it seems the station has set its "sites" on the Internet. "We strongly believe that our [World Wide] Web site makes a significant contribution to the visibility and audience success of the station," says GM Peter Newman, who doubles as PD.

Along with stunning graphics, from a stand-alone cello to a performing violinist, KING.org features a customized playlist, where classical companions can fill out a form indicating their favorite composer. A daily list of the music being played by that composer is then generated and arrives to the listener via E-mail.

"Also, if a listener double-clicks on the composer's name, they'll see all of that composer's music scheduled for the rest of the month," Newman says. "We believe this to be a real [time spent listening] builder."

KING.org was designed by USWeb/Cosmix with constant con-

sultation from KING staff, and it also includes daily updates of the playlist, weekly updates of "The Events Guild," "Live By George" (audio of its live, in-studio music program), and frequent updates on new releases and program notes.

"Some of these items are self-administered and can be done by any staff person responsible for a page," Newman says. "Other pages require the assistance of our webmaster, who devotes about 15 hours a week to maintenance."

Another Net notable includes being the first radio station in the world to broadcast classical music live on the Internet 24 hours a day, seven days a week. "Since the site supports RealAudio broadcasts, it is a vital link to our local and global audience," says Newman.

The station reaches 10,000 daily with RealAudio 5.0 broadcasts established by Progressive Networks. "We began this new site in July and have been averaging about 23,000 users per week, with hits numbering around 700,000-800,000," says Newman.

newsline...

CAPSTAR ADDS THREE. Capstar Broadcasting, which holds more radio stations than any other group owner in the world, has purchased KASE-FM/KVET-AM-FM Austin, Texas, for \$90 million. KASE has won Billboard station of the year awards for two years at the annual Billboard/Airplay Monitor Radio Seminar and Awards. With this purchase, Capstar owns and operates or has agreed to acquire 316 radio stations in medium-sized markets nationwide.

PAN-IBERO SIGHTS. Hicks, Muse, Tate & Furst, which owns Capstar Broadcasting, and media, entertainment, and telecommunications conglomerate the Cisneros Group of Cos. in Caracas, Venezuela, have pledged a \$500 million fund to invest in media properties over the next three years in Latin America, Spain, and Portugal. The fund will focus its investment activities on radio and TV broadcasting companies, as well as Spanish- and Portuguese-language production and programming entities. The goal is to form the first "pan-Ibero" American media network.

ROBERT W. MORGAN TO BE HONORED. Legendary air talent Robert W. Morgan, widely viewed as the longest-running morning personality in Los Angeles radio, has announced his retirement from oldies KIRH (K-Earth 101). He has been heard weekday mornings there for the past six years. Morgan announced this past May that he had lung cancer and that he would be taking time off to fight the disease. Since then, he has continued to broadcast on a part-time basis from his home. On Jan. 9, Morgan will be honored with a ceremony paying tribute to his career at the Museum of Television and Radio in L.A. Dick Clark will narrate an on-air retrospective of his career, followed by a rededication of Morgan's Hollywood Walk of Fame star, which he received in 1993.

DEES CONTRIBUTES TO UNC. KIIS-FM Los Angeles morning man Rick Dees has pledged an endowed fund and production equipment, as well as an annual Rick Dees Student Production Award, to the communication studies department at the University of North Carolina at Chapel Hill. Dees is a Greensboro, N.C., native and a 1972 Carolina graduate, earning his degree in radio, television, and motion pictures.



DEES

MARKET NO. 252. On Feb. 2, Arbitron will launch radio station ratings for Lewiston-Auburn, Maine, for the first time. The new market is ranked No. 252 out of Arbitron's 265 ranked metro survey areas, with a 12-plus population of 86,000. Reports will be surveyed for fall and spring each year.

IT'S ONLY ACADEMIC. The Broadcast Education Assn. will sponsor the Journal of Radio Studies (JRS), a series of academic research studies covering the future of programming diversity, contemporary research on trends in talk radio, international studies, and the history of radio, among other topics. The JRS is the only journal devoted to academic radio research. It will be released in February.

JONES IN THE COUNTRY. Jones Radio Network is gearing up to announce a weeknight, 7 p.m.-midnight syndicated country entertainment program, set to launch during the first quarter of 1998. It will be broadcast live from Nashville. The as-yet-unnamed show joins Jones' three 24-hour syndicated country formats: Classic Hit Country, U.S. Country, and CD Country.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	19	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN 8 weeks at No. 1
2	2	2	12	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
3	3	3	13	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
4	4	4	26	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
5	5	5	11	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
6	7	9	15	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
7	11	13	5	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	◆ CELINE DION
8	6	6	16	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
9	8	7	24	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
10	9	8	19	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
11	10	10	22	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
12	12	11	12	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	◆ BARBRA STREISAND - CELINE DION
13	14	15	10	HEY GIRL COLUMBIA ALBUM CUT	◆ BILLY JOEL
14	13	12	9	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	◆ TONI BRAXTON WITH KENNY G
15	24	30	7	PLEASE COME HOME FOR CHRISTMAS COLUMBIA ALBUM CUT	EAGLES
16	29	—	2	ROCKIN' AROUND THE CHRISTMAS TREE MCA 54292	BRENDA LEE
17	15	16	7	LOVING YOU ARISTA ALBUM CUT	KENNY G
18	26	—	2	FELIZ NAVIDAD RCA 6834	JOSE FELICIANO
19	17	17	19	2 BECOME 1 VIRGIN 38604	◆ SPICE GIRLS
20	16	14	13	BUTTERFLY COLUMBIA ALBUM CUT	◆ MARIAH CAREY
21	19	19	22	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
22	NEW ►		1	LAST CHRISTMAS COLUMBIA ALBUM CUT	◆ WHAM!
23	21	22	22	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
24	22	25	4	BACK TO YOU A&M ALBUM CUT	◆ BRYAN ADAMS
25	RE-ENTRY		4	JINGLE BELL ROCK MCA 54293	BOBBY HELMS

Adult Top 40

				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	14	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA 4 weeks at No. 1
2	2	3	18	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
3	3	2	25	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
4	4	4	21	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
5	5	5	10	I DO Geffen 19416	◆ LISA LOEB
6	6	7	10	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
7	8	8	28	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
8	7	6	37	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
9	9	11	36	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
10	10	10	27	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
11	11	9	26	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
12	14	16	8	SWEET SURRENDER ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
13	16	21	9	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
14	13	15	13	SUMMERTIME DGC ALBUM CUT/GEFFEN	◆ THE SUNDAYS
15	18	23	7	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
16	12	14	16	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
17	15	13	19	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
18	20	20	47	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
19	17	12	27	BUILDING A MYSTERY ARISTA 13395	◆ SARAH MCLACHLAN
20	23	24	9	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
21	22	22	11	SURROUNDED COLUMBIA ALBUM CUT	CHANTAL KREVIASZUK
22	21	18	20	CRIMINAL CLEAN SLATE 78595/WORK	◆ FIONA APPLE
23	25	28	4	THE MUMMERS' DANCE QUINLAN ROAD ALBUM CUT/WARNER BROS.	LOREENA MCKENITT
24	19	17	20	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
25	24	25	7	32 FLAVORS ELEKTRA 64129/EEG	◆ ALANA DAVIS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 516 adult contemporary stations and 66 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

GETTING A STATION OFF THE GROUND AND ON THE AIR

(Continued from preceding page)

"the system can do this" and "the system can do that," I was on my own.

We didn't make the original deadline of Oct. 1, but with the help of Marty, we were able to set up for our next deadline of Oct. 3, and I was able to make my flight home, only to turn around and drive my car, bringing some clothes, back three days later. At 5 p.m. that Friday, we began playing Prince's "Kiss" continuously until midnight Sunday, when we officially began our regular programming. As I look back, I could have picked a better song to start with, but Luther Vandross' "If Only For One Night" was cool. He's a core artist, and anything after "Kiss" all weekend was great. Even greater was me getting to flip the switch to debut the new Kiss 94, Wilmington, N.C.!

COMPUTER GAMES

Week two was all about listening, getting the creative juices flowing, and getting organized. I wanted to create a routine so everything would be in front of me. I got settled at a hotel only five blocks from the station, found a great coffee place on the way to work, and even managed to get a couple of workouts in at the hotel gym. I was set.

My first—and still to this day—biggest thorn in my side is the "Oh Oh Oh! Tom Joyner Morning Show." Don't get me wrong—it's not Tom. It's getting the satellite to work and play well with the computer's system. The first morning was fine, but for the next two weeks it did not cooperate. The music from the 5 a.m. hour was carrying over into Tom's show. After my first 6 a.m. trip to fix that, I went back to the hotel to sleep, only to come back to find Tom Joyner overlapping into my local programming at 10 a.m.! The computer is not shutting Tom off as it is supposed to do, so when Tom comes back on to do his liners and promos for all his stations, it goes on-air until someone physically turns him off. This is a problem that I am still facing to this day. It is a bigger pain on Saturday with the Tom Joyner "Moving On" show, when I'm here at 9 a.m. as well.

The daily 6 a.m. trips have subsided, but now introducing local news into the morning show has created a new problem. There are no carts. Everything except Joyner plays from the hard drive. We've had to teach the production person, the jocks, and the overnight guy who records the news how to load their spots into the computer. One morning I'm driving to the gym, and I hear my prepackaged Tom Joyner drop tossing to our news guy. Then I hear silence, then I hear him start, then I hear the tape rewinding on the air, then I hear nothing, and I'm fading out behind the wheel! I regain my composure and drive past the gym to the station. As I pull up, the overnight guy is mounting his bike on his way home; as I blow by I tell him the problem. He's a good man—he came in with me to correct it.

My daily routine has an element that I never used to deal with before. I have to merge the music log and the traffic log, then edit once again before I send it to the on-air studio. After dealing with problems such as songs not playing due to being incorrectly recorded on the hard drive, I have been told by the computer company that I can run a report that will give the errors, such as missing or outdated spots, in

advance so they can be caught before they become problems. Our production department got the report but did not make the necessary changes. The result was one minute of dead air for each missing element. At that time a meeting was held with production, traffic, and sales to discuss communication between the departments. As Rick Pitino says in his book "Success Is A Choice": Do it yourself! So I ran the report and gave it to the parties involved, then I ran it again before I left and changed what hadn't been changed.

Titles from the '80s are a big part of our format. My first batch of music, all researched, is great music but very slow, and there's not enough of it. The computer company we used didn't have 200 of the almost 800 titles requested, so I had to search for the missing songs. They suggested a company that had a majority of the songs at a whopping \$5.50 a cut, with an additional \$2 a cut to have them recorded on the hard drive. The latter was not in the budget. So I had the pleasure of recording all 187 songs onto the hard drive myself. Good thing they were great songs!

RESEARCH PAYS OFF

There have been several positives through all this. My sales team of two has secured several advertisers with no ratings to work with. I also credit

Cumulus: It has worked hard to get salespeople at all of our stations to work as a team. I have never witnessed such teamwork. As for the listeners, the phones have been tremendous. I can't get the callers off the answering machine and onto the air fast enough. The data from Stratford Research was right on target: People are saying and feeling exactly what Stratford said the market needed.

I recall going into a gas station and the lady behind the counter was listening to another radio station, and I told her about ours. She said she would listen when she got in the car to go home. I thought, "OK, I've just gotten blown off." The next time I went in, Kiss 94 was playing loud and proud! She said she turned it on and hasn't turned it off since. I keep station T-shirts in the trunk of my car for just such an occasion.

After six weeks, things run a lot smoother. I still have problems running "Tom Joyner," but with constant communication with the computer company and ABC Radio Networks, it is closer to being worked out. A lot more music has been added, so I'm getting the proper rotation on my power category. As this is written, thanks to my sales department, we are beginning a promotion that will make someone's Christmas very special by giving them a tree with all the trimmings and presents for the whole family underneath.



All I Want For KISSmas Is Hanson. Joining in the festivities at WXKS (Kiss 108) Boston's Acoustic KISSmas last month, from left, are Mercury Records VP of top 40 promotion Steve Ellis; Chancellor Media CFO Ken O'Keefe; Jerry Brenner Group president Jerry Brenner; Zach, Isaac, and Taylor Hanson; Mercury executive VP David Leach; Kiss music director Kid David Corey; and Kiss PD John Ivey.



Jingle All The Way. Top 40 WHTZ (Z100) New York's annual charity Jingle Ball drew the likes of Celine Dion, Hanson, Backstreet Boys, Lisa Loeb, Savage Garden, and Aerosmith this year. The sold-out concert raised money for Share, a support organization for breast and ovarian cancer patients, and the Cystic Fibrosis Foundation. Pictured backstage are Work artist and Jingle Ball performer Fiona Apple, left, with Sony Music president/COO Tommy Mottola and actress Liv Tyler.

For Country's Mark Chesnutt, Reviving An Earlier Song Shows It Wasn't Over

SECOND TIME AROUND: While the adage "If at first you don't succeed, try, try again" may have originated from a teacher's manual in 1840, country singer **Mark Chesnutt** is plenty willing to apply it today.

His just-released single, "It's Not Over" on Decca Records, not only took five years to find its way to radio but was actually resurrected from Chesnutt's second of seven albums, 1992's "Longnecks & Short Stories."

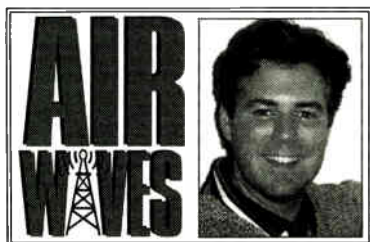
"I was always disappointed that it hadn't been a single. I always thought that song had a place on radio," Chesnutt says. But when it wasn't chosen as a single then, he figured its chance for the spotlight was over before it began.

But then, as Chesnutt and longtime producer/songwriter **Mark Wright** began work on his current album, "Thank God For Believers," an ironic twist came into play. "We had cut 14 songs for this album, and there was this one that was a waltz, but it didn't quite fit the rest of the album," he explains. "It was too pretty and not quite my style."

The two agreed that it would be best to find an alternative song, preferably another waltz. "Mark came up to me and said, 'Let's put 'It's Not Over' on the album,'" says

love and then ended up being left alone. It's always that first-love kind of thing. I've been through it—there's always somebody special that you're never going to forget," he says.

"That's the mark of a great country song. No matter where somebody is at or what style they live in, everybody has their hearts broke. A



by Chuck Taylor

song that touches people—that's what country music is supposed to be about."

In fact, Chesnutt feels that country radio is steadily moving back toward discovering the value of common-day themes and pop-free production.

"As long as there are people like **George Strait**, **Lee Ann Womack**, **Alan Jackson**, and **Trace Adkins**—people who really love to sing country music and can put out quality records—I think traditional country will always be here. It seems to be getting to where new artists coming in have cut their teeth on really good country songs. Now, we just have to maintain that level."

Chesnutt's own beginnings mirror just such an ideal. Before he was signed to MCA in 1990, the artist spent 10 years working the club circuit throughout Texas. His repertoire primarily consisted of popular covers, "so I had to stay up with what was going on. But I only played what I liked."

His debut album, the platinum "Too Cold At Home," cemented his hankering for that which is traditional and yet accessible within the context of the '90s. He obviously struck a chord with radio and country listeners: Chesnutt's first 10 singles were all top 10 hits on Hot Country Singles & Tracks.

"I wasn't at all expecting to have a hit at the beginning. I figured it would take years," he says.

Now, despite his seven years of success—with three platinum and two gold albums, along with seven No. 1 singles—Chesnutt has yet to feel truly secure in the country arena.

"I always feel like I'm starting over with every album," he says. "Everybody has always said that in this business, you're only as good as your last record. Every time we start putting a new album together, it scares the hell out of me, because it could end your career—or rejuvenate it."

Chesnutt credits his longevity to the quality of songs he's had over the years. "Thank God I've always had a lot of great songs come to me. The music is the most important thing in your career. If you don't have the

songs as a base, I don't care how good looking you are or how many hoops you can jump through onstage," he says. (Chesnutt adds that there was a period when he, too, "started trying to 'out-Garth' everybody—but I got out of that quickly. It was not for me.")

On his current album, the artist has upped his songwriting involvement, co-crediting five songs with collaborator **Roger Springer**. Chesnutt, however, maintains a humble demeanor about the value of his contributions. "What little I contribute, Roger takes back to Nashville and gets together with writers, and they finish it. He makes me come up with ideas, then he's like a sponge. He holds onto it."

"We'll be sitting on the bus listening to old **George Jones** or **Hank Williams** and **Merle Haggard** songs. With that kind of music playing, we just can't help but come up with real country songs," he says.

Perhaps it is this well-rooted dedication to the classic sounds of country that has allowed Chesnutt to remain fertile on the country airwaves.

"Radio has never given up on me, and I've always been real thankful for that," he acknowledges. "I'm not the best-looking guy, and I'm not a flashy entertainer. The success I've had is because of the songs and radio playing those songs."

Chesnutt is currently on the road with **Gary Allan** and **David Lee Murphy** for a 44-city tour that ends May 10 at the Ryman in Nashville. He stops by "Late Show With David Letterman" Jan. 27 and in February begins work on the next album. All of which adds up to an equation of fine living for Chesnutt.

"The good Lord willing, five years from now, I'll be doing what I'm doing now," he says. "No TV shows, no movies. I just want to make better records and stay out on the road."

Reach radio editor **Chuck Taylor** by E-mail at ctaylor@billboard.com.

EXECUTIVE TURNTABLE

FOLKS. Morning-show host **Ichabod Caine** returned Monday (5) to country **KMPS** Seattle, where he served in the post for a decade before exiting in 1993.

SYNDICATION. Radio Disney, the live, 24-hour kids' network, announces its 13th affiliate: **AM 1310 Oakland-San Francisco**. Since the format's rollout in September, it has signed stations in markets that include Los Angeles, Boston, Atlanta, Seattle, Minneapolis/St. Paul, and Long Island, N.Y.

PROGRAMMING. For the recent Christmas season, syndicated talkers **Rush Limbaugh** and **Art Bell** participated in "The Bethlehem Report," a half-hour radio drama portraying the story of the first Christmas as told by a team of modern-day reporters.

It's The Core That Counts For WXPN's Raney

WHEN NONCOMMERCIAL triple-A **WXPN** Philadelphia hit its stride in the late '80s/early '90s, there were four AC radio stations and two top 40 stations in town.

"Nobody, but nobody, played anything that resembled modern rock or adult alternative," says **Bruce Raney**, **WXPN**'s assistant GM in charge of programming. "In '91 or '92, probably 90% of 'XPN you couldn't hear anywhere else. Now it's probably 60% of what you hear on 'XPN, you can't hear in any other place in Philly—still up there, just not as much as it used to [be]."

Today, **WXPN**'s music is reflected in the playlists of many competitors, such as album **WMMR**, modern **WPLY** (Y100), classic rock **WMGK**, jazz **WJJZ**, and modern adult newcomer **WXXM** (Max 95.7). "The whole scene has radically changed. Much of the [music] we play is played on other stations," says Raney. "That's a blessing and it's a curse, because people who listen to other stations now find **WXPN** more familiar. However, if you're as core to 'XPN today as you were in '91 or '92, when we were the only game in town, there's an overall perception that what we're doing is not as unique."

"Max plays a subset of 'XPN hits," Raney claims. "They throw in a few more things, like some AC-ish or rock or modern rock-type of titles like 'Semi-Charmed Life' by **Third Eye Blind** or maybe **311** or something like that. But most of what they play is a subset of 'XPN hits or what are now recurrents on 'XPN. But that's all they play. It's textbook modern AC."

"I'm not making a value judgment; there's a niche for that. They seem to be getting off to a good start, but that's what they're all about, whereas 'XPN is still about diversity. It's not about anticipating trends, it's about starting them."

Raney says he hasn't adjusted to this latest competitor or others. "When a song or an artist are right for 'XPN, we're on it very early, so we're not necessarily waiting for other stations to make a move in the market or even nationally, for that matter. So, once they play some of the things that we start to play, we're not about to drop it. We're not about to increase or decrease plays."

Here's a sample hour on **WXPN**: **Bonnie Raitt**, "Angel From Montgomery"; **Toad The Wet Sprocket**, "All I Want"; **G. Love & Special Sauce**, "I-76"; **Rickie Lee Jones**, "Danny's All-Star Joint"; **U2**, "Pride (In The Name of Love)"; **Laura Nyro**, "Eli's Comin'"; **Sarah McLachlan**, "Sweet Surrender"; **Greg Garing**, "My Love Is Real"; **R.E.M.**, "New Test Leper"; **Sister Hazel**, "Happy"; **Pretenders**, "My City Was Gone"; **Archie Roach**, "Beggars Man"; **Ray Charles**, "Hit The

Road Jack"; and **Mickey Hart's Mystery Box**, "Down The Road."

Music aside, when Raney compares **WXPN** and **WXXM**, he says, "The lifestyles are so different from each other." He cites previous statements from Max management about targeting a broad 18-49 demo with a core of 25-34 women. **WXPN** is skewed equally between males and females, focusing on the 25-44 demo. While Max is content to attract anyone in the demo,

says Raney, **WXPN** is "primarily seeking out people who have a taste for diverse music, middle- to upper-class people who are slightly more educated on average. We have a bit of an educational mission as well, in addition to just playing cool pop music."

Since it is public radio, the station's "primary appeal is to our members, our almost 20,000 people who directly support us," he says. "We're not out to cast a huge net, as most commercial stations do—

including Max—to get as many people in as possible and to get as high a cume as possible. Our secondary appeal is to our core listeners, people who want to hear **Lyle Lovett** and **Bonnie Raitt** as much as they do **Blues Traveler**—with that taste toward diversity."

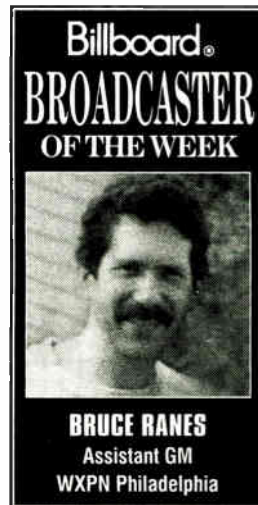
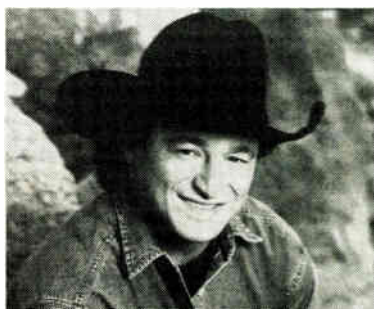
"On a third level, we're looking to get as many people listening to the station. I'm looking to always increase the cume, but not at the expense of offending or disturbing the overall sound for our members or potential members."

That said, Raney has been adding more production elements to the mix. **Joe Taylor** is responsible for some of the new image elements. "He does most of the '90s-style production that's commonplace on most stations," says Raney. "Very often it's artist IDs, artist vox pops, slicker promos... The tonality is consistent with our overall station sound. It's straight-ahead voices by on-air staff. It's music beds from artists we'd ordinarily play."

Raney says his job is not much different from that of a PD in the commercial world. "We have to remain competitive. We don't operate in a vacuum. We don't necessarily want to sound like another station, Max or **MMR**. We want to sound [like] the best 'XPN we can. And that means constantly freshening up our production. We're going to hire a full-time promotion director for the first time. But still we don't have a station truck."

He adds, "My job is to superserve the core, first and foremost. Everything I do, I'm always reminding people who we're speaking to and communicating with. Who's paying our bills, who's paying our salary, as opposed to constantly devising ways to inflate or artificially inflate the core with annoying contests and giveaways and things like that."

MARC SCHIFFMAN



CHESNUTT

Chesnutt. "When we put it up against the other songs, you would never know it was recorded so long ago. We knew it was just too good of a song to sit there."

Then, during the course of the album's first single, the No. 2 "Thank God For Believers," radio began calling for the label to work "Over" as the next single. "Mark and I just sat there and grinned," Chesnutt says. "We always knew it was a good record."

Co-written by **Wright** and **Larry Kingston**, the track features prominent backing vocals from **Vince Gill** and **Alison Krauss**, a factor Chesnutt says really brings the song home. "I don't know if it would have come across without them. It was nothing for them to go in and do harmonies like that. Our vocals together sounded like we all grew up singing together. I guess we all have real country roots and really love this stuff."

As is his musical trademark, "It's Not Over" is rooted comfortably in traditional country turf, though its message is as universal as they come.

"Everybody, unless they've been living under a rock or they've been locked up all their life, has fallen in

The members of Ben Folds Five prefer their music hard, distorted, and chock-full of indie rock sensibility. Modern rock radio and its listeners, on the other hand, like quite the opposite, as "Brick," the act's melodic and quiet anthem about loss, is finding a home in heavy rotation.

"It is a slower and more emotional song than we've ever done, which made us a little hesitant about using it as a single," drummer Darren Jessee says. "I mean, we've worked hard to be a rocking piano band and have waved that flag for three years in clubs. And now, the song that people recognize is basically a ballad. But many bands break out with a slow song."

Jessee also admits he didn't know Ben Folds Five was sitting on a hit—the song is No. 9 on this issue's Modern Rock Tracks chart—but he says that "Brick"

was an important personal addition to the trio's sophomore effort, "Whatever And Ever Amen."

"It was one of the last songs put on the record. We finished it while we were in the studio," he says. "The ghost of that song haunts us, though. It was the first



time we recorded in the same room and the first time Robert [Sledge] used an upright bass. This pure, intimate setting made everyone take to it immediately,

even before it was a single."

Jessee admits the track is about a couple dealing with abortion, but he is concerned that saying so will turn it into a political theme song.

"I don't want people to request the Ben Folds Five abortion song. We weren't trying to make a stand or change others' opinions," he says. "Overall, it's a song about what a person goes through in a traumatic situation which everyone can relate to. It's elusive enough that there is room for interpretation. I've heard people say it was about a couple taking their pet to the vet to put it to sleep."

Image concerns aside, Jessee hopes the single's exposure will help the band's popularity plight. "We want to do things like Letterman and want people to hear us. The DJs who love us now have a song to play."

Billboard

JANUARY 10, 1998

Mainstream Rock Tracks™

T.WK.	L.WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	25	TOUCH, PEEL AND STAND DAYS OF THE NEW	15 weeks at No. 1 ♦ DAYS OF THE NEW OUTPOST/GEFFEN
2	13	—	2	GIVEN TO FLY YIELD	PEARL JAM EPIC
3	2	2	20	MY OWN PRISON MY OWN PRISON	◆ CREED WIND-UP
4	3	4	11	3 AM YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
5	4	3	11	BACK ON EARTH THE OZZMAN COMETH	◆ OZZY OSBOURNE EPIC
6	6	6	9	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
7	5	5	8	THE MEMORY REMAINS RELOAD	◆ METALLICA ELEKTRA/EEG
8	7	13	5	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
9	8	7	21	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
10	9	9	11	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
11	10	8	14	ALMOST HONEST CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
12	16	15	7	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	◆ BIG WRECK ATLANTIC
13	11	12	12	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
14	12	11	16	SLOW RIDE TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION
15	14	18	5	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	◆ GREEN DAY REPRISE
16	17	22	6	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
17	15	14	8	FLIP THE SWITCH BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
18	21	26	4	SEX AND CANDY MARCUS PLAYGROUND	◆ MARCY PLAYGROUND MAMMOTH/CAPITOL
19	19	21	5	CLUMSY CLUMSY	◆ OUR LADY PEACE COLUMBIA
20	35	—	3	THE CHANUKAH SONG WHAT THE HELL HAPPENED TO ME?	◆ ADAM SANDLER WARNER BROS.
21	18	10	11	DIRTY EYES BONFIRE	AC/DC EASTWEST/EEG
22	20	16	18	WALKIN' ON THE SUN FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
23	31	—	2	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
24	22	23	9	FORTY SIX & 2 AENIMA	TOOL FREEWORLD
25	30	—	2	SHE SAID "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL DIMENSION/CAPITOL
26	24	24	25	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
27	23	25	9	ASHES TO ASHES ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
28	26	28	7	WITHOUT EXPRESSION THE BEST THAT I COULD DO 1978-1988	JOHN MELLENCAMP MERCURY
29	36	—	2	CHRISTMAS EVE - SARAJEVO 12/24 CHRISTMAS EVE AND OTHER STORIES	◆ TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC
30	28	30	10	WEEDS SOUL SEARCHING SUN	LIFE OF AGONY ROADRUNNER
31	29	19	12	RATTLESNAKE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
32	25	17	13	JUNGLE CARNIVAL OF SOULS: THE FINAL SESSIONS	KISS MERCURY
33	32	31	7	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	◆ BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
34	34	29	16	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
35	27	20	10	BLEED TOGETHER A-SIDES	SOUNDGARDEN A&M
36	39	39	3	HAPPY ...SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
37	RE-ENTRY	2		SULLIVAN MONSOON	CAROLINE'S SPINE HOLLYWOOD
38	NEW ▶	1		SANTA CLAUS & HIS OLD LADY THE GREATEST CHRISTMAS NOVELTY CD OF ALL TIME	CHEECH & CHONG RHINO
39	NEW ▶	1		BLACK SEVENDUST	SEVENDUST TVT
40	33	27	13	HUSH "I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK	◆ KULA SHAKER COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard

JANUARY 10, 1998

Modern Rock Tracks™

T.WK.	L.WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
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2	2	5	7	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	◆ GREEN DAY REPRISE
3	3	2	18	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
4	4	3	13	3 AM YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
5	19	—	2	GIVEN TO FLY YIELD	PEARL JAM EPIC
6	5	6	14	BITTER SWEET SYMPHONY URBAN HYMNS	◆ THE VERVE VQ/HUT/VIRGIN
7	8	11	10	HOW'S IT GOING TO BE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
8	6	8	16	TOUCH, PEEL AND STAND DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
9	10	12	8	BRICK WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
10	12	13	6	CLUMSY CLUMSY	◆ OUR LADY PEACE COLUMBIA
11	7	7	24	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
12	11	9	12	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	◆ BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
13	13	10	26	WALKIN' ON THE SUN FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
14	9	4	17	TUBTHUMPING TUBTHUMPER	◆ CHUMBAWAMBA REPUBLIC/UNIVERSAL
15	14	15	14	DAMMIT (GROWING UP) DUDE RANCH	◆ BLINK 182 CARGO/MCA
16	15	14	10	SWEET SURRENDER SURFACING	◆ SARAH MCLACHLAN ARISTA
17	16	17	10	DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTRACK	◆ BECK LONDON/ISLAND
18	17	22	9	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	◆ CORNERSHOP LUAKA BOP/WARNER BROS.
19	22	24	7	MY OWN PRISON MY OWN PRISON	◆ CREED WIND-UP
20	18	16	29	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
21	20	19	25	CRIMINAL TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
22	24	37	3	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
23	25	35	3	THE MUMMERS' DANCE THE BOOK OF SECRETS	LORÉENA MCKENNITT QUINLAN ROAD/WARNER BROS.
24	21	20	10	SUGAR CANE THE DADDY OF THEM ALL	◆ SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE
25	36	—	3	THE CHANUKAH SONG WHAT THE HELL HAPPENED TO ME?	ADAM SANDLER WARNER BROS.
26	26	27	5	ROYAL OIL LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
27	27	26	5	JANE SAYS KETTLE WHISTLE	◆ JANE'S ADDICTION WARNER BROS.
28	28	31	5	BEAUTIFUL DISASTER TRANSISTOR	◆ 311 CAPRICORN/MERCURY
29	23	18	13	WRONG NUMBER GALORE	◆ THE CURE FICTION/ELEKTRA/EEG
30	30	25	9	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
31	31	23	18	HITCHIN' A RIDE NIMROD	◆ GREEN DAY REPRISE
32	29	21	16	DON'T GO AWAY BE HERE NOW	◆ OASIS EPIC
33	32	32	5	I'M AFRAID OF AMERICANS EAR TH LING	◆ DAVID BOWIE VIRGIN
34	33	28	16	LUCKY ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
35	34	30	8	STEPPING STONES YEAH, IT'S THAT EASY	G. LOVE & SPECIAL SAUCE OKEH/EPIC
36	35	29	19	SUMMERTIME STATIC & SILENCE	◆ THE SUNDAYS DGC/GEFFEN
37	39	39	4	THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE	◆ RAGE AGAINST THE MACHINE EPIC
38	38	40	3	RPM FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
39	NEW ▶	1		LADY, YOUR ROOF BRINGS ME DOWN GREAT EXPECTATIONS THE ALBUM	SCOTT WEILAND ATLANTIC
40	37	33	12	RATTLESNAKE SECRET SAMADHI	LIVE RADIOACTIVE/MCA

HITS!
IN
TOKIO

Week of December 14, 1997

- Together Again / Janet Jackson
- Only If / Enya
- Be The Man / Celine Dion
- Spice Up Your Life / Spice Girls
- Change The World / Babyface
Featuring Eric Clapton
- Tubthumping / Chumbawamba
- Magic / O'Influence
- A Song For Mama / Boyz II Men
- I Do / Lisa Loeb
- Let's Get Started / All Saints
- The Tree Knows Everything / Adam F
Featuring Tracy Thorn
- If I Had A Dime / Martine Girault
- Spam / Save Ferris
- She's A Good Girl / Sleeper
- You're The One I Love / Shola Ama
- Legend Of A Cowgirl / Imani Coppola
- Sunchyme / Dario G
- Feel So Good / Mase
- Pink / Aerosmith
- Stepping Stones / G. Love And Special
Sauce
- Wish I Sang Like Marvin Gaye / Newton
- Flip The Switch / The Rolling Stones
- Even After All / Finley Quayle
- Peace! / Dreams Come True
- Yureru Taion / Aco
- Video Killed The Radio Star / The Presidents
Of The United States Of America
- My Body / LSG
- Roxanne '97 (Puff Daddy Remix) / The Police
- The Best Of Love / Michael Bolton
- Romeo Is Bleeding / Daryl Hall And John
Dates
- Mr. Santa Claus -Present- / Anri
- Mad For Love / Family Of Free Love
- Aini Tsuite / Shikao Suga
- One And One / Edyta
- James Bond Theme / Moby
- Delicious / Deni Hines
- The Memory Remains / Metallica
- 32 Flavors / Alana Davis
- Say What You Say / Cath Coffey
- 4 Seasons Of Loneliness / Boyz II Men
- Unmeino Hito / Spitz
- Boyz And Girls / Tony Toni Tone
- Liar! Liar! / B'z
- The First Noel / Eccentric Opera
- Men In Black / Will Smith
- Got 'Til It's Gone / Janet Jackson Featuring
Q-Tip And Joni Mitchell
- Hitchin' A Ride / Green Day
- Remember / Repercussions
- I Am The Black Gold Of The Sun /
Nuyorican Soul Featuring Jocelyn Brown
- As Long As You Love Me / Backstreet Boys

Selections can be heard on
"Sapporo Beer Tokyo Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

Brian Graden Promises Big Changes To Come At MTV

COULD 1998 BE the beginning of a new era for MTV? MTV's new executive VP of programming, **Brian Graden**, says it will be.

Graden, who was promoted in December from executive VP of television programming, says he's a self-confessed music junkie who wants MTV to go through a major overhaul.

That's quite a challenge for someone who's been at MTV less than a year.

Graden, a 34-year-old Harvard MBA, came to MTV in August from Foxlab, where he was senior VP. He also served as executive producer of the Comedy Central animated series "South Park."

Although Graden's title is the same one previously held by **Andy Schuen** (who resigned in November), MTV is insisting that Graden is not taking Schuen's place.

"Brian isn't replacing anyone," says an MTV spokesman. "This is a new role with new responsibilities."

Those new responsibilities include being the first MTV programming chief to oversee all aspects of programming, including music, news and specials, series development, production, animation, talent and artist relations, and scheduling.

"MTV has had very disparate programming," Graden says, "and everything seemed somewhat disconnected. Now that we've unified all the elements of programming under one umbrella, I think it will be a lot easier for record labels to work with MTV to promote their artists."

Graden says one of his first priorities at MTV will be "an aggressive slate of new music-based shows. I want to create an environment of massive experimentation."

He says that he's green-lighted "about 20 ideas" for new shows and that within the next month or two,

he will decide which ones will end up on the air.

"I don't think MTV programming has to be about music vs. TV," he adds. "I think MTV is television about music."

As for his long-term goal for MTV, Graden says, "When I was 21 years old, music and MTV were the most passionate connections I had in my life, and they still are. I would

love to think that a whole new generation of young people will grow up with that kind of passion for MTV."

NEW TNN SHOW: The Oak Ridge Boys are coming to TNN. The network is launching a new one-hour variety series, "The Oak Ridge Boys From Las Vegas," which premieres at 8 p.m. EST April 7. The series, which will be shown every Tuesday and taped at the Las Vegas Hilton, features the veteran country

group along with guest performers.

ON THE MOVE: Acclaimed music video director **Spike Jonze** is developing his debut feature film, "Being John Malkovich" with **Michael Stipe's** Single Cell Pictures. Director **Mary Lambert** has signed with 1171 Production Group. Director **Chris Applebaum** has exited Satellite Films and is now with **Larry Perel's** Arsenal Inc.

CLASSIC ROCK TV: Goldstar Entertainment Media has launched the Classic Rock Television Network, which will initially reach audiences via America One Satellite Network (Billboard Bulletin, Dec. 19, 1997). Currently shown nightly in a three-hour time period, Classic Rock Television Network hopes to gradually expand to 24-hour programming. In addition to videoclips and concerts, the network will be showing infomercials selling classic rock merchandise.

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Director **Ted Crittenden** filmed "Into The Ocean," a winner with MTV's "12 Angry Viewers," for **Fretblanket**.

Jimmy James gave directorial control on his video "Who Wants To Be Your Lover" to **Rob Moniot**.

NEW YORK

Daryl Hall and **John Oates** joined director **Steve Carr** in Manhattan to shoot a clip for "Promise Ain't Enough."

NASHVILLE

Jim Herschleder shot **Steve Earle's** video for "Telephone Road."

He also directed **Daryle Singletary's** "The Note." **Trey Fanjoy** produced both.

Prairie Oyster and director **Michael McNamara** filmed "She Won't Be Lonely Long."

OTHER CITIES

"Royal Oil" by the **Mighty Mighty Bosstones** was committed to celluloid in Boston by director **Chris Applebaum**.

Lisa Loeb goes retro in the clip for "I Do," which features go-go dancers, a "Shindig"-esque TV show, and **Mark Miller**-inspired artwork. It was directed by **Phil Harder** in Minneapolis.

FOR WEEK ENDING DECEMBER 28, 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 Busta Rhymes, Dangerous
- 3 Playa, Don't Stop The Music
- 4 Sting & The Police, Roxanne '97
- 5 The Notorious B.I.G., Sky's The Limit
- 6 Will Smith, Gettin' Jiggy Wit It
- 7 Usher, Nice & Slow
- 8 Jody Watley, Off The Hook
- 9 Ginuwine, Only When Ur Lonely
- 10 Dru Hill, We're Not Making Love No More
- 11 Rakim, Guess Who's Back
- 12 Erick Sermon, Keith Murray & Redman, Rapper's...
- 13 Erykah Badu, Tyrone
- 14 Missy "Misdemeanor" Elliott, Beep Me 911
- 15 Boyz II Men, A Song For Mama
- 16 Mic Geronimo, Nothin' Move But The Money
- 17 Magoos And Timbaland, Luv 2 Luv U
- 18 Queen Pen, All My Love
- 19 2Pac, I Wonder If Heaven Got A Ghetto
- 20 Aaliyah, The One I Gave My Heart To
- 21 Puff Daddy, Been Around The World
- 22 Rev Run & The Christmas All Stars, Santa Baby
- 23 Rome, Crazy Love
- 24 Usher, You Make Me Wanna...
- 25 Wyclef Jean, Gone Till November
- 26 Total, What About Us
- 27 Immature, Give Up The Ghost
- 28 Az, Nas, Nature And Dr. Dre, Phone Tap
- 29 Tha Alkaholiks, All Night
- 30 Mariah Carey, The Roof

★ ★ NEW ONS ★ ★

No New Ons This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Martina McBride, A Broken Wing
- 2 Lila McCann, I Wanna Fall In Love †
- 3 Anita Cochran, What If I Said
- 4 Clint Black, Something That We Do
- 5 Patty Loveless, You Don't Seem To Miss Me
- 6 Trisha Yearwood, Perfect Love
- 7 Brooks & Dunn, He's Got You
- 8 Wynonna, When Love Starts Talkin'
- 9 John Michael Montgomery, Angel In My Eyes
- 10 Sammy Kershaw, Love Of My Life
- 11 Daryle Singletary, The Note
- 12 Shania Twain, Don't Be Stupid
- 13 Ty Herndon, I Have To Surrender
- 14 Trace Adkins, The Rest Of Mine

- 15 Paul Brandt, A Little In Love
- 16 Tracy Lawrence, One Step Ahead Of...
- 17 Bryan White, One Small Miracle †
- 18 David Lee Murphy, Just Don't Wait Around †
- 19 Deana Carter, Did I Shave My Legs For This? †
- 20 Kevin Sharp, There's Only You
- 21 Kenny Chesney, That's Why I'm Here
- 22 Wade Hayes, The Day That She Left Tulsa
- 23 Deana Carter, Once Upon A December †
- 24 Michael Peterson, From Here To Eternity
- 25 Milla Mason, Closer To Heaven †
- 26 David Kersh, If I Never Stop Lovin' You †
- 27 Reba McEntire, What If †
- 28 Chris Cummings, The Kind Of Heart That Breaks †
- 29 Collin Raye & Jim Brickman, The Gift
- 30 Chely Wright, Just Another Heartache †
- 31 Tim McGraw, Everywhere
- 32 Dixie Chicks, I Can Love You Better
- 33 Raybon Bros. W/Olivia Newton-John, Falling
- 34 Lonestar, You Walked In
- 35 Jc Jones, One Night
- 36 Blackhawk, Postmarked Birmingham
- 37 Sherrie Austin, One Solitary Tear
- 38 Rhett Akins, More Than Everything
- 39 Shania Twain, Love Gets Me Every Time †
- 40 Jo Dee Messina, Bye, Bye
- 41 Neal McCoy, If You Can't Be Good
- 42 Jim Collins, The Next Step
- 43 Melodie Crittenden, Broken Road
- 44 Kris Tyler, What A Woman Knows
- 45 Paul Brandt, What's Come Over You
- 46 Ruby Lovett, Look What Love Can Do
- 47 Delbert McClinton, Sending Me Angels
- 48 Alan Jackson, I Only Want You For Christmas
- 49 Alabama, Angels Among Us
- 50 Alan Jackson, The Angels Cried

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Jo Dee Messina, Bye Bye
Trisha Yearwood, Perfect Love



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Puff Daddy, It's All About The Benjamins
- 2 Green Day, Time Of Your Life
- 3 Metallica, The Memory Remains
- 4 Matchbox 20, 3 AM
- 5 Everclear, Everything To Everyone
- 6 Will Smith, Gettin' Jiggy Wit It
- 7 Aerosmith, Pink
- 8 Kris Carey, Breakdown
- 9 Robyn, Show Me Love
- 10 Janet, Together Again
- 11 Oasis, All Around The World
- 12 Erick Sermon, Keith Murray & Redman, Rapper's...
- 13 Boyz II Men, A Song For Mama
- 14 Days Of The New, Touch, Peel And Stand
- 15 Chumbawamba, Tubthumping
- 16 Blink 182, Dammit
- 17 Jane's Addiction, Jane Says
- 18 Marcy Playground, Sex And Candy

- 19 Third Eye Blind, How's It Going To Be
- 20 Backstreet Boys, As Long As You Love Me
- 21 Mase, Feel So Good
- 22 Busta Rhymes, Dangerous
- 23 2Pac, I Wonder If Heaven Got A Ghetto
- 24 Wyclef Jean, Gone Till November
- 25 Erykah Badu, Tyrone
- 26 LL Cool J, Father
- 27 No Doubt, Oi To The World
- 28 Fiona Apple, Never Is A Promise **
- 29 The Notorious B.I.G., Sky's The Limit
- 30 Allure, All Cried Out
- 31 Sarah McLachlan, Sweet Surrender
- 32 Cornershop, Brimful Of Asha
- 33 Space Monkeys, Sugar Cane
- 34 Magoos And Timbaland, Luv 2 Luv U
- 35 Bryan Adams, Back To You
- 36 Rev Run & The Christmas All Stars, Santa Baby
- 37 Robert Bradley, Once Upon A Time
- 38 Savage Garden, Truly Madly Deeply
- 39 Ozzy Osbourne, Back On Earth
- 40 Mariah Carey, All I Want For Christmas Is You
- 41 Ben Folds Five, Brick
- 42 Puff Daddy, Been Around The World
- 43 Lisa Loeb, I Do
- 44 Az, Nas, Nature And Dr. Dre, Phone Tap
- 45 The Mighty Mighty Bosstones, Royal Oil
- 46 Run-D.M.C., Christmas In Hollis
- 47 U2, Christmas
- 48 Puff Daddy & Faith Evans, I'll Be Missing You
- 49 Usher, You Make Me Wanna...
- 50 Sheryl Crow, Tomorrow Never Dies

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

No New Ons This Week



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Lorrie Morgan, My Favorite Things
- 2 Sawyer Brown, Hallelujah He Is Born
- 3 Michael Martin Murphy, Cowboy Christmas
- 4 Deana Carter, Once Upon A December
- 5 Asleep At The Wheel, Xmas In Jail
- 6 Leon Redbone, Frosty The Snowman
- 7 Alan Jackson, I Only Want You For Christmas
- 8 Ricky Van Shelton, I'll Be Home For Christmas
- 9 Randy Travis, Santa Claus Is Comin' To Town
- 10 Ray Stevens, Santa Claus Is Watching You
- 11 Vince Gill, Have Yourself A Merry Little
- 12 Trisha Yearwood, It Wasn't His Child
- 13 Kenny Rogers & Dolly Parton, Christmas Without You
- 14 B.J. Thomas, The Christmas Song
- 15 Shania Twain, God Bless The Child
- 16 Vince Vance & The Valiants, All I Want...
- 17 Clay Walker, Live Until I Die
- 18 Alabama, Angels Among Us
- 19 Kenny Rogers & Dolly Parton, The Greatest Gift...
- 20 Toby Keith, Santa I'm Right Here
- 21 Ricochet, Let It Snow, Let It Snow...
- 22 Michael Peterson, From Here To Eternity

- 23 Trace Adkins, The Rest Of Mine
- 24 Various Artists, Make A Miracle
- 25 Reba McEntire, What If
- 26 John Michael Montgomery, Life's A Dance
- 27 Amy Grant, Grown Up Christmas List
- 28 Doug Stone, Sailing Home For Christmas
- 29 Ricky Skaggs & James Taylor, New Star...
- 30 Martina McBride, My Baby Loves Me

★ ★ NEW ONS ★ ★

Bryan White, One Small Miracle
Anita Cochran & Steve Wanner, What If I Said
Wade Hayes, The Day That She Left Tulsa
Dixie Chicks, I Can Love You Better
John Michael Montgomery, Life's A Dance
David Kersh, If I Never Stop Loving You
Daryle Singletary, The Note
The Lynns, Nights Like These
Chely Wright, Just Another Heartache



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey, All I Want For Christmas Is You
- 2 Bon Jovi, Please Come Home For Christmas
- 3 Band Aid, Do They Know It's Christmas?
- 4 Melissa Etheridge, Happy Xmas/Give Peace A Chance
- 5 Daryl Hall & John Oates, Jingle Bell Rock
- 6 John Mellencamp, I Saw Mommy Kissing Santa Claus
- 7 Paul McCartney, Wonderful Christmas Time
- 8 Paula Cole, I Don't Want To Wait
- 9 Smash Mouth, Walkin' On The Sun
- 10 Natalie Cole, The Christmas Song
- 11 Elton John, Step Into Christmas
- 12 David Bowie & Bing Crosby, Peace On Earth
- 13 Kenny G, Have Yourself A Merry Little Christmas
- 14 Chumbawamba, Tubthumping
- 15 Brian Setzer Orchestra, Jingle Bells
- 16 Annie Lennox & Al Green, Put A Little Love In Your Heart
- 17 RuPaul, Santa Baby
- 18 Fiona Apple, Criminal
- 19 Sugar Ray, Fly
- 20 Lisa Loeb, I Do
- 21 Elton John, Something About The Way You...
- 22 Darlene Love, All Alone On Christmas
- 23 Amy Grant, Grown Up Christmas List
- 24 Wild Orchid, Merry Kris-Mix
- 25 Mariah Carey, Honey
- 26 Janet, Together Again
- 27 Mariah Carey, Butterfly
- 28 Celine Dion, My Heart Will Go On
- 29 Sting, Gabriel's Message
- 30 Bing Crosby, White Christmas

★ ★ NEW ONS ★ ★

No New Ons This Week

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY
NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR
THE WEEK ENDING JANUARY 10, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

E-A Ski, Showdown

BOX TOPS

- Aqua, Lollipop
2Pac, I Wonder If Heaven Got...
2Pac/The Outlawz, Made Figgaz
Busta Rhymes, Dangerous
Eric Sermon, Keith Murray & Redman, Rapper's Delight
Notorious B.I.G., Sky's The Limit
Bone Thugs-N-Harmony, If I Could Teach
Queen Pen, All My Love
The Firm, Phone Tap
Toni Braxton, How Could An Angel...
Dru Hill, We're Not Making Love...
K.P. & Envy, Swing My Way
Will Smith, Gettin' Jiggy Wit It
Mack 10, Only In California
Gang Starr, You Know My Steez
Mic Geronimo, Nothin' Move But The...
Usher, Nice & Slow
Erykah Badu, Tyrone
Jay-Z, Streets Is Watchin'
Imani Coppola, Legend Of A Cowgirl
Gracediggaz, The Night The Earth Cried
Mase, Feel So Good
Blackstreet, (Money Can't) Buy Me Love
Master P, Scream

NEW

- Alana Davis, 32 Flavors
Creed, My Own Prison
Denise Leary, Love Barge
Fu Manchu, Evil Eye
Green Day, Time Of Your Life
Jody Watley, Off The Hook
Lox, If You Think I'm Jiggy
Mariah Carey, Breakdown
Missy Elliott, Beep Me 911

Peter Gunz/Lord Tariq, Deju Vu
Rum D.M.C., It's Like That
Somethin' For The People, All I Do
Wyclef Jean, Gone Till November



Continuous programming
1515 Broadway
New York, NY 10036

- Gang Starr, You Know My Steez
Eels, Your Lucky Day In Hell
Supersonic, We Rock
Missy Elliott, Beep Me 911
Peter Gunz/Lord Tariq, Deju Vu



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Green Day, Time Of Your Life (new)
The Mighty Mighty Bosstones, Royal Oil (new)
Age Of Electric, Don't Wreck It (new)
Wyclef Jean, Gone Till November (new)
Bjork, Bachlorette (new)
Busta Rhymes, Dangerous (new)
Usher, Nice & Slow (new)
Vibrolux, Drown (new)
Spice Girls, Too Much
The Verve, Bitter Sweet Symphony
Usher, You Make Me Wanna...
Big Wreck, The Oaf
Econoline Crush, All That You Are
Robyn, Show Me Love
Mase, Feel So Good
Hanson, I Will Come To You
Aqua, Lollipop
Sarah McLachlan, Sweet Surrender
Matchbox 20, 3 A.M.



Continuous programming
Hawley Crescent
London NW18TT

- Aqua, Barbie Girl
Spice Girls, Spice Up Your Life
Janet, Got 'Til It's Gone
Elton John, Candle In The Wind
Dario G., Sunchyme
Chumbawamba, Tubthumping
Rolling Stones, Anybody Seen My Baby
Sash, Stay
Backstreet Boys, As Long As You Love Me
LL Cool J, Phenomenon
U2, Please
Awesome, Rumours
Boyz II Men, 4 Seasons Of Loneliness
Eros Ramazzotti, Quanto Amore Sei
Will Smith, Men In Black
Oasis, Stand By Me
Moby, James Bond Theme
Wyclef Jean/Refugee All Stars, The Guantanamo
Metallica, The Memory Remains
Foxy Brown, Big Bad Mamma



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- dc Talk, Like It, Love It, Need It
The Altered, Low
Clay Crosse, Saving The World
God's Property, You're The One
Amy Grant, Takes A Little Time
All Star United, Bright Red Carpet
Eager, Crimson For Downy Flake
Mercy Rain, Rocking Moon
Leann Rimes, You Light Up My Life
Miss Angie, Lift My Eyes

Say So, Mercy Me
Jars Of Clay, Crazy Times
Kathy Troccoli, A Baby's Prayer
Steven Curtis Chapman, Not Home Yet
Geoff Moore & The Distance, I'm Free



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Rancid, The Harder They Come
Midnight Oil, White Skin Black Heart
Jack Off Jill, My Cat
Sugar Ray, RPM
MU330, Tune Me Out
Cirrus, Drop The Break
The Interpreters, Short
KMFDM, Meglomania
Moby, James Bond Theme
Rage Against The Machine, Ghost Of Tom Joad
Ben Folds Five, Brick
King Cobb Steele, Radional
Janice Addiction, Ocean Size
Hurricane #1, Step Into My World



1/2-hour weekly
46 Gifford St
Brooklyn, MA 02401

- Janice Addiction, Ocean Size
The Mighty Mighty Bosstones, Royal Oil
Ben Folds Five, Brick
Longpigs, On And On
Kenny Wayne Shepherd Band, Slow Ride
Our Lady Peace, Clumsy
Marilyn Manson, Long Hard Road Out Of Hell
Texas, Say What You Want
Cakelike, Wendy
Bake, The Oaf

HOLIDAY RECORD SALES SOAR

(Continued from page 1)

getting a buzz on it.”

Jack Rogers, executive VP/CFO at 325-unit, North Canton, Ohio-based Camelot Music, says the chain enjoyed a double-digit comparable-store increase during December and “it’s been a long time since we have seen anything like a double-digit comp-store increase at Christmas.”

Similarly, other mall-based merchants, like National Record Mart and the 135-unit, Owensboro, Ky.-based WaxWorks chain, reported strong comparable-store increases, with the former saying it was in the double-digit range and the latter putting the increase at 12%.

Executives at other chains also report strong Christmas selling seasons, with comparable-store sales increasing 16% at seven-unit, Omaha, Neb.-based Homer’s; 12% at nine-unit, South Plainfield, N.J.-based Compact Disc World; 31% at 18-unit, Boston-based Newbury Comics; and 7% at Troy, Mich.-based Harmony House.

Also, the 120-unit, Amarillo, Texas-based Hastings reports an approximately 6% comparable-store increase through Dec. 24; Tower Records had a total sales increase of approximately 4% with about three fewer stores, which means that its comparable-store business was even higher; and Street-side enjoyed double-digit comparable-store increases during December.

Terry Woodward, president of the WaxWorks chain, says business was good during the holiday selling season mainly because of all the hits current-

ly out. “We really had something for everybody, so I would say the labels did their job,” he says.

But another key factor in the strong holiday selling season, according to merchants, has been the restructuring and downsizing over the last two years among music accounts. During that time, music chains have closed more than 1,000 stores, leaving existing stores in a stronger position. Also, the price war has abated thanks to the strengthening of minimum-advertised-price policies by the majors, allowing merchants to reap more profits in 1997.

Mike Dreese, CEO at Newbury Comics, points out that the Lechmere chain, once a formidable music force in the New England market, was shut down in 1997 and liquidated, which had a “good impact on our stores. Twelve of our stores were within a mile or two of Lechmere.”

Also, the Strawberries chain filed for Chapter 11 this year and closed almost 40 stores, including some of its higher-volume stores. “So the combination of

Lechmere and Strawberries meant that we would have had to be complete idiots to have a bad holiday season,” says Dreese. “We planned on having a strong season.”

Similarly, David Lang, president of Compact Disc World, says his chain benefited from the weakness displayed by Nobody Beats the Wiz, which filed for Chapter 11 in December 1997. The Wiz was out of stock on many hit titles, he reports, which boosted Compact Disc World’s business.

A number of merchants noted that the downsizing and higher prices in the music departments run by Best Buy also had a beneficial effect on their chains. In particular, those merchants cite cassette sales at their chains receiving a boost thanks to a reduction in cassette SKUs at Best Buy.

The closing of stores and the downsizing of music departments at Best Buy may help account for the disparity between the strong holiday selling season that music merchants are reporting and the album sales increas-

es tabulated by SoundScan, which shows that category up only 7.3% as of Dec. 28.

John Marmaduke, president of Hastings, says one of the surprising factors boosting business at music retail is the return of customers “we haven’t seen in a while who are getting reacquainted with music.” He adds that “some of the mass-appeal hits attracted a wider diversity of customer.”

Lew Garrett, VP of purchasing and merchandising at Camelot Music, says the holiday selling season was so successful because “we just had a wide array of product over a number of different genres.” Furthermore, he notes that the hit factor was so strong that in terms of unit sales, “there wasn’t much difference between our No. 2- and No. 10-selling albums.”

Other factors contributing to the season’s success were gift certificate sales, non-music items, and, at some chains, catalog album sales.

At National Record Mart, Mundorf cites both catalog and non-music, or

boutique, items as enjoying robust sales. “Catalog artists sustained through the holiday. For example, Elton John’s catalog sold through for us, riding the strength of the Princess Diana tribute single.

“We had a stronger commitment to boutique business this year, putting departments in our stores earlier this year, and it paid off during the holidays. Among the items that were strong sellers were posters and mood rings.”

Stan Goman, senior VP of retail operations at Tower Records/Video, notes that gift certificates were up 15% over last year. “I think it was a gift certificate Christmas. Our registers jammed; [they] couldn’t take so many hits on the same SKU.”

But while other merchants are focusing on comparable-store increases, Goman says that profits are bolstering his holiday spirits. “If I can get sales growth like we did and our gross profits up even more, then that is even better,” he says.

HOLIDAY VID SALES CENTER ON MUSIC, DVD, HIT TITLES

(Continued from page 1)

the year. The culprit appears to have been a shortage of family entertainment titles. Except for “George Of The Jungle,” they were in short supply. Mass merchants as yet haven’t learned how to draw the same crowds of buyers to action-adventure movies.

Margins unquestionably took a beating in 1997—and helped establish DVD in retailers’ minds as a rookie with potential. Retailers stay closer to DVD’s \$25 suggested list than to cassette prices, which often dip under \$10.

The flood of releases permanently re-priced to \$9.98 “makes no sense,” says one chain executive. “It does more harm than good to the perceived value of more expensive titles.” Nonetheless, titles at all levels moved.

Music videos, in particular, were solid. This Christmas was one of the best, “if you could find the title and keep it in stock,” says Joe Nardone of Gallery of Sound in Wilkes-Barre, Pa. “Nine Inch Nails: Closure” was his best seller. “A lot of stores ended up without it,” he adds, but “we had it all the way” alongside other winners, including “Rage Against The Machine” and “Fleetwood Mac: The Dance.”

Black gospel cassettes were “very strong” for the jointly owned Sound Shop and Music For Less chains, says VP Chuck Adams. “We’ll blow last year’s numbers right out of the water.”

Several retailers also sang the praises of DVD, which concluded its first holiday season on key. Disc sales were estimated to have topped 1.5 million units by year’s end. Just before Christ-

mas, the Musicland Group issued a press release boasting of a one-week record of \$1 million. Best Buy, meanwhile, claims it moved nearly 60,000 discs during Christmas week.

Volume spiked Dec. 26 when recipients of DVD players bought software for their machines. “It’s very, very encouraging for the whole industry,” according to Best Buy video merchandise manager Joe Pagano. “This is testimony of how rapidly the consumer is embracing the technology.”

Pagano says Best Buy’s consumer-electronics department considers DVD the fastest-growing format ever “to come down the pike.” Another mass merchandiser is ready to find out for itself. Target Stores reportedly has begun testing a Philips players and 10 titles in 35 outlets.

Because most consumers still aren’t aware of DVD, “things are a little confused at this point, but it’s going to do quite well. And the format is going to live for a long time,” predicts Arnold Fishman, chairman of Lieberman Research Worldwide in Los Angeles. Lieberman, which conducts consumer intent-to-purchase studies for the studios, is equally sanguine about the future of VHS sell-through.

But 1997 wasn’t the banner year Hollywood had expected, Fishman acknowledges. The fourth quarter was soft, “and I don’t know why,” he says. “There was no shortage of sales. They just weren’t what people hoped for.”

New York-based market analyst Alexander & Associates thinks sell-through demand at Wal-Mart, Target,

Kmart, and Sam’s Club was weak in the first two weeks of December. Combined, the four discounters usually account for 35%-40% of cassette sales and thus have a major impact on the holiday results, which determine how well the year has done.

Even if the mass merchants finish strong, they’ll be hard pressed to make up the difference, says Alexander’s Robert Alexander. “Overall, we think it’s going to be fairly weak.” Based on Alexander’s weekly tabulation of purchase data, he suspects sell-through volume for 1997 will lag behind 1996 by as much as 10%.

Columbia TriStar Home Video president Benjamin Feingold agrees sales were off, largely because of Disney’s release schedule. “The reality is they didn’t have any product like ‘The Lion King’ and ‘Beauty And The Beast,’” says Feingold.

Disney did well with its made-for-video “Beauty And The Beast” sequel, but the volume wasn’t near the level of last year’s “Toy Story.” Warner Home

Video’s “Batman” and Universal Studios Home Video’s “The Lost World: Jurassic Park” also didn’t set sales records, and 20th Century Fox Home Entertainment had only “Jingle All The Way” to replace “Independence Day,” its 1996 blockbuster.

In fact, without Columbia, sell-through would have been a holiday flop. The studio racked up big shipments for “Men In Black” and “My Best Friend’s Wedding” and steady business for catalog titles like “Riverdance.” Its contribution to music video was “one of the pleasant surprises in the calendar year,” Feingold notes. So was DVD.

While not yet at the level of hit cassette titles, “Jerry Maguire” and “Jumanji” each topped 60,000 discs, and “Wedding” and “The Fifth Element” have delivered 40,000 apiece. For several DVD titles, “we’re in a back-order situation,” Feingold says.

As of late December, “there were more orders than we could supply. We’ve very bullish,” he adds.

MAMA CONCERTS’ AVRAM JAILED

(Continued from page 6)

de Burgh, and Pink Floyd through a Dutch company, Percon BV, which he partly owns. Because finances were routed through Percon, Munich-based Mama did not pay its full taxes due in Germany.

Avram has had a difficult time since his arrest in April (Billboard, April 19, 1997). While in prison, he has undergone operations for a stomach ulcer and prostate problems. The fact that Avram was shackled to his hospital bed during these periods caused anger in the German music business (Billboard, Aug. 30, 1997).

Though Avram is currently free on bail, the judge ordered that he must surrender his passport and report once a week to his local police station. The judge said he was granting bail as an acknowledgement of the suffering Avram had endured while behind bars.

First offenders in Germany are entitled to parole after serving half their sentence, which means that, after his return to prison in the spring, Avram may be free in the summer of 1999.

The judge said the sentence he passed was relatively light because

he believed Avram had made the decision to route finances through Percon because he had been swayed by advice from his lawyer and tax consultant.

In a separate case, Mannheim, Germany-based promoter Matthias Hoffmann remains in jail after his arrest in April (Billboard, April 19, 1997), also on charges of tax evasion.

CANADA

(Continued from page 3)

Brian Robertson, president of the Canadian Recording Industry Assn., is ecstatic with the Canadian government’s announcement. He notes that, once ratified by the Canadian bodies, the WIPO treaties will form the cornerstone of Phase III legislation, currently under review by the government. He adds, “[This announcement] backs up Sheila’s promise a year ago [to Canadian music industry sources] to go to Phase III [revisions] immediately and not to take as long [with legislation] as Phase II did.”

LA MACHIA BILL

(Continued from page 6)

copyright term extension and passage of legislation enabling Congress to ratify the international World Intellectual Property Organization treaties (see related story, page 3).

The president has already signed Congress’ legislative-fix La Cienega bill. That law overrode a strict interpretation of a provision in the old 1909 Copyright Act concerning copyright notice placement by the Ninth Circuit Court of Appeals that put in public-domain peril the fate of all songs copyrighted previous to 1978, the date of the Copyright Act revision.

Congress passed that bill in November (Billboard, Nov. 15) after supporters beat back an attempt by several legislators to hold it hostage in a battle over a still-pending bill that provides music licensing-fee exemptions for restaurateurs. **BILL HOLLAND**

MIDEM

(Continued from page 6)

French labels’ body SNEP.

In addition to honoring Ahmet Ertegun, Roy says, MIDEM is continuing its MIDEM Music Makers Awards. The recipients this year are Peer; edel music founder/CEO Michael Haentjes; and French-Canadian artist Luc Plamondon, co-creator of the rock opera “Starmania.”

Ertegun will also be center stage at MIDEM as Atlantic uses the event to celebrate its 50th anniversary. A “50 Years Of Atlantic Records” concert will be held Jan. 20, featuring new artists on the label, including Jody Watley, Chris Stills, and Sugar Ray. Later that day, Warner Music Switzerland managing director Claude Nobs will DJ at the “Atlantic Soul Machine” evening, honoring the label’s contribution to the development of black music.

E-PROP GETS ALL OF MARTIN

(Continued from page 6)

Reprise masters have been licensed for the past six years; some have not been reissued since their original releases, and most have never been available domestically on CD. The masters encompass more than 20 albums, including 10 that were certified gold. Hits among the masters include “Everybody Loves Somebody,” “You’re Nobody Till Somebody Loves You,” “I Will,” and “Houston,” one of Martin’s Reprise recordings done in a country mode.

In a move related to the licensing arrangement, Mickey Kapp, founder

and former president of Warner Special Products, has been hired as a consultant to help market the combined catalog. “Elvis Presley considered Dean his favorite singer,” Kapp says. “That’s how important he is to music. There’s a lot of business to be done with Martin’s recordings for Capitol and Reprise.”

E-Prop is a marketing entity managing the catalogs of the EMI North American labels, including Capitol, the Right Stuff, and Capitol Nashville, as well as selected titles from sister Virgin Records.

INDUSTRY LAUDS IVEY NOMINATION FOR NEA CHAIR

(Continued from page 6)

runs the Country Music Hall of Fame.

Ivey is also well known in the industry as a national trustee of the National Academy of Recording Arts and Sciences. He served as president (a position now called chairman) of that organization from 1981 to 1983 and again as chairman from 1989 to 1991.

"I'm a real fan of the NEA," Ivey says. "I'm a big supporter, and I believe its programs play a very important part in American society. I believe it has accomplished terrific things. That's my position, and I approach the job that way."

Ivey is well known as a music writer, folklorist, and archivist committed to the preservation of U.S. sound recordings. He has also emerged as a voice for the arts as a member of the President's Committee on the Arts and Humanities. He was instrumental in the writing of "Creative America," a report released in 1997 surveying the arts and humanities in the U.S.

Out of that report came the President's Millennium Office "Worthy Ancestors" program to bring attention to the preservation of U.S. cultural materials from both government and the private sectors.

Since the '70s, Ivey has served on NEA panels and as a consultant to the NEA's music, folk arts, challenge, and advancement programs.

He has also led the capital fund

campaign to raise \$15 million to move the Country Music Hall of Fame—which the CMF administers—and CMF offices in 1999 to a new 3.2-acre site in downtown Nashville, next to the new Nashville Arena. The CMF also includes the historic Hatch Show Print shop in downtown Nashville, RCA's Studio B, the CMF Media Center, CMF Records, and the CMF Press. He would be the first NEA chairman who has developed and directed a nonprofit cultural organization.

Ivey joins already confirmed fellow Southern folklorist William Ferris, whom the president recently picked to head the companion National Endowment for the Humanities.

"The NEA is a hot button, a hot topic," says Warner/Reprise Nashville president Jim Ed Norman, an active backer of arts groups and efforts. "We mustn't forget that he has to go through the process of confirmation. We'll all keep our fingers crossed, but I think we'll also undertake to our best ability to do all we can to make sure that all of Bill's contributions are recognized to the fullest extent possible."

SFX CLAIMS TOP PROMOTER TITLE VIA PACE BUY

(Continued from page 6)

expected this year, PACE will make a major contribution to our standing as a leader in entertainment, production, and promotion. We anticipate a very exciting future."

The move culminates an extremely aggressive year for SFX, which, until August, was the nation's seventh-largest radio station group owner based on revenues, with 71 stations in 19 markets. It sold those stations to Capstar Broadcasting in a deal valued at \$2.1 billion.

The company's foray into the live music and entertainment business began when it purchased Indianapolis-based Sunshine Promotions last March; New York-based Delsener-Slater in October; and, in December, San Francisco-based Bill Graham Presents, St. Louis-based Contemporary Productions, and Atlanta-based Concerts/Southern Promotions (Billboard, Dec. 27, 1997).

With a strong promoter presence in Texas and facility interests nationwide, PACE is one of the final pieces in a puzzle that now gives SFX strong bases of power in most of the U.S.

The PACE deal is made even more important because of its amphitheater properties; all of the companies previously purchased by SFX have profitable facilities ties in place with a strong regional promoter presence. PACE Concerts is the top promoter in the state of Texas. SFX will now control 42 entertainment venues either directly owned or under long-term lease in 22 markets, including 40 venues in the top 50 markets and nine venues in six of the top 10 markets.

ble in that process. It seems like he's going to have great support politically from people in the system. There's nobody more articulate or passionate than Bill when it comes to issues of arts, education, and especially the vernacular arts. But he has an understanding of the great world of art."

Norman says Ivey's nomination is a significant mark of respect for the country music community. "Bill's work, though, and his expertise and interests extend far outside country music," he adds. "We've been lucky to have someone with his passion and understanding."

Bruce Hinton, chairman of MCA Nashville and chairman of the CMF, echoes Norman's endorsement of Ivey, saying Ivey "understands our culture, history, and the importance of the arts in the development of our children."

The CMF is expected to appoint a search committee to determine a successor for Ivey.

Assistance in preparing this story was provided by Chet Flippo in Nashville.



Circle Of Friends. Reggae superstar act Inner Circle celebrated the release of its Soundbwoy Entertainment album "Da Bomb" with an outdoor party at Circle Sound, its Miami recording studio. The group performed new and classic numbers for honored guests including Bob Marley's mother, Cedella Marley Booker. Pictured at the party, from left, are Inner Circle bassist Ian Lewis; keyboardist Bernard "Touter" Harvey; drummer Lancelot Hall; Marley Booker; lead vocalist Kris Bently; and rhythm guitarist Roger Lewis.

SALSA PIONEER JERRY MASUCCI DIES

(Continued from page 6)

Berry Gordy was to the Motown sound.

Indeed, Masucci operated Fania much like Motown. With Masucci handling business affairs and Pacheco directing the label's musical fronts, Fania became a self-contained assembly line for salsa artists, producers, arrangers, and composers.

"We trusted each other, and we had a lot of fun," says Pacheco, who notes that the term "salsa" arose because the sound was like a musical sauce combining different ingredients and it was easy to market.

'UNOER ONE ROOF'

"When we were starting to travel all over the world, people were getting confused with [Cuban genres] *son montuno*, *guaracha*, and mambo," says Pacheco. "So we used salsa to put all of the Latin Caribbean music under one roof."

The smooth road paved for salsa music by Masucci and Pacheco was not without a few potholes, however. In the late '70s, some of the label's artists felt the hard-negotiating Masucci was being too tight-fisted with royalty payouts. Nonetheless, acts such as Harlow,

one of Fania's earliest signees, staunchly defend Masucci's record. "It if weren't for Jerry, I wouldn't have a career, and neither would most of these other artists," says Harlow.

The success of Fania in the late '70s drew attention from large U.S. labels like Sony (then Columbia), Elektra, and A&M, which began snatching up its acts just about the time salsa was on the wane. By 1979, Fania had closed shop as a record company, though the Fania name was retained as a label entity.

After spending most of the '80s and '90s in semi-retirement, Masucci re-entered the salsa arena in 1997 with the formation of Jerry Masucci Music, a salsa-rooted label distributed by Sony Discos that Masucci hoped would become home to up-and-coming Cuban talent. In addition, Masucci was planning an initial public offering for another company, Fania Group Entertainment Limited.

Victor Gallo, Masucci's longtime right-hand executive, is not sure whether the company will go public, but he stresses that the record company will "keep trying to keep running."

CES TO SERVE AS STAGE FOR DVD, DIVX FEUD

(Continued from page 1)

DVG expects to cram its display with available titles from every supplier except 20th Century Fox Home Entertainment and Paramount Home Video, the two studio holdouts. The focus will be on the "abundance of blockbuster movies" in stores, says Amy Jo Donner of Douglas Consulting Group in Los Angeles (see story, page 81).

Divx Entertainment won't have the selection of titles that the DVG has, but it will have something the association's display lacks—the element of surprise. For the first time, Divx is being demonstrated in a public forum. Thomson Consumer Electronics and Matsushita are putting the system, which connects the player to a computer monitor via phone line, through its paces at their CES booths.

Zenith, which has also contracted to manufacture Divx players, was supposed to do the same, but the exhibit was torpedoed when the company pulled out of the show.

What showgoers will see was unclear at press time. Divx Entertainment has struck deals with Disney, Paramount, Universal, and DreamWorks to provide it with movies, some of which will

likely be included on a sampler disc.

Divx Entertainment is expected to announce the titles to accompany shipment this summer of its players. "That will be happening," says spokeswoman Robin Agar of Boston-based PR firm Arnold Communications.

Observers expect that Richard Sharp, chairman of retail chain Circuit City, which owns a majority interest in Divx, will release at least an outline of the massive marketing campaign that acquaints the public with the system. Sharp is holding court off the show floor in a Divx Entertainment hospitality suite.

Other than Divx, little is expected in the way of technical developments. Toshiba has scheduled an event to review the market status of the format and announce an addition to its line, possibly a lightweight player. Also present will be Warren Lieberfarb, president of Warner Home Video, Toshiba's partner in the 1997 launch.

DVD audio remains on the drawing board. "It's not a pressing priority for the music industry," says a source, who doesn't expect a solution to the audio format battle until later this year "or whenever."

RIAA SEEKS REVIEW

(Continued from page 6)

more than 40% of revenues for their programming.

The librarian must make a decision for a review within 60 days.

The CARP panel is a nonpermanent body that replaced the autonomous Copyright Royalty Tribunal, which Congress abolished. The panel based the low rate on evidence that the services are facing financial difficulties.

The RIAA argued that the rate should not be based on licensees' financial conditions.

If the librarian and CARP decide not to adjust the rate, the RIAA has the right to appeal the decision to the District of Columbia Court of Appeals, but it has not yet made that decision.

BILL HOLLAND

ANI DI FRANCO

(Continued from page 7)

me out a little. It's not a fear of success but more the feeling of guilt by association with the very mechanism I tried to subvert," she says. "But not using swearwords doesn't mean giving in. Skirts don't equal slavery. Charting doesn't mean selling out. I never wanted to be a star, just a musician. I hope that growth can still be respected when someone has worked as hard as I have."

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Assistance in preparing this story was provided by Chuck Taylor in New York.

POLYMEDIA, KELLOGG'S TEAM FOR COMPILATION PROMO

(Continued from page 1)

which cost \$4.99 each for CD and \$3.99 for cassette versions (Billboard Bulletin, Dec. 30).

The front bottom corner of the cereal boxes feature a picture of a CD with copy reading "Best To You Music Offer," with the respective genre inserted into the copy. The promotion will be backed up by a \$3 million television advertising campaign and a full-page Sunday insert that will be distributed in 55 million newspapers.



Details of the promotion appear on the back of cereal boxes.

John Esposito, senior VP of PolyMedia, says that PolyMedia is preparing for a redemption rate of 1%-2%, which means that sales of the four compilations combined could reach 1 million-2 million units.

The use of music as a premium for another consumer product is not unique. In September 1994, EMI-Capitol Music teamed with McDonald's, offering greatest-hits albums from Garth Brooks, Tina Turner, and Elton John and a new album from Roxette priced at \$5.99 each for CD and \$3.99 for cassette. The promotion was backed by what was said to be a \$25 million advertising campaign; it sold about 12 million units.

While the promotion generated an enthusiastic consumer response, it infuriated music retailers. They felt McDonald's got the albums for a cost

less than the average \$10.70 that music retailers pay for front-line albums. The resultant price to McDonald's customers devalued CDs, retailers also charged. Finally, they didn't like the idea of the label using another method of distribution and cutting them out of the channel.

Esposito says that PolyMedia's effort is completely different from the EMI/McDonald's campaign. First, he says that the multi-artist albums offer only eight songs and that PolyGram already offers compilations to music merchants at budget pricing similar to the Kellogg's offer. In addition, he says, the Kellogg's promotion is designed to give exposure to PolyGram's artists and stimulate catalog sales at music retail.

According to Esposito, PolyMedia partnered with Kellogg's in order to reach nonactive record buyers. Moreover, he says, each compilation will include an insert card urging the purchaser to visit his or her "favorite local record retailer and buy the entire albums by the artists you like." The compilations' track listings will list each song alongside the cover art of the album from which it comes.

Finally, Esposito says that PGD is running a discount program on all the titles advertised in the compilations for three months, beginning Monday (5). PolyMedia is developing point-of-purchase materials so that music merchants can tie in with the Kellogg's promotion, he says. "We believe that once the promotion is in full flight, customers who have bought the samplers will be going into record stores to buy the albums that their favorite songs on the compilations came from," Esposito says.

Retailers were expected to be notified about the promotion in a PolyMedia letter scheduled to hit account headquarters before Jan. 1 (beyond press time).

In total, 28 PolyGram artists are featured on the compilations, including Bryan Adams, Amy Grant, Aaron Neville, and Extreme on the pop music compilation; the Allman Brothers Band, Free, Rod Stewart, and the Police on the classic rock compilation; Kathy Mattea, Billy Ray Cyrus, and John Anderson on the country compilation; and Marvin Gaye, the Tempta-

tions, the Miracles, and the Supremes on the Motown compilation.

As an additional promotional vehicle, PolyMedia is making available via the Kellogg's boxes three CD singles, each featuring two artists from the respective sampler genres. The catalog songs featured on the CD singles will not be available on the compilations. A total of 1.2 million singles will be given away to customers making a qualifying cereal purchase as an inducement to go the next step and mail away for the sampler.

The Kellogg's cereal boxes that will contain the compilations offer include Apple Jacks, Corn Flakes, Corn Pops, Cocoa Krispies, Cocoa Frosted Flakes, Froot Loops, and Frosted Flakes. Kellogg's is a product of the Kellogg Co., based in Battle Creek, Mich.

FOOD BANK BENEFITS

Five cents will be donated from every compilation album purchased during the promotion to the Second Harvest, a Chicago-based charity that describes itself as a national

food-bank network.

Executives at the Kellogg Co. were unavailable for comment by press time. But in the highly competitive supermarket business, shelf space is tough to come by, and many products carried in that retail channel often offer premiums as an inducement to generate incremental purchases.

Esposito declines to provide the financial details of the Kellogg's deal except to say, "They are buying the compilation from us on a nonreturnable basis, and they had to commit to make a minimum purchase." He also says that Kellogg's is responsible for fulfillment to those purchasing samplers.

In all, the promotion has been in the works for 18 months, Esposito says, with the first six to eight months spent working on getting the right kind of promotion. After the promotion was decided upon, PolyMedia turned to the respective PolyGram labels for help in selecting the right songs and artwork.

"If this had been a typical special-

market project, we would have just licensed the tracks and sold the compilations to Kellogg's," Esposito explains. "But we wanted the chance to expose our catalog in a huge way, and we wanted to get our labels to become partners in the promotion."

He says that senior marketing executives at the various PolyGram labels gave assistance in "turning the cereal boxes into PolyGram showcases."

He notes that two of the compilations include developing artists alongside the stars: The pop compilation includes songs by Del Amitri and Gin Blossoms, and the country compilation includes a Kim Richey track.

"If people are inspired to buy one of these artists because of one of the compilations, then that's a big plus," he says. Esposito says that PolyMedia and the Kellogg Co. are still working on other promotional ideas to enhance the campaign and excite music retailers. And "if all goes well, this will be the first of many such promotions," he says.

EXIT NINE'S CARSTENSEN GETS MARKETING PUSH VIA GRP DEAL

(Continued from page 7)

GM/VP of marketing Andy Sarnow adds, "Her touring has been a great foundation, especially in secondary markets, and that can only increase with the muscle of GRP behind us."

In cities where Carstensen plays live, she gathers a following that is interested in buying albums directly and feeling connected to an artist. "She sells units wherever she goes on tour. We see a pickup of sales in each area, and she sells tons of albums at a gig," says LiPuma.

Jim Fleming, Carstensen's booking agent at Fleming/Tamulevich and Associates, says that in terms of touring, Carstensen and her management are "ultimately striving for her to be a concert-venue artist, and she has already played large concerts off the strength of the showcases she's done at festivals. She's a perfect match for concert venues, soft seaters."

Retail in-store appearances have also helped increase Carstensen's visibility and sales. One particularly successful in-store performance at a Coconuts Music & Movies outlet in New York was remembered by Kris Sylvester, formerly products manager at the store and now store manager at Record Town in Kanoga Park, Calif. "Every time we played Carstensen in the store we sold a couple of her albums, and then at the in-store we

sold about 60 units, which is great for someone who had no major distributor."

Steve Kessler, owner of Compact Disc City in Highland Park, Ill., finds that while Carstensen's music is AC-oriented, she appeals to all ages. "I've sold about 100 of her CDs in the last month or so. Even the 17-year-old girl who works the register here loves it. I have a small store where most people ask me what they want to buy, and we've sold Carstensen to all the Shawn Colvin and Sarah McLachlan crowd."

At radio, Carstensen has tried to do on-air performances and interviews as much as possible, concentrating on noncommercial triple-A stations. Tommy Lee, PD at triple-A WCBR Chicago, says Carstensen fits

especially well in the station's drive to embrace new artists. She made a live studio appearance several weeks ago. "She's gotten great phones from the first time we played several tracks of hers. Our audience appreciates good vocals and artists' unusual aspects, like the harp."

"Our goal is to get her out to AC radio," says Sarnow, "but instead of pushing for 100% radio hits, we've worked on a more personal basis, bringing Dee in person to retailers, bringing her to the radio studio."

LiPuma says he is confident that with the help of a major-label promotions budget, Carstensen will make it at triple-A formats. Kessler adds, "If radio takes a chance on her, she'll take off. It only takes a couple plays to get her going."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	7	2	JEALOUSY KIM SANDERS (DANCIN' MUSIC/ISLAND)
2	4	3	TUBTHUMPING CHUCKLEBUTT (UNDER THE COVER)
3	10	4	AZ SIDE MISTYBOY ALIX FEAT. MANO (NASTYBOY/GLASSNOTEMERCURY)
4	5	5	PLEASE UZ (ISLAND)
5	17	11	WHAT IF I DO MINDY MCCREARY (BNA/RCA (NASHVILLE))
6	8	3	WE GETZ DOWN RAMPAGE (ELEKTRA/EEG)
7	6	6	MUCH BETTER CLUB 69 FEAT. SUZANNE PALMER (TWISTED/MCA)
8	13	7	THA HOP KINSU (BLUNT/TVT)
9	11	4	I CAN LOVE YOU BETTER DIXIE CHICKS (MONUMENT)
10	—	3	PAPI CHULO FUMDOOBEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONERCA)
11	18	9	DON'T STOP NO AUTHORITY (MJJ/WORK)
12	12	3	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) WADE HAYES (COLUMBIA (NASHVILLE))
13	20	6	COME ON EILEEN SAVE FERRIS (STARPOOL/EPIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	14	5	WALKIN' ON THE SUN SMACK (UNDER THE COVER)
15	9	12	YOU DON'T SEEM TO MISS ME PATTY LOVELESS (EPIC (NASHVILLE))
16	15	8	BARBIE GIRL VELVA BLU (GROOVE/WAXWORKS)
17	25	2	THE NOTE DARYLE SINGLETARY (GIANT (NASHVILLE)) (REPRISE (NASHVILLE))
18	16	8	SHOWDOWN E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)
19	21	2	SO FLY MYRON (ISLAND)
20	23	7	SAND AND WATER BETH NIELSEN CHAPMAN (REPRISE)
21	—	11	NEVER WANNA LET YOU GO ABSOLUTE (DEF JAM/MERCURY)
22	24	7	MORE THAN EVERYTHING RHETT AKINS (DECCA/MCA (NASHVILLE))
23	19	9	INFATUATION LAURNEA (YAB YUM/EPIC)
24	—	1	THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE) NATALIE COLE (ELEKTRA/EEG)
25	—	29	ALIVE PEARL JAM (EPIC)

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

RETURNING CONGRESS

(Continued from page 3)

an FCC rulemaking proceeding.

For radio broadcasters, the new year will also contain some rough sledding if the Kennard commission decides to undertake a study on a ban on alcohol-product ads. And station buyers will be crossing their fingers that the FCC will not decide it has the authority to hold hearings on station merger restrictions, as the Justice Department has already done.

TO OUR READERS

The Hot 100 Singles Spotlight column will return next issue.

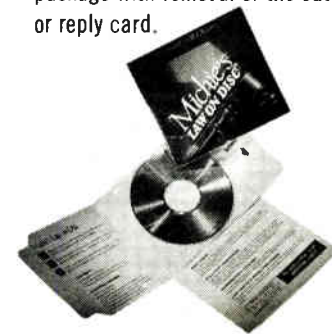
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Billboard HOT 100 SINGLES

JANUARY 10, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	14	★★★ No. 1 ★★★ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ ¹¹ 14 weeks at No. 1	ELTON JOHN C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN) (C) (D) (V) ROCKET 568108/A&M	1
(2)	2	5	6	IT'S ALL ABOUT THE BENJAMINS ▲	PUFF DADDY & THE FAMILY D. ANGELETTIE, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MICKENS, C. SMITH, D. THOMAS, R. WESTFIELD, L. DERMER) (C) (D) (T) (X) BAD BOY 79130/ARISTA	2
(3)	4	4	4	TOGETHER AGAIN	JANET J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.) (C) (D) (T) (V) (X) VIRGIN 38623	3
(4)	5	6	11	MY BODY ▲	LSG DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON) (C) (D) EASTWEST 64132/EEG	4
5	3	2	30	HOW DO I LIVE ▲ ²	LEANN RIMES C. HOWARD, W. C. RIMES, M. CURB (D. WARREN) (C) (D) (V) CURB 73022	2
(6)	7	9	6	TRULY MADLY DEEPLY	SAVAGE GARDEN C. FISHER (D. HAYES, D. JONES) (C) (D) (V) COLUMBIA 78723	6
7	8	7	11	FEEL SO GOOD ●	MASE D. ANGELETTIE, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MICKENS, C. SMITH, D. THOMAS, R. WESTFIELD, L. DERMER) (C) (D) BAD BOY 79122/ARISTA	5
(8)	9	12	5	A SONG FOR MAMA	BOYZ II MEN BABYFACE (BABYFACE) (C) (D) (V) MOTOWN 860720	8
9	6	3	21	YOU MAKE ME WANNA... ▲	USHER J. DUPRI (J. DUPRI, M. SEAL, USHER) (C) (D) (T) (X) LAFACE 24265/ARISTA	2
10	10	8	9	SHOW ME LOVE ●	ROBYN D. POP, M. MARTIN (ROBYN, M. MARTIN) (C) (D) (T) (V) (X) RCA 64970	7
11	11	13	7	I WILL COME TO YOU ●	HANSON S. LIRONI (I. HANSON, T. HANSON, J. HANSON, B. MANN, C. WEIL) (C) (D) (V) MERCURY 568132	9
12	12	10	20	MY LOVE IS THE SHHH! ▲	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL, SAUCE, R. HOLIDAY) (C) (D) (T) WARNER BROS. 17327	4
(13)	14	16	5	WE'RE NOT MAKING LOVE NO MORE	DRU HILL BABYFACE, D. SIMMONS (BABYFACE) (C) (D) LAFACE 24295/ARISTA	13
14	13	11	18	TUBTHUMPING	CHUMBAWAMBA CHUMBAWAMBA (CHUMBAWAMBA) (D) (T) REPUBLIC 56146/UNIVERSAL	6
(15)	15	20	10	I DON'T EVER WANT TO SEE YOU AGAIN ●	UNCLE SAM N. MORRIS (N. MORRIS) (C) (D) STONECREEK 78689/EPIC	15
16	16	15	15	THE ONE I GAVE MY HEART TO ●	AALIYAH G. ROCHE (D. WARREN) (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	9
17	17	14	11	I DON'T WANT TO WAIT	PAULA COLE P. COLE (P. COLE) (C) (D) (V) IMAGO 17318/WARNER BROS.	12
18	18	19	19	BUTTA LOVE ●	NEXT KAY GEE, D. LIGHTY, L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY) (C) (D) (T) (X) ARISTA 13407	16
19	19	18	10	SPICE UP YOUR LIFE	SPICE GIRLS R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE) (C) (D) (T) VIRGIN 38620	18
20	20	21	13	SOCK IT 2 ME ●	MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT TIMBALAND (M. ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. HARRIS) (C) (D) (M) (T) (X) EASTWEST 64144/EEG	12
(21)	23	27	6	HOW'S IT GOING TO BE	THIRD EYE BLIND S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN) (C) (D) ELEKTRA 64130/EEG	21
(22)	22	23	11	I DO	LISA LOEB J. PATINO, L. LOEB (L. LOEB) (C) (D) GEFEN 19416	22
(23)	24	29	5	LOLLIPOP (CANDYMAN)	AQUA J. JAM, DELGADO, S. RASTED, C. NORREEN (S. RASTED, C. NORREEN, L. NYSTROM, R. DIF, HARTMANN, LANGHOFF) (C) (D) (T) MCA 55410	23
24	25	24	16	4 SEASONS OF LONELINESS ▲	BOYZ II MEN J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS) (C) (D) (V) MOTOWN 860684	1
(25)	30	35	7	★★★ GREATEST GAINER/AIRPLAY ★★★ NO, NO, NO	DESTINY'S CHILD W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES) (C) (D) (T) (X) COLUMBIA 78618	25
(26)	32	37	6	★★★ GREATEST GAINER/SALES ★★★ GOING BACK TO CALI ●	THE NOTORIOUS B.I.G. EASY MO BEE (C. WALLACE, Q. HARVEY, R. TROUTMAN) (C) (D) (T) (X) BAD BOY 79131/ARISTA	26
27	21	17	20	ALL CRIED OUT ●	ALLURE FEATURING 112 M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE) (C) (D) (T) (X) TRACK MASTERS 78678/CRAVE	4
28	27	28	20	WHAT ABOUT US ●	TOTAL TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT) (C) (D) (T) (X) LAFACE 24272/ARISTA	16
29	26	22	59	FOOLISH GAMES/YOU WERE MEANT FOR ME ▲	JEWEL B. KEITH, P. COLLINS (JEWEL, S. POLTZ) (C) (D) ATLANTIC 87021	2
30	29	26	29	QUIT PLAYING GAMES (WITH MY HEART) ▲	BACKSTREET BOYS M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW) (C) (D) (T) (V) JIVE 42453	2
31	28	25	28	SEMI-CHARMED LIFE ●	THIRD EYE BLIND S. JENKINS (S. JENKINS) (C) (D) ELEKTRA 64173/EEG	4
32	33	33	14	HEAVEN	NU FLAVOR G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS) (C) (D) (T) (V) (X) REPRISE 17408	32
33	31	31	15	CRIMINAL	FIONA APPLE A. SLATER (F. APPLE) (C) (D) CLEAN SLATE 78595/WORK	21
(34)	37	39	13	IF I COULD TEACH THE WORLD ●	BONE THUGS-N-HARMONY D. J. U-NEEK (BONE, D. J. U-NEEK) (C) (D) RUTHLESS 6344/RELATIVITY	27
(35)	38	43	7	THE MEMORY REMAINS	METALLICA B. ROCK, HETFIELD, ULRICH (HETFIELD, ULRICH) (C) (D) ELEKTRA 64126/EEG	28
36	34	30	24	MO MONEY MO PROBLEMS ▲	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS) (C) (D) (T) (X) BAD BOY 79100/ARISTA	1
37	40	41	18	HONEY ▲	MARIAH CAREY S. COMBS (THE UMW, STEVE J. M. CAREY (M. CAREY, S. COMBS, K. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARKINS, L. PRICE) (C) (D) (M) (T) (V) (X) COLUMBIA 78648	1
38	35	34	27	ALL FOR YOU	SISTER HAZEL P. EBERSOLD (K. BLOCK, SISTER HAZEL) (C) (D) UNIVERSAL 56135	11
39	36	32	10	BREAKING ALL THE RULES	SHE MOVES THE BERMAN BROTHERS (C. BERMAN, F. BERMAN, J. COPLAN, M. DEXTER) (C) (D) (T) (X) GEFEN 19415	32
(40)	43	48	6	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN R. J. LANGE (S. TWAIN, R. J. LANGE) (C) (D) (V) MERCURY (NASHVILLE) 568242	40
(41)	45	52	10	KISS THE RAIN	BILLIE MYERS D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD) (C) (D) UNIVERSAL 56140	41
(42)	42	42	20	NO TENGO DINERO	LOS UMBRELLOS K. BAGER, M. PFUNDHILLER (M. HADJIDAKIS, A. AGAMI, R. BALMORIAN, J. BALMORIAN) (C) (D) (V) (X) FLEXEMI 58663/VIRGIN	42
43	36	19	19	BUILDING A MYSTERY	SARAH McLACHLAN P. MARCHAND (S. McLACHLAN, P. MARCHAND) (C) (D) (X) ARISTA 13395	13
44	40	31	31	I'LL BE MISSING YOU ▲ ³	PUFF DADDY & FAITH EVANS (FEATURING 112) S. COMBS, STEVIE J. (STING, T. GAITHER, F. EVANS) (M) (T) (X) BAD BOY 79097/ARISTA	1
45	44	38	14	THEY LIKE IT SLOW	H-TOWN D. CONNER (D. CONNER, S. CONNER, D. JACKSON) (C) (D) (T) RELATIVITY 1642	35
46	46	45	22	2 BECOME 1 ●	SPICE GIRLS R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE) (C) (D) (X) VIRGIN 38604	4
47	47	44	27	INVISIBLE MAN ●	98 DEGREES D. DEVILLER, S. HOSEIN (D. DEVILLER, S. HOSEIN, S. KIPNER) (C) (D) (T) (V) MOTOWN 860650	12
(48)	51	59	18	YOU LIGHT UP MY LIFE ●	LEANN RIMES W. C. RIMES, C. HOWARD, M. CURB (J. BROOKS) (C) (D) (V) CURB 73027	34
49	49	46	27	SUNNY CAME HOME	SHAWN COLVIN J. LEVENTHAL (S. COLVIN, J. LEVENTHAL) (C) (D) COLUMBIA 78528	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
(50)	55	63	5	WHAT IF	REBA MCENTIRE R. MCENTIRE, D. MALLOY (D. WARREN) (C) (D) (V) MCA NASHVILLE 72026	50
51	50	49	20	I CARE 'BOUT YOU ●	MILESTONE BABYFACE (BABYFACE) (C) (D) (T) (X) LAFACE 24264/ARISTA	23
52	52	47	16	EVERYTHING	MARY J. BLIGE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. E. H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WESLEY) (C) (D) (T) (X) MCA 55353	24
(53)	53	56	6	32 FLAVORS	ALANA DAVIS E. TUTON (A. DIFRANCO) (C) (D) ELEKTRA 64129/EEG	53
54	48	51	10	AT THE BEGINNING	RICHARD MARX & DONNA LEWIS T. HORN (L. HARENS, S. FLAHERTY) (C) (D) ATLANTIC 84037	48
55	54	53	14	LOVE GETS ME EVERY TIME ●	SHANIA TWAIN R. J. LANGE (S. TWAIN, R. J. LANGE) (C) (D) (V) MERCURY (NASHVILLE) 568062	25
(56)	58	58	5	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM) (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	56
(57)	NEW ►	1	1	★★★ Hot Shot Debut ★★★ DANGEROUS	BUSTA RHYMES R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL) (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	57
(58)	62	68	5	TUCK ME IN	KIMBERLY SCOTT E. PHILLIPS (E. PHILLIPS) (C) (D) (T) (X) COLUMBIA 78686	58
(59)	60	65	3	ROXANNE '97 - PUFF DADDY REMIX	STING & THE POLICE THE POLICE, S. COMBS, STEVIE J. (STING, FULL FORCE, U. F. T. O., G. REDD, J. CROSBY) (M) (T) (X) A&M 582449*	59
60	57	57	5	STILL WATERS (RUN DEEP)	BEE GEES H. PADGHAM (B. GIBB, R. GIBB, M. GIBB) (C) (D) PCLYDOR 569218/A&M	57
61	56	54	18	LEGEND OF A COWGIRL	IMANI COPPOLA M. MANGINI (I. COPPOLA, M. MANGINI, D. LEITCH) (C) (D) (T) (X) COLUMBIA 78651	36
62	59	50	13	SO HELP ME GIRL	GARY BARLOW D. FOSTER (H. PERDEVA, SPOONER) (C) (D) ARISTA 13428	44
(63)	71	86	3	SWING MY WAY	K.P. & ENVYI MIXZO (M. O. JOHNSON, J. HALL) (C) (D) (M) (T) (X) EASTWEST 64135/EEG	63
64	63	64	12	YOU'RE NOT ALONE	OLIVE R. TAYLOR-FIRTH, T. KELLETT (T. KELLETT, R. TAYLOR-FIRTH) (C) (D) (T) (X) RCA 64999	56
65	69	69	19	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE S. COMBS, R. LAWRENCE, STEVIE J. (S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT) (C) (D) (T) MERCURY 574760	17
(66)	66	66	8	I'M AFRAID OF AMERICANS	DAVID BOWIE D. BOWIE (D. BOWIE, B. ENO) (T) (X) VIRGIN 38618*	66
67	68	61	20	BACKYARD BOOGIE	MACK 10 BOB CAT (D. ROLISON) (C) (D) (T) PRIORITY 53282	37
68	64	62	11	I'M NOT A PLAYER	BIG PUNISHER MINNESOTA (C. RIGOS, M. RICHARDSON, K. GAMBLE, L. HUFF) (C) (D) (T) LOUD 64910/RCA	57
69	61	55	19	I MISS MY HOMIES	MASTER P FEATURING PIMP C AND THE SHOCKER M. B. DICK, K. L. ODELL (MASTER P, PIMP C, THE SHOCKER, J. JEFFERSON, C. SIMMONS) (C) (D) (T) NO LIMIT 53290/PRIORITY	25
(70)	70	78	4	SAY YOU'LL STAY	KAI T. BISHOP, B. SALEMAN (T. BISHOP) (C) (D) (X) TIDAL WAVE 19419/GEFFEN	70
71	65	60	11	SO GOOD	DAVINA DAVINA (DAVINA, LEWIS) (C) (D) (T) LOUD 65303/RCA	60
72	72	70	15	LAST NIGHT'S LETTER	K-CI & JOJO L. STEWART (K. HAILEY, G. STEWART, L. STEWART) (C) (D) (M) (T) (X) MCA 55380	46
(73)	73	73	9	DON'T STOP THE MUSIC	PLAYA TIMBALAND (T. MOSLEY, B. BUSH, S. GARRETT, J. PEACOCK, S. STEWART, L. SIMMONS, A. YARBROUGH, J. ELLIS) (C) (D) (T) DEF JAM 571680/MERCURY	73
74	67	67	3	SANTA'S A FAT BITCH	INSANE CLOWN POSSE M. CLARK, J. C. P. (J. BRUCE) (C) (D) PSYCHOPATHIC 572192/ISLAND	67
75	79	82	14	TOO GONE, TOO LONG	EN VOGUE D. FOSTER (D. WARREN) (C) (D) EASTWEST 64750/EEG	33
76	74	72	13	ONE MORE NIGHT	AMBER THE BERMAN BROTHERS (KAMA, A. CREMERS, F. BERMAN, CH. BERMAN) (T) (X) TOMMY BOY 786*	69
77	77	79	5	I WONDER IF HEAVEN GOT A GHETTO	2PAC SOULSHOCK, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TROUTMAN, L. TROUTMAN) (T) AMARU 42500*/JIVE	67
(78)	78	80	5	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ KNS (D. FAGEN, W. BECKER) (C) (D) (T) CODEINE 78755/COLUMBIA	78
79	75	81	20	AROUND THE WORLD	DAFT PUNK T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO) (C) (D) (T) SOMA 38608/VIRGIN	61
80	81	77	9	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE NAUGHTY BY NATURE (A. CRISS, K. GIST, V. BROWN) (C) (D) (T) TOMMY BOY 7427	51
81	80	71	8	L-L-LIES	DIANA KING A. MARVEL (D. KING, A. MARVEL, A. ROMAN) (C) (D) (T) (X) WORK 78698	71
82	76	76	4	SOMETHING THAT WE DO	CLINT BLACK C. BLACK, J. STROUD (C. BLACK, S. EWING) (C) (D) (V) RCA (NASHVILLE) 65336	76
83	89	88	6	YOU KNOW MY STEEZ	GANG STARR DJ PREMIER (K. ELAM, C. MARTIN) (C) (D) (T) NOO TRYBE 38624/VIRGIN	81
(84)	93	—	2	WHAT IF I SAID	ANITA COCHRAN (DUET WITH STEVE WARINER) JIM ED NORMAN, A. COCHRAN (A. COCHRAN) (C) (D) (V) WARNER BROS. (NASHVILLE) 17263	84
(85)	85	91	5	DID I SHAVE MY LEGS FOR THIS?	DEANA CARTER C. FARREN (D. CARTER, R. HART) (C) (D) (V) CAPITOL NASHVILLE 58672	85
86	84	84	13	THE REST OF MINE	TRACE ADKINS S. HENDRICKS (T. ADKINS, K. BEARD) (C) (D) (V) CAPITOL NASHVILLE 58680	70
(87)	NEW ►	1	1	GRANDMA GOT RUN OVER BY A REINDEER	ELMO & PATSY ELMO & PATSY (R. BROOKS) (C) (D) EPIC 39931	87
(88)	94	89	5	MAN BEHIND THE MUSIC	QUEEN PEN FEATURING TEDDY RILEY T. RILEY (T. RILEY, L. WALTERS, T. GAITHER, M. SMITH, J. BROWN, C. BOBBITT, J. BROWN, B. BIRD) (C) (D) (T) LIL' MAN 97020/INTERSCOPE	88
89	83	83	8	IN HARM'S WAY	BEBE WINANS R. LAWRENCE (B. WINANS, R. LAWRENCE, M. BELL-BYARS) (C) (D) ATLANTIC 84035	83
(90)	NEW ►	1	1	BURN	MILITIA E. DEAN (D. SILAS, J. SMITH, E. DEAN) (C) (D) (T) RED ANT 119006/MERCURY	90
(91)	91	—	2	AIN'T THAT JUST THE WAY	LUTRICIA MCNEAL D. BENN, J. LAROSI, D. PAPALEXIS, R. YACOB (G. LARSON, S. PHILLIPS, B. BELLAND) (C) (D) CRAVE 78764	91
92	82	74	15	VALENTINE	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D. SHEA (J. BRICKMAN, J. KUGELL) (C) (D) (V) RCA (NASHVILLE) 64963	50
(93)	NEW ►	1	1	YOUNG, SAD AND BLUE	LYSETTE D. AUSTIN, K. CZINGER (L. TITI, B. TILLMAN, C. THORNTON) (C) (D) (T) FREEWORLD 34277	93
94	90	87	10	ALL OF MY DAYS	CHANGING FACES (FEATURING JAY-Z) R. KELLY (R. KELLY) (C) (D) (T) BIG BEAT 98000/ATLANTIC	65
95	100	100	8	BRIAN WILSON	BARENAKED LADIES G. MACKILLOP (S. PAGE) (C) (D) (V) REPRISE 17290	92
96	96	90	4	SMACK MY BITCH UP	PRODIGY L. HOWLETT (L. HOWLETT, M. SMITH, C. MILLER, K. THORNTON, T. RANDOLPH) (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	90
97	99	96	4	DOIN' TIME	SUBLIME D. KAHNE (B. NOWELL, M. GOODMAN, J. GERSHWIN, G. GERSHWIN, D. HAYWARD, D. HAYWARD) (X) GASOLINE ALLEY 55390/MCA	96
98	88	—	2	ONLY IF...	ENYA N. RYAN (ENYA, R. RYAN) (C) (D) (V) REPRISE 17266	88
99	86	75	3	4, 3, 2, 1	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P E. SERMON (J. T. SMITH, E. SERMON, R. RUBIN, A. YAUCH, A. HOROVITZ, R. NOBLE, C. SMITH, E. SIMMONS) (T) DEF JAM 568321/MERCURY	75
100	87	92	3	LOVE OF MY LIFE	SAMMY KERSHAW K. STEGALL (K. STEGALL, D. HILL) (C) (V) MERCURY (NASHVILLE) 568140	87

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

Hot 100 Airplay

Hot 100 Singles Sales

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★	
1	1	17	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL) 7 wks at No. 1	38	40	6	MY BODY	LSG (EASTWEST/EEG)	38	37	25	INVISIBLE MAN	98 DEGREES (MOTOWN)
2	2	28	FLY	SUGAR RAY (LAVA/ATLANTIC)	39	41	4	MY HEART WILL GO ON	CELINE DION (550 MUSIC)	39	38	3	ROXANNE '97 - PUFF DADDY REMIX	STING & THE POLICE (A&M)
3	3	25	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)	40	44	6	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)	40	41	22	2 BECOME 1	SPICE GIRLS (VIRGIN)
4	4	20	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	41	39	9	SEX AND CANDY	MARCY PLAYGROUND (MAMMOTH/CAPITOL)	41	42	11	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
5	5	12	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)	42	50	4	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)	42	49	27	NOT TONIGHT	LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
6	6	24	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)	43	45	4	ALL MY LIFE	K-CI & JOJO (MCA)	43	46	19	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
7	7	24	HOW DO I LIVE	LEANN RIMES (CURB)	44	33	20	TAKES A LITTLE TIME	AMY GRANT (A&M)	44	50	26	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
8	8	9	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)	45	42	12	HEAVEN	NU FLAVOR (REPRISE)	45	39	19	I MISS MY HOMIES	MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT/PRIORITY)
9	9	16	SHOW ME LOVE	ROBYN (RCA)	46	55	4	NICE & SLOW	USHER (LAFACE/ARISTA)	46	47	5	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (PAYDAY/FFRRJ/ISLAND)
10	11	11	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)	47	43	33	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	47	52	16	EVERYTHING	MARY J. BLIGE (MCA)
11	10	20	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	48	58	13	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	48	45	19	NO TENGO DINERO	LOS UMBRELLOS (FLEX/EMI/VIRGIN)
12	12	32	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)	49	54	11	DO THEY KNOW IT'S CHRISTMAS?	BAND-AID (COLUMBIA)	49	51	9	I'M NOT A PLAYER	BIG PUNISHER (LOUD/RCA)
13	15	11	TOGETHER AGAIN	JANET (VIRGIN)	50	53	5	BRICK	BEN FOLDS FIVE (550 MUSIC)	50	43	15	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)
14	13	36	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)	51	46	11	SOCK IT 2 ME	MISS "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)	51	59	20	BACKYARD BOOGIE	MACK 10 (PRIORITY)
15	14	41	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)	52	56	59	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)	52	57	15	LAST NIGHT'S LETTER	K-CI & JOJO (MCA)
16	16	10	I DO	LISA LOEB (GEFFEN)	53	47	28	BUILDING A MYSTERY	SARAH MCLACHLAN (ARISTA)	53	48	54	FOOLISH GAMES/YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
17	17	25	FOOLISH GAMES	JEWEL (ATLANTIC)	54	48	17	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)	54	44	3	SANTA'S A FAT BITCH	INSANE CLOWN POSSE (PSYCHOPATHIC/ISLAND)
18	18	14	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)	55	57	6	NO TENGO DINERO	LOS UMBRELLOS (FLEX/EMI/VIRGIN)	55	58	29	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
19	20	34	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)	56	51	3	BACK TO YOU	BRYAN ADAMS (A&M)	56	54	19	BUILDING A MYSTERY	SARAH MCLACHLAN (ARISTA)
20	23	6	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	57	52	5	WHAT WOULD HAPPEN	MEREDITH BROOKS (CAPITOL)	57	56	4	STILL WATERS (RUN DEEP)	BEE GEES (POLYDOR/A&M)
21	21	35	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)	58	68	2	LAST CHRISTMAS	WHAM! (COLUMBIA)	58	69	2	SWING MY WAY	K.P. & ENVY (EASTWEST/EEG)
22	19	19	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)	59	61	2	GIVEN TO FLY	PEARL JAM (EPIC)	59	66	14	TOO GONE, TOO LONG	EN VOGUE (EASTWEST/EEG)
23	22	34	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)	60	59	9	TOUCH, PEEL AND STAND	DAYS OF THE NEW (OUTPOST/GEFFEN)	60	62	10	DON'T STOP THE MUSIC	PLAYA (DEF JAM/MERCURY)
24	24	9	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)	61	62	19	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)	61	61	2	SAY YOU'LL STAY	KAI (TIDAL WAVE/GEFFEN)
25	25	8	THE CHANUKAH SONG	ADAM SANDLER (WARNER BROS.)	62	49	4	CHRISTMAS EVE - SARAJEVO 12/24	TRANS-SIBERIAN ORCHESTRA (LAVA/ATLANTIC)	62	55	11	SO GOOD	DAVINA (LOUD/RCA)
26	26	24	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)	63	71	4	RAPPER'S DELIGHT	ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)	63	65	3	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
27	29	16	FEEL SO GOOD	MASE (BAD BOY/ARISTA)	64	60	16	SUMMERTIME	THE SUNDAYS (DGG/GEFFEN)	64	68	9	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE (TOMMY BOY)
28	28	21	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)	65	63	5	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)	65	64	4	SOMETHING THAT WE DO	CLINT BLACK (RCA (NASHVILLE))
29	30	8	SWEET SURRENDER	SARAH MCLACHLAN (ARISTA)	66	65	2	32 FLAVORS	ALANA DAVIS (ELEKTRA/EEG)	66	63	6	AT THE BEGINNING	RICHARD MARX & DONNA LEWIS (ATLANTIC)
30	27	19	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)	67	69	3	CLUMSY	OUR LADY PEACE (COLUMBIA)	67	60	31	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
31	32	4	THE MUMMERS' DANCE	LORENA MCKENITT (QUINLAN ROAD/WARNER BROS.)	68	66	4	LIGHT IN YOUR EYES	BLESSIO UNION (CAPITOL)	68	71	34	IT'S YOUR LOVE	TIM MCGRAW (WITH FAITH HILL) (CURB)
32	31	54	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)	69	67	10	BREAKING ALL THE RULES	SHE MOVES (Geffen)	69	—	1	WHAT IF I SAID	ANITA COCHRAN (QUEZ WITH STEVE WARNER) (WARNER BROS. (NASHVILLE))
33	36	6	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	70	—	1	FELIZ NAVIDAD	JOSE FELICIANO (RCA)	70	—	7	SO HELP ME GIRL	GARY BARLOW (ARISTA)
34	38	7	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	71	70	3	THE GIFT	JAM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON (WINDHAM HILL)	71	70	3	I'M AFRAID OF AMERICANS	DAVID BOWIE (VIRGIN)
35	34	38	HOW BIZARRE	OMC (HUH/MERCURY)	72	—	20	HONEY	MARIAH CAREY (COLUMBIA)	72	72	13	THE REST OF MINE	TRACE ADKINS (CAPITOL NASHVILLE)
36	35	44	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)	73	64	5	AT THE BEGINNING	RICHARD MARX & DONNA LEWIS (ATLANTIC)	73	75	7	YOU'RE NOT ALONE	OLIVE (RCA)
37	37	11	BITTER SWEET SYMPHONY	THE VERVE (V2/HUT/VIRGIN)	74	—	1	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	74	67	12	LEGEND OF A COWGIRL	IMANI COPPOLA (COLUMBIA)
					75	73	3	SUGAR CANE	SPACE MONKEYS (FACTORY/CHINGON/INTERSCOPE)	75	53	20	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★	
1	1	14	SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M) 14 wks at No. 1	2	2	6	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	38	37	25	INVISIBLE MAN	98 DEGREES (MOTOWN)
2	2	6	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	3	3	11	MY BODY	LSG (EASTWEST/EEG)	39	38	3	ROXANNE '97 - PUFF DADDY REMIX	STING & THE POLICE (A&M)
3	3	11	MY BODY	LSG (EASTWEST/EEG)	4	4	4	TOGETHER AGAIN	JANET (VIRGIN)	40	41	22	2 BECOME 1	SPICE GIRLS (VIRGIN)
4	4	4	TOGETHER AGAIN	JANET (VIRGIN)	5	5	11	FEEL SO GOOD	MASE (BAD BOY/ARISTA)	41	42	11	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
5	5	11	FEEL SO GOOD	MASE (BAD BOY/ARISTA)	6	6	5	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	42	49	27	NOT TONIGHT	LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
6	6	5	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	7	7	7	I WILL COME TO YOU	HANSON (MERCURY)	43	46	19	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
7	7	7	I WILL COME TO YOU	HANSON (MERCURY)	8	8	30	HOW DO I LIVE	LEANN RIMES (CURB)	44	50	26	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
8	8	30	HOW DO I LIVE	LEANN RIMES (CURB)	9	9	6	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)	45	39	19	I MISS MY HOMIES	MASTER P FEAT. PIMP C AND THE SHOCKER (NO LIMIT/PRIORITY)
9	9	6	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)	10	10	5	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)	46	47	5	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (PAYDAY/FFRRJ/ISLAND)
10	10	5	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)	11	13	15	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)	47	52	16	EVERYTHING	MARY J. BLIGE (MCA)
12	12	10	SPICE UP YOUR LIFE	SPICE GIRLS (VIRGIN)	12	12	10	SPICE UP YOUR LIFE	SPICE GIRLS (VIRGIN)	48	45	19	NO TENGO DINERO	LOS UMBRELLOS (FLEX/EMI/VIRGIN)
13	15	19	BUTTA LOVE	NEXT (ARISTA)	13	15	19	BUTTA LOVE	NEXT (ARISTA)	49	51	9	I'M NOT A PLAYER	BIG PUNISHER (LOUD/RCA)
14	14	20	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)	14	14	20	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)	50	43	15	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)
15	17	9	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	15	17	9	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	51	59	20	BACKYARD BOOGIE	MACK 10 (PRIORITY)
16	16	9	SHOW ME LOVE	ROBYN (RCA)	16	16	9	SHOW ME LOVE	ROBYN (RCA)	52	57	15	LAST NIGHT'S LETTER	K-CI & JOJO (MCA)
17	11	21	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	17	11	21	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	53	48	54	FOOLISH GAMES/YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
18	18	5	LOLLIPOP (CANDYMAN)	AQUA (MCA)	18	18	5	LOLLIPOP (CANDYMAN)	AQUA (MCA)	54	44	3	SANTA'S A FAT BITCH	INSANE CLOWN POSSE (PSYCHOPATHIC/ISLAND)
19	20	6	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	19	20	6	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	55	58	29	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
20	19	13	SOCK IT 2 ME	MISS "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)	20	19	13	SOCK IT 2 ME	MISS "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)	56	54	19	BUILDING A MYSTERY	SARAH MCLACHLAN (ARISTA)
21	21	7	NO NO, NO NO	DESTINY'S CHILD (COLUMBIA)	21	21	7	NO NO, NO NO	DESTINY'S CHILD (COLUMBIA)	57	56	4	STILL WATERS (RUN DEEP)	BEE GEES (POLYDOR/A&M)
22	23	13	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	22	23	13	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	58	69	2	SWING MY WAY	K.P. & ENVY (EASTWEST/EEG)
23	22	20	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	23	22	20	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	59	66	14	TOO GONE, TOO LONG	EN VOGUE (EASTWEST/EEG)
24	24	7	THE MEMORY REMAINS	METALLICA (ELEKTRA/EEG)	24	24	7	THE MEMORY REMAINS	METALLICA (ELEKTRA/EEG)	60	62	10	DON'T STOP THE MUSIC	PLAYA (DEF JAM/MERCURY)
25	26	6	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)	25	26	6	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)	61	61	2	SAY YOU'LL STAY	KAI (TIDAL WAVE/GEFFEN)
26	25	6	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN (MERCURY (NASHVILLE))	26	25	6	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN (MERCURY (NASHVILLE))	62	55	11	SO GOOD	DAVINA (LOUD/RCA)
27	27	16	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)	27	27	16	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)	63	65	3	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
28	28	14	THEY LIKE IT SLOW	H-TOWN (RELATIVITY)	28	28	14	THEY LIKE IT SLOW	H-TOWN (RELATIVITY)	64	68	9	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE (TOMMY BOY)
29	34	18	HONEY	MARIAH CAREY (COLUMBIA)	29	34	18	HONEY	MARIAH CAREY (COLUMBIA)	65	64	4	SOMETHING THAT WE DO	CLINT BLACK (RCA (NASHVILLE))
30	30	18	YOU LIGHT UP MY LIFE	LEANN RIMES (CURB)	30	30	18	YOU LIGHT UP MY LIFE	LEANN RIMES (CURB)	66	63	6	AT THE BEGINNING	RICHARD MARX & DONNA LEWIS (ATLANTIC)
31	35	5	WHAT IF	REBA MCENTIRE (MCA NASHVILLE)	31	35	5	WHAT IF	REBA MCENTIRE (MCA NASHVILLE)	67	60	31	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
32	29	19	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)	32	29	19	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)	68	71	34	IT'S YOUR LOVE	TIM MCGRAW (WITH FAITH HILL) (CURB)
33	31	8	BREAKING ALL THE RULES	SHE MOVES (Geffen)	33	31	8	BREAKING ALL THE RULES	SHE MOVES (Geffen)	69	—	1	WHAT IF I SAID	ANITA COCHRAN (QUEZ WITH STEVE WARNER) (WARNER BROS. (NASHVILLE))
34	33	14	HEAVEN	NU FLAVOR (REPRISE)	34	33	14	HEAVEN	NU FLAVOR (REPRISE)	70	—	7	SO HELP ME GIRL	GARY BARLOW (ARISTA)
35	32	14	LOVE GETS ME EVERY TIME	SHANIA TWAIN (MERCURY)	35	32	14	LOVE GETS ME EVERY TIME	SHANIA TWAIN (MERCURY)	71	70	3	I'M AFRAID OF AMERICANS	DAVID BOWIE (VIRGIN)
36	36	10	I DO	LISA LOEB (GEFFEN)	36	36	10	I DO	LISA LOEB (GEFFEN)	72	72	13	THE REST OF MINE	TRACE ADKINS (CAPITOL NASHVILLE)
37	40	5	TUCK ME IN	KIMBERLY SCOTT (COLUMBIA)	37	40	5	TUCK ME IN	KIMBERLY SCOTT (COLUMBIA)	73	75	7	YOU'RE NOT ALONE	OLIVE (RCA)

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HOT 100 RECURRENT AIRPLAY											
1	2	2	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)	14	12	41	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)	59	ROXANNE '97 - PUFF DADDY REMIX (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI) HL/WBM	63	SWING MY WAY (Horrible, ASCAP)
2	1	4	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)	15	23	4	PLEASE COME HOME FOR CHRISTMAS EAGLES (ASYLUM)	45	THEY LIKE IT SLOW (John Doe, BMI/Baby Boy, BMI/G.I., BMI)	4	TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
3	4	5	THE FRESHMEN THE VERVE PIPE (RCA)	16	20	27	DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)	3	SANTA'S A FAT BITCH (Twisted Harmony, BMI)	75	TOO GONE, TOO LONG (Realsongs, ASCAP) WBM
4	5	4	MEN IN BLACK WILL SMITH (COLUMBIA)	17	17	72	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)	70	SAY YOU'LL STAY (Gorgeous Clamour, BMI)	6	TRULY MADLY DEEPLY (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
5	6	5	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)	18	16	13	DREAMS THE CRANBERRIES (ISLAND)	31	SEMI-CHARMED LIFE (3 EB, BMI/EMI Blackwood, BMI) HL	14	TUBTHUMPING (Chumbawamba/Leosong) WBM
6	3	2	CRASH INTO ME DAVE MATTHEWS BAND (RCA)	19	18	45	COUNTING BLUE CARS DISHWALLA (A&M)	96	SMACK MY BITCH UP (EMI Virgin, ASCAP/Next Plateau, ASCAP/Beats, ASCAP) HL	58	TUCK ME IN (Pihlesto, BMI)
7	11	9	LOVEFOOL THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)	20	—	20	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)	20	SOCK IT 2 ME (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner- Tamerlane, BMI/Throvin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL/WBM	92	VALENTINE (Brickman Arrangement, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
8	8	6	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	21	—	63	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)	13	WE'RE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) HL/WBM	28	WHAT ABOUT US (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM
9	9	22	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	22	19	28	HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)	71	SO GOOD (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) WBM	84	WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
10	7	3	EVERLONG FOO FIGHTERS (ROSWELL/CAPITOL)	23	24	46	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)	62	SO HELP ME GIRL (Modar, BMI/Songwriters Ink, BMI/Longitude, BMI/Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP) HL/WBM	50	WHAT IF (Realsongs, ASCAP) WBM
11	10	4	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSSTONES (BIG RIG/MERCURY)	24	—	18	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.)	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANOLE IN THE WIND 1997 (William A.Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP/Songs Of Polygram Int'l, BMI) HL/WBM	83	YOU KNOW MY STEEZ (EMI April, ASCAP/III Kid, ASCAP/Gifted Pearl, ASCAP) HL
12	13	13	I WANT YOU SAVAGE GARDEN (COLUMBIA)	25	—	30	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	82	SOMETHING THAT WE DO (Blakeney, BMI/Accuff- Rose, BMI) WBM	48	YOU LIGHT UP MY LIFE (Curb, ASCAP/Polygram Int'l, ASCAP) WBM
13	14	8	BITCH MEREDITH BROOKS (CAPITOL)					8	A SONG FOR MAMA (Sony/ATV Songs, BMI/ECAF, BMI) WBM	9	YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/JUR IV, ASCAP/BMG Songs, ASCAP) HL
								19	SPICE UP YOUR LIFE (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM	93	YOUNG, SMO AND BLUE (Melody Myriad, ASCAP/Hot Sauce, ASCAP/Beanie Tribe, ASCAP)
								60	STILL WATERS (RUN DEEP) (Gibb Brothers, BMI/Careers-BMG, BMI) QP	64	YOU'RE NOT ALONE (Chrysalis/BMG) HL/WBM
								49	SUNNY CANE HOME (WB, ASCAP/Scred, ASCAP/Lav.4, Tunes, ASCAP) WBM	65	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (EMI April, ASCAP/O/B/O Itself, ASCAP/Justin Combs, ASCAP/Ausar, BMI/Mason Betha, ASCAP/MCA, BMI/The Price Is Right, BMI/Dynatone, BMI) HL

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

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

THE Billboard 200

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



JANUARY 10, 1998

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
				★★★No. 1★★★		
1	1	1	5	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	5 weeks at No. 1 SEVENS	1
2	2	2	6	CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	2
3	3	3	7	BARBRA STREISAND ▲ ² COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
4	4	4	16	LEANN RIMES ▲ ³ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
5	5	5	14	CHUMBAWAMBA ▲ ² REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	5
6	6	7	8	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
7	9	8	6	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
8	10	10	15	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
9	7	6	8	SPICE GIRLS VIRGIN 45111 (11.98/17.98)	SPICEWORLD	6
10	16	18	9	MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
11	11	13	43	MATCHBOX 20 ▲ ³ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
12	12	22	20	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	12
13	15	17	23	PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
14	8	9	34	HANSON ▲ ³ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
15	13	11	16	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
16	20	25	5	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	16
17	24	27	15	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
18	14	14	19	FLEETWOOD MAC ▲ ² REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
19	25	16	5	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
20	18	20	98	JEWEL ▲ ⁷ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
21	22	15	47	SPICE GIRLS ▲ ⁵ VIRGIN 42174* (10.98/16.98)	SPICE	1
22	19	19	6	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
23	26	26	24	SMASH MOUTH ● INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	20
24	28	28	6	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
25	29	29	14	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
26	21	23	26	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
27	27	30	15	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
28	17	12	6	HANSON ▲ MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN	7
29	31	32	12	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
30	32	35	7	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
				★★★GREATEST GAINER★★★		
31	72	154	3	SOUNDTRACK SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	31
32	23	21	8	YANNI VIRGIN 4498: (11.98/17.98)	TRIBUTE	21
33	33	39	24	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
34	35	37	18	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
35	42	41	15	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
36	36	34	27	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
37	30	38	7	ENYA REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
38	34	36	6	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
39	41	45	68	FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
40	40	43	30	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
41	57	57	18	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
42	38	44	77	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
43	56	42	5	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
44	50	47	5	SUBLIME GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
45	60	66	74	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
46	45	48	78	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
47	49	54	37	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
48	51	53	38	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
49	53	60	9	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
50	61	62	15	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
51	43	33	4	VARIOUS ARTISTS DIANA, PRINCESS OF WALES MEMORIAL FUND 69012/COLUMBIA (19.98 EQ/24.98)	DIANA, PRINCESS OF WALES — TRIBUTE	15
52	55	61	11	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
53	52	55	7	OZZY OSBOURNE EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13

○ 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. © 1998, 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
54	46	40	16	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
55	59	59	26	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
56	48	50	13	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3
57	47	49	6	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
58	58	79	28	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
59	62	81	4	SOUNDTRACK DIMENSION 21911/CAPITOL (10.98/16.98)	SCREAM 2	59
60	37	24	9	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE	24
61	70	72	7	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
62	67	69	5	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	62
63	83	88	41	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
64	44	58	4	ANDREA BOCELLI PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44
65	54	51	8	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
66	63	63	9	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
67	80	71	11	LL COOL J ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
68	89	90	7	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
69	74	78	27	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	69
70	71	70	68	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
71	39	31	10	VARIOUS ARTISTS A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	31
72	66	64	36	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
73	81	74	18	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (8.98/12.98) HS	DAYS OF THE NEW	54
74	95	77	7	MYSTIKAL ▲ NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
75	96	80	8	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
76	76	73	94	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
77	104	93	10	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
78	77	89	18	OASIS ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
79	91	94	13	CREED WIND-UP 13049 (10.98/15.98) HS	MY OWN PRISON	79
80	97	98	12	EVERCLEAR CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
81	65	68	14	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
82	107	104	56	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
83	79	83	41	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
84	85	97	13	LOREENA MCKENITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	60
85	84	84	11	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
86	64	56	8	VARIOUS ARTISTS SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
87	117	117	22	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
88	88	87	31	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
89	73	86	8	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
90	92	95	18	MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	80
91	101	103	87	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	2
92	105	105	50	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
93	98	102	7	LISA LOEB GEFFEN 25141 (10.98/16.98)	FIRECRACKER	90
				★★★HEATSEEKER IMPACT★★★		
94	115	124	6	MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98) HS	MARCY PLAYGROUND	94
95	111	110	13	THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
96	78	67	15	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
97	86	76	59	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
98	82	75	6	PAUL SIMON WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
99	122	100	8	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
100	87	82	19	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
101	75	65	16	AMY GRANT ● A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
102	99	99	42	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
103	102	96	35	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
104	133	129	16	BLINK 182 CARGO 11624*/MCA (8.98/12.98) HS	DUDE RANCH	104
105	90	92	7	HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
106	113	112	32	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
107	121	147	15	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
108	106	113	13	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10

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
109	100	91	8	MICHAEL BOLTON ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
110	110	111	8	SAMMY KERSHAW MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE	91
111	129	123	36	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
112	103	141	3	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	103
113	130	128	21	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
114	136	139	24	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
115	132	127	8	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21
116	94	101	46	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
117	156	—	2	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS VOLUME 1	117
118	114	119	11	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
119	119	118	5	BABYFACE EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	106
120	135	145	28	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
121	109	106	32	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
122	151	156	27	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		16
123	124	122	34	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
124	165	—	2	★★★PACESETER★★★ SOUNDTRACK HOLLYWOOD 162131 (10.98/16.98) AN AMERICAN WEREWOLF IN PARIS		124
125	116	116	47	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
126	140	171	15	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
127	128	140	14	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	39
128	68	52	11	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	48
129	143	166	26	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
130	123	114	10	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
131	138	148	80	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
132	126	125	39	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
133	108	85	10	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	85
134	134	134	18	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
135	112	109	5	STING & THE POLICE A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE	100
136	120	115	61	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
137	159	174	30	WU-TANG CLAN ▲ ⁴ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
138	141	138	82	METALLICA ▲ ⁶ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
139	93	133	45	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
140	125	120	62	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
141	142	126	9	SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	69
142	69	46	7	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	43
143	154	163	65	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
144	127	121	36	BOB CARLISLE ▲ DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
145	131	136	13	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
146	139	135	10	WYNONNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
147	137	131	22	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
148	147	—	2	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	147
149	162	137	12	SOUNDTRACK ▲ ² DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
150	160	191	8	SOUNDGARDEN A&M 540833 (10.98/17.98)	A-SIDES	63
151	153	160	19	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	108
152	149	157	47	SQUIRREL NUT ZIPPERS ▲ MAMMOTH 0137* (10.98/16.98) HS	HOT	27
153	167	161	10	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.98/17.98)	BRAND NEW	37

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VID SUPPLIERS RINGING IN NEW YEAR WITH HIT TITLES

(Continued from page 1)

One."

"For the first quarter we expect to see big sales increases over last year," says Tower Video VP John Thrasher, "and the fourth-quarter titles will continue to perform well through the end of January."

"Hercules" arrives in stores Feb. 3 priced at \$26.99. It's just one of more than 25 titles Buena Vista will unleash during the first quarter. On March 3 it will follow "Hercules" with the reissue of "Peter Pan," which has been off the market since 1991.

Loaded with tie-in partners, "Peter Pan" is priced at \$26.99, but consumers can receive up to \$17 in savings. General Mills offers a \$10 rebate when consumers purchase "Peter Pan" and any three Big G cereals and any one Betty Crocker product. Other videos included in the offer are "Hercules," "Sleeping Beauty," "The Jungle Book," and "Beauty And The Beast: The Enchanted Christmas."

Fisher Price Toys is offering \$5 in instant savings with the purchase of "Peter Pan." Consumers can get \$3 off any "Great Adventures" toy priced over \$15, and \$2 off any Magnadoodle toy priced over \$20. The instant coupon is attached to the "Peter Pan" cassette box.

Buena Vista will also attach an instant coupon good for \$2 off the title when consumers purchase any one title in the "Haley Mills Collection II," which arrives in stores March 3. Titles in the Mills group are "That Darn Cat," "The Parent Trap," and "Pollyanna." Each is priced at \$19.99.

Columbia continues its reign in the adult-driven sell-through market on Feb. 10 with the action adventure "Air Force One," which touches down at retail with a \$14.95 minimum advertised price. The film, which has generated more than \$175 million at the box office, stars Harrison Ford.

Meanwhile, Fox is releasing "Soul Food" to sell-through on Jan. 13 at \$19.98 suggested list price. The release will likely be augmented by its strong soundtrack, released on LaFace/Arista.

Still, retailers aren't expecting a re-

peat of fourth-quarter fortunes.

"Generally speaking, you don't have huge titles released in the first quarter, and it's not the best time for video," says Strawberries director of distribution Mike Kaupp. "'Air Force One' is not like 'Lost World' or 'Men In Black,' but it will do well."

Kaupp predicts that Columbia's "My Best Friend's Wedding" "will be the best carry-over title" from the fourth quarter. "With Valentine's Day coming up, that title should get some extra sales," he says.

RENTAL RE-PRICED

Several rental titles will be repriced, including new \$19.99 prices for "Sling Blade," "Metro," "Supercop," "Dead Man," and "Crime Story" on Tuesday (6). Madonna's "Evita" as well as "Emma" and Woody Allen's "Everyone Says I Love You" will also be reduced to \$19.99 on Feb. 3.

Family titles "101 Dalmatians," "Jungle 2 Jungle," "D3: The Mighty Ducks," and "Honey, We Shrunk Ourselves" are being dropped to \$14.99 March 17, and 1996's best picture, "The English Patient," goes to \$19.99 March 24.

In a unusual program offering from Buena Vista, the company will release the special-interest documentary "Long Journey Home: The Irish In America" Jan. 27. The four-tape set is priced at \$79.99. The series will air Jan. 26-28 on PBS.

Columbia is jumping into the new year with "Buddy," the story of a gorilla raised by a socialite, played by Rene Russo. The title, which carries a \$14.95 minimum advertised price, goes to stores Jan. 13.

In addition, the animated musical "American Pop" and "Riverdance: Live From New York City," the second installment of the Irish dance phenomenon, hit stores Jan. 20. "Riverdance" is priced at \$24.95.

Universal Studios Home Video kicks off '98 with the delayed release of "Hercules & Xena: The Animated Movie—The Battle For Mount Olympus," in stores Jan. 13 at \$19.98.

Episodes from both superheroes' syndicated television shows will be released in February priced at \$14.98.

Other January titles from Universal include "Leave It To Beaver," reduced to \$19.98; four Buck Jones titles under the "Universal Matinee Series" banner, priced at \$14.98 each; the Ozzie and Harriet film "Here Come The Nelsons," for \$14.98; and three new Dean-Ca Durbins titles priced at \$19.98 each.

VIDEO VALENTINES

Catalog promotions will take center stage during the first quarter, as retailers take advantage of the lucrative Valentine's Day and Easter selling seasons.

Buena Vista is planning a Valentine's Day promotion starting Tuesday (6), featuring several "Mickey And Minnie" titles priced between \$9.99 and \$14.99. An Easter promotion will spotlight "Pooch Friendship" and "Spot For Easter," each specially priced at \$12.99, beginning March 3.

Additional Valentine's Day promotions include five low-priced theatricals from New Line Home Video arriving in stores in mid-January and priced at \$19.98. Titles in the promotion are "In Love And War," "Love Jones," "The Promise," "Head Above Water," and the annual favorite "Bed Of Roses."

In March, the company will re-price the spy spoof "Austin Powers: International Man Of Mystery" to \$14.98.

Paramount Home Video kicks in an animated Valentine's Day featuring the direct-to-video title "Rugrats: Dr. Tommy Pickles," arriving in stores Jan. 13 priced at \$12.95. A mix of Rugrats and Hey Arnold! titles rounds out the program. Prices range from \$9.95 to \$12.95. The supplier will also drop the price of "Romeo + Juliet" to \$14.95 and re-promote some of its most romantic videos, including "Ghost" and the original "Sabrina," all priced at \$14.95.

This year also marks the 40th anniversary of "The Ten Commandments," and Paramount will celebrate with a special edition of the classic, priced at \$35. The limited collector's edition will be in stores Feb. 24.

The 35th anniversary widescreen edition of "To Kill A Mockingbird" is set for a Feb. 24 release from Universal.

The title, priced at \$19.98, also features a 20-minute documentary and special packaging.

Academy Awards time in March will coincide with a number of video re-promotions, the biggest from Warner Home Video.

Throughout the first quarter, Warner will release more than 60 of its Academy Award-winning films in conjunction with the studio's companywide 75th anniversary celebration. Special packaging and reduced pricing highlight the program, which includes a 15th-anniversary edition of "Cabaret," "Casablanca," "Unforgiven," "Driving Miss Daisy," "The Killing Fields," "Kluge," "Cool Hand Luke," and many other Oscar-winners from the studio.

"There's going to a lot of advertising for this promotion, and we're anticipating that all the titles in the promotion will sell well," says Thrasher.

FOR THE RECORD

Contrary to a report in Billboard's year-end special issue titled "The Year In Business" (Billboard, Dec. 27, 1997), Trans World Entertainment was never operating under Chapter 11 bankruptcy protection.

BETWEEN THE BULLETS



by Geoff Mayfield

WORLD (RECORDS) ACCORDING TO GARTH: When we last left our readers two weeks ago, Garth Brooks' "Sevens" had set SoundScan-era records for the most sales in an album's first two weeks and the most in an album's first three weeks. He has not let up since.

Last week, when Billboard did not publish for the sales week that ended Sunday, Dec. 21, Brooks managed a 28% uptick over the prior chart, which brought his four-week tally up to 2.7 million units, blowing away the 2.5 million units that Pearl Jam's "Vitalogy" had during the first four weeks it was available on CD and cassette.

Now, the week that included Christmas sets a new standard for an album's first five weeks. With a 6,000-unit gain over the prior week, "Sevens" posts 684,000 units for the week, which ratchets his tally close to 3.4 million units. "Vitalogy" held the previous five-week record with 2.75 million in 1994, while the Beatles' "Anthology 1" rang up almost as many during its first five chart weeks in 1995.

Meanwhile, the sales chalked up the last two weeks by runner-up Celine Dion have been impressive in their own right. During the unpublished week, her "Let's Talk About Love" scored the The Billboard 200's Greatest Gainer with a 225,000-unit increase, a 64.6% blast that pushed it to a one-week sum of 574,000 units. This issue, a 9% jump yields 623,000 units for the week, just 49,000 units shy of Brooks' chart-topping tally.

UPLIFTING: The blast in business, which has music merchants singing a happier tune than that hummed by retailers in other sectors during the fourth quarter of '97, comes from a broad array of contributors. During the unpublished week, there were four albums surpassing the 400,000-unit mark, and 14 in the 200,000-or-more club (with two others missing that mark by just 2,000 units each), while each of the top 37 exceeds 100,000 units. During the comparable 1996 week, No Doubt was the only one above 400,000 units. There were 11 titles at 200,000 or more, and 29 in the 100,000-plus club.

A comparison of the Christmas weeks from both years also tilts toward 1997. A year ago, no titles could touch the 600,000-plus rung up this week by Garth Brooks and Celine Dion. Each of the current top 17 albums surpasses 200,000 units, while just nine did so during Christmas week of '96. Each of this issue's top 37 albums exceeds 100,000 units; just 27 did in the same '96 week.

Key among the contributors is the "Titanic" soundtrack, which won the percentage-based Pacesetter award during the unpublished week and this issue's Greatest Gainer (72-31); Backstreet Boys, who last week rode an 81% gain to jump to No. 12, surpassing their previous peak of No. 15; and rapper Mase, whose 30% gain is the largest in this issue's top 30, a gain that pushes him back into the top 10 (16-10).

SEE THE INVISIBLE: Remember, if you want to catch all music sales and radio charts that were compiled during the unpublished week, those lists are available for a fee from Billboard's research department, reachable at 212-536-5054 or research@billboard.com.

HOW MUCH IS THAT CD IN THE WINDOW? A comparison of The Billboard 200 that ran in our Year in Music issues of 1997 and 1996 shows that while \$16.98 remains the most frequently employed shelf price for front-line compact discs, higher-priced spreads are spreading, and \$15.98s are becoming a thing of the past.

The chart that ran in '97's year-end issue sported 111 titles with a CD list or equivalent of \$16.98, down just half a dozen from the 117 that appeared on the 200-position list that ran in the '96 Year in Music edition. The premium \$17.98, typically used for soundtracks or a big-name act's album, swelled during the year, from 21 in the '96 year-end to 49 in our last issue.

As conspicuous as the move toward \$17.98 tags is the decline in the use of the \$15.98 mark. Just a few years ago, \$15.98 was the most common price point, but its evaporation has accelerated. There were only 19 \$15.98s in our last issue's Billboard 200, compared with 42 for the same week in '96.

The number of albums priced at \$18.98, usually reserved for double-CD sets and boxed sets, is about the same: 11, compared with 13 in the comparable '96 week. Likewise, the use of price points under \$15.98, generally applied to EPs by name acts or full-length albums by developing acts, remains in the same ballpark. There were 10 such titles on the last printed Billboard 200, compared with seven in the chart that closed out '96.

An analysis of the Heatseekers and Top Pop Catalog charts from the same '96 and '97 issues also reveals the shift from \$15.98 to \$16.98. There were 22 \$15.98s out of 50 titles on the last printed Heatseekers chart of '96, but just 15 at that price in the last issue of '97, while the number of albums at \$16.98 or more grew from 15 to 25. On the comparable Top Pop Catalog lists, which also print 50 positions deep, \$15.98s went from 14 at the end of '96 to eight at the end of '97, with those at \$16.98 or more growing from 15 to 23.

The number of titles at \$14.98 or less declined on both Heatseekers and Top Pop Catalog but not significantly, which is noteworthy in both categories since the lower-price sets are often employed to get lesser-known acts on track and because midprice and budget lines also spur catalog activity. In the '96 year-end, Heatseekers had 13 albums at \$14.98 or less, compared with 10 in the same 1997 week. On the catalog charts from the same weeks, there were 21 on the '96 list and 19 on the '97 list.

DVD Gains A Healthy Release Slate For '98

Eight months after DVD entered the marketplace, new releases in the format are coming fast and furious, with a slew of titles being released day-and-date with VHS as well as a wealth of catalog for the new year.

"DVD is not new-release-driven but is a function of the number of players in the market, and there were a lot of players under Christmas trees," says Best Buy video merchandise manager Joe Pagano. "Classics as well as new releases make collecting exciting for this new technology. With both those factors working we have very high expectations."

On Jan. 6, MGM/UA Home Entertainment was to release the gangster thriller "Hoodlum" on DVD and VHS, while Warner Home Video will offer cassette and DVD versions of "Fire Down Below."

LIVE Home Video will send out "Wishmaster" on VHS and DVD Jan. 13 and "Critical Care" Feb. 17.

"Air Force One" will be available on DVD and VHS Feb. 10 from Columbia TriStar Home Video.

Recent Columbia rental titles coming to DVD Feb. 10 are "The Devil's Own" and "Fools Rush In."

New Line Home Video is planning a slate of 25 DVD and VHS day-and-date releases, including "Boogie Nights," "Wag The Dog," and "Lost In Space," under a new branded line called the "New Line Platinum Series." Release dates have not been determined.

Catalog king MGM will put out special DVD editions of "The Good, The Bad, And The Ugly," "Moonraker," and an unrated version of the Academy Award-winning "Leaving Las Vegas." All are due Jan. 27.

Other top catalog releases from MGM include "The Maltese Falcon," "The Treasure Of The Sierra Madre," and "Citizen Kane," all available Jan. 6.

Universal Studios Home Video releases its "Special Editions" DVD line, which features "Apollo 13," "Casino," "High Plains Drifter," and the "Xena Trilogy." All are available Feb. 24. EILEEN FITZPATRICK

MAJOR, EMERGING ACTS ON RELEASE SCHEDULE

(Continued from page 1)

this page).

The January-March quarter will see new albums from veterans like Eric Clapton and Madonna, as well as debuts from acts like Rufus Wainwright and Thanks To Gravity.

Stan Goman, senior VP of Tower Records, says he is "cautiously optimistic" about the first quarter. "There's some big releases in the last part of March, and January should be really good because gift certificate sales are really great. The big question is the eight weeks in between."

John Grandoni, director of purchasing for National Record Mart, says, "Manufacturers realized they're competing with themselves when they push everything out in the fourth quarter. In a lot of instances, product gets lost in the shuffle. The more astute vendors know radio's much more wide open in January to help get something ignited. A record can stand out more."

Clapton, a consistent hitmaker since his chart debut in the '60s, will release a studio album of new material on Reprise. This will be Clapton's first new album of pop material this decade.

The Warner/Reprise labels will have other superstar releases this quarter, including an album of new material from Madonna Feb. 24. It will be the pop icon's first album of new material since 1994's "Bedtime Stories." Feb. 10 will see the release of the first Van Halen album to feature its new lead vocalist, ex-Extreme singer Gary Cherone. And there'll be a new Chris Isaak album Feb. 24.

Arista has a new Aretha Franklin album scheduled for February, featuring a song written by Lauryn Hill of the Fugees and produced by Sean "Puffy" Combs, Jermaine Dupri, and Dallas Austin. January will see the sophomore set by the Tony Rich Project on Arista joint-venture LaFace, and February will bring the release of Faith Evans' sophomore album, "Keep The Faith," on Bad Boy.

"Happy?" will be the question on Jann Arden's lips when her third al-

bum for A&M hits stores March 24. The same month, the label will release the first Richard Carpenter album since 1987. "Pianist—Arranger—Composer—Conductor" will feature instrumental versions of Carpenters classics. Perspective/A&M will release



PEARL JAM

debut albums from Salt 'N' Pepa songwriter Rufus Blaq and Immature songwriter Smooth, and A&M will unleash "Players Club," the soundtrack to a film written and directed by Ice Cube.

Polydor has "Home Truths From Abroad," the second album from Britain's Fretblanket, due Feb. 10 and has a first-quarter release from new signing Lucy Lee.

Atlantic has one of the quarter's earliest releases, with the "Great Expectations" soundtrack due Jan. 6. Artists include Tori Amos, Duncan Sheik, and Poe. Jody Watley makes her label debut Jan. 13, Michael Crawford has a new album Feb. 17, and March will see releases from Clannad, Marc Cohn, and Scott Weiland.

Retailers say the albums that do particularly well in the first quarter are those that appeal to the young. "Youth product definitely picks up considerably," says Grandoni. "Some adult product falls off. Much of the youth gets money for Christmas. Kids on vacation get into stores to pick up things they didn't get for Christmas." Rap and alternative rock tend to do well, he adds.

To reach that market, the new album from Pearl Jam will be out in early February, the release of which Epic has confirmed. And rap act Cappa Donna will have a release out Feb. 10.

Gloria Estefan readies her new set for March. 550 Music will issue the third Deep Forest album in February.

Elektra will introduce Los Angeles-based songwriter Rebekah in March with "Remember To Breathe." The young composer was personally signed to the label by Elektra/East-West chairman Sylvia Rhone. Other first-quarter releases from Elektra include "Polythene" from the U.K.'s melodic, metallic trio Feeder Feb. 10 and "Head Trips In Every Key," the sophomore set from Superdrag.

RCA has three important releases set for early 1998. La Bouche had a platinum debut with "Sweet Dreams," and the dance duo's sequel, "S.O.S.," is ready to hit the street. Europe has already fallen for the charms of American boy band 'N Sync, and the quintet's eponymously titled debut is now set for U.S. release in March. Hum's second RCA album, "Downward Is Heavenward," is planned for February.

Capitol will lead with "Start," the debut album from Portsmouth, N.H.-based Thanks To Gravity Feb. 10. In March, the label unveils new albums from Robbie Robertson and Butthole Surfers on the 10th and Bonnie Raitt on the 24th. The new Liz Phair album on Matador, which now goes through Capitol, is also out on the 24th.

Geffen's DGC label begins the year with the debut album from L.A. rock band Fluorescein and follows with alternative outfit Slowpoke Feb. 10. In March, the label has lined up releases from Sonic Youth, Hole, and Elastica. DreamWorks introduces Rufus Wainwright, son of Loudon, Feb. 24 and in March unleashes the debut album from the U.K.'s Propellerheads.

MCA's first release for 1998 is the "Half-Baked" soundtrack. In February, Minneapolis trio Semisonic's new album hits the streets, while silky R&B vocalist Keith Washington makes his Silas/MCA debut. Hip-hop newcomer Cosmic Slop Shop, whose name was inspired by a 1976 Funkadelic single, launches James Mtume's new Mtume

Music Group imprint in March.

The biggest news from Jive is "V.I.P.," the fourth set from R. Kelly. His 1995 self-titled album went to No. 1 on The Billboard 200. The Reunion label, now part of Jive, will issue a new album from contemporary Christian



FRANKLIN

artist Michael W. Smith. And Jive's gospel subsidiary, Verity, will release "Wow Gospel '98," a compilation featuring genre superstars (see story, page 14).

The fifth Lenny Kravitz album will be issued by Virgin March 24. The label also has product from Loudon Wainwright and 911 in February. Blues/rock guitarist Johnny Winter returns on Pointblank Feb. 10, and John Hammond has a new album for the label in March.

Capricorn unveils "Thread" from quirky San Francisco-based Box Set Jan. 13. Warren Haynes and Alien Woody have turned their Allman Brothers side project, Gov't Mule, into full-time work; their first Capricorn album is out Feb. 24.

Two well-known acts will make their label debuts on River North. It's been 10 years since Kansas appeared on The Billboard 200; the band will be back with an album recorded with the London Symphony Orchestra. Taylor Dayne will also make her River North debut with a new studio album.

Miles Copeland's Ark 21 imprint has British rock group Porcupine Tree

making its label debut with "Signify" Jan. 13. Canada's Alannah Myles marks her first for the label Feb. 10 with "Arrival." Ark 21 has another label debut March 24 with Leon Russell's "Hank Wilson's Back Again," his first album since 1981.

Mariah Carey's Crave label will go the extra mile with the first album from Detroit R&B quartet 7 Mile.

Jules Shear will make his Windham Hill label debut Feb. 24 with "Between Us," a collection of duets with such partners as Paula Cole, Rosanne Cash, and Carole King.

CLASSICAL SOUNDS

In classical music, EMI Classics has two priority releases coming Jan. 20: "Elgar: Violin Concerto" by Kennedy and "Kiri Sings Irving Berlin" by Kiri Te Kanawa. Philips Classics starts the year off with "Love's Sweet Surrender," an album of Mozart arias by Sylvia McNair. Mitsuko Uchida continues her Schubert piano cycle in January with "Schubert: Piano Sonatas D. 840 & 894."

Rykodisc begins 1998 with Martyn Bennett's blend of ancient Celtic and modern dance music, "Bothy Culture," Jan. 13. On Feb. 3, the label releases "Strange Angels," the follow-up to Kristin Hersh's solo debut.

Swamp Boogie Queen, an L.A. club-scene outfit, will have its first N2K Encoded Music album released March 10. "Ill Gotten Boogie" was produced by N2K president Phil Ramone.

Francis Dunnery, who made several year-end top 10 lists with "Tall Blonde Helicopter" in 1995, brings his spirited pop music to his Razor & Tie label debut Feb. 17.

On Jan. 13, Decca will issue Rhett Akins' third album, "What Livin's All About." On Feb. 10, the label releases the debut disc from Kentucky-born singer/songwriter Chris Knight.

Assistance in preparing this story was provided by Don Jeffrey in New York.

Reissues Abound For The 1st Qtr.

■ BY FRED BRONSON

A strong lineup of Vital Reissues is set for the first quarter of 1998.

Sony Legacy has scheduled a Feb. 10 release for one of the label's most exciting projects, an updating of its legendary Broadway catalog. Released under the "Columbia/Legacy Broadway Masterworks" legend in collaboration with Sony Classical, the roster includes remastered versions of "A Chorus Line," "My Fair Lady," "Annie," "Oklahoma!," "Li'l Abner," and "On The Town," some with bonus tracks.

On Feb. 24, Legacy will issue "The Quintet Box" by Miles Davis, a six-disc set that is a follow-up to the triple-Grammy-winning Davis boxed set released in 1996. A Janis Joplin "Live Set" will be issued the same day. The double-disc collection of live recordings from the Fillmore West in San Francisco contains all previously unreleased material.

Also slated for release Feb. 24 are two more double-disc sets: a career-spanning set from Taj Mahal and a Loggins & Messina greatest-hits collection that may include previously unreleased material. On March 10, Legacy will give the Santana catalog the same treatment the label

gave the Byrds this year, with the release of "Santana," "Abraxas," and "Santana III," with creative input from Carlos Santana.

Rhino Records continues its popular "Smooth Grooves" series with three volumes of "New Jack Ballads" Jan. 13. That same day, the label drops "VH1 8-Track Flashback: Classic '70s Soul," featuring hits by James Brown, Eddie Kendricks, and Johnnie Taylor.

And Polydor will mine its catalog to release the first three Andy Gibb albums on CD for the first time. "Flowing Rivers," "Shadow Dancing," and "After Dark" are due Jan. 13, along with the two-CD set "The Story Of Them Featuring Van Morrison" on Deram/Polydor and "The Best Of John Mayall & The Bluesbreakers," compiled by Mayall and featuring a track-by-track interview. An updated "The Best Of Tom Jones" is due in March.

MCA's Hip-O imprint has at least a dozen first-quarter releases, including a greatest-love-songs collection from R&B act the Dramatics (Jan. 27) and an album featuring cover versions of Rolling Stones songs (Feb. 9). A collection of original songs later recorded by Elvis Presley is due March 9, and a Phyl-

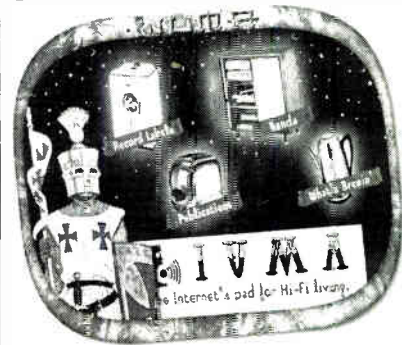
lis Hyman hits collection will be in stores March 23.

Varèse Sarabande's Varese Vintage logo continues to expand its catalog with compilations of Burt Bacharach songs by various artists, classic TV game-show themes in conjunction with the Game Show Network, and greatest-hits collections from vocalists Caterina Valente and Jane Morgan. A 26-track Ian Whitcomb anthology will include the single version as well as the demo of his biggest Hot 100 hit, "You Turn Me On (Turn On Song)."

Taragon will offer first-time stereo tracks for many of the cuts on "The Very Best Of Red Bird/Blue Cat Records," the labels that were home to the Shangri-Las, the Dixie Cups, and the Ad Libs. There will also be a double-CD set of "The Very Best Of Eddie Fisher" from his RCA years and a TV soundtrack to the "One Step Beyond" series, originally issued by Decca in 1960.

Razor & Tie's first-quarter reissues include a collection of Livingston Taylor's hits from his Epic and Capricorn years, greatest-hits collections from Eddie Cochran and Marv Johnson, and the soundtrack to "A Fistful Of Dollars."

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New Web Site To Showcase Fresh Talent For Global Biz

Billboard Talent Net, a new Web site being developed as a marketplace for new music by unsigned and developing artists, will be introduced to the industry this month at the MIDEM conference in Cannes, France. The new site is a licensee of the Billboard Music Group and will have links to Billboard Online (www.billboard.com) and other Music Group Web sites.

For A&R executives, music publishers, artist managers, attorneys, and other seekers of talent, Billboard Talent

Net will provide easy online access to an international pool of new acts. Each artist's entry will include biographical information, up to three songs (or six minutes of music), press clips and reviews, upcoming gigs, copyright information, territory availability, and other facts useful in negotiating agreements. Billboard Talent Net also will offer the opportunity for music companies, publishers, and artist managers to post listings of their own artists for international exploitation.

Consumers also will play a part in Billboard Talent Net. Visitors to the site will be invit-

ed to listen to the sound samples on "Radio BTN," conceived as a virtual radio station, and rate the music they hear. Rankings of the artists on the site will be posted weekly, allowing industry users to ascertain the popularity of the available acts.

"Billboard Talent Net brings the best of two worlds together," explains Andreas Wuerfel, GM of the New York-based startup operation. "On the one hand, the

Internet affords our unsigned artists the ability to get their music heard by the consumer in this direct and exciting way. But it also gets their music directly to the music industry and opens up the possibility of a record contract and the more traditional route."

Artists (or firms representing artists) will have monthly, quarterly, and annual fee options for placing material on the site. There will be no charge to the industry or the public to access the site and all of the relevant data. The site, which currently is under construction, is targeted for an official launch in March. For further information, contact Wuerfel at 212-757-2031.



PERSONNEL DIRECTIONS

Julie Taraska has joined Billboard Online, the Internet home of Billboard magazine, in the new position of news editor. Taraska has been contributing to Billboard Online as the author of Daily Music Update since April 1996. She also has been a part-time proofreader/copy editor for Billboard since December 1995.

As a fulltime member of the Billboard Online staff, she will continue to lead daily news reporting activities and will be responsible for expanding the Web site's overall editorial content. She reports to Ken Schlager, editorial director



TARASKA

of Billboard Online and director of strategic development for the Billboard Music Group.

In addition to her recent work at Billboard and Billboard Online, Taraska has done extensive freelance writing on music-related subjects for British GQ, Elle, the Village Voice, Spin, and Request. She has a B.A. degree from Connecticut College. Other accomplishments include her studies of the British punk scene as a Thomas J. Watson Fellow and her contributions to several editions of Penguin's "Rough Guide" travel series.

Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>
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E-mail: sbell@billboard.com

At Week 14, Elton Is Really 'Something'

ONLY FIVE SINGLES IN history have been No. 1 on the Hot 100 for 14 weeks or longer; and one of them is the current occupant. Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket) is in pole position for the 14th consecutive week. The tribute to the late Diana, Princess of Wales, entered the chart at No. 1 the week of Oct. 11, 1997, and has remained there ever since.

Six years ago, a 14-week run at No. 1 would have been the all-time record, but ever since "I Will Always Love You" by Whitney Houston was No. 1 for 14 weeks in 1992-93, it's not quite as exciting to have a single remain on top for so long. After all, "I'll Make Love To You" by Boyz II Men and "Macarena" (Bay-side Boys mix) by Los Del Rio both had 14-week runs, and "One Sweet Day" by Mariah Carey & Boyz II Men set the all-time record by staying on top for 16 weeks.

If Elton has just one more week at No. 1, he'll be in second place all by himself. Two more weeks will tie him with Carey & the Boyz, and three more weeks will set a new rock-era record.

Meanwhile, in the contest for the most weeks at No. 1, "Candle"/"Something" has lifted Elton from 19th place to seventh. Elton has now spent a total of 30 weeks at the summit, tied with Paul McCartney. The only acts with more weeks at No. 1 are Whitney Houston (31), Michael Jackson (37), Boyz II Men (50), Mariah Carey (57), the Beatles (59), and Elvis Presley (59).

By remaining No. 1 for such a long time, Elton is also closing in on Jackson as the artist with the longest chart span of No. 1 songs. Jackson is still in first place, with 25 years and seven months between "I Want You Back" and "You Are Not Alone." But Elton's span has expanded to 24 years and 11 months, dating back to the ascension of "Crocodile Rock" the week of Feb. 3, 1973. His current single won't carry him past Jackson, but his next one could.

By remaining No. 1 into 1998, Elton now has collected at least one top 40 entry every year since 1970. That 28-year uninterrupted string is an all-time record.

SIX IS TOO MUCH: Britain's Spice Girls are not resting on their laurels for having the No. 1 album of 1997. In Britain, they've collected their sixth consecutive No. 1 single with "Too Much," the second release from the "Spice-world" album. No other act has ever hit No. 1 with its first six singles—the record is three, held jointly by Gerry & the Pacemakers, Frankie Goes To Hollywood, Jive Bunny & the Mastermixers, and Robson & Jerome. The U.S. record is held by Mariah Carey, who went to No. 1 with her first five singles.

RAISE THE TITANIC: The highest-ranked soundtrack on The Billboard 200 is still "Men In Black," which falls 21-26, but the fastest-rising soundtrack is "Titanic," which cruises 72-31. The theme song from the No. 1 box-office attraction can be found on two different albums. "My Heart Will Go On" by Celine Dion is on the original soundtrack as well as her "Let's Talk About Love" disc, which holds at No. 2. "Heart" is the only new title on this issue's Adult Contemporary top 10, sailing 11-7.

GO WITH THE (ORINOCO) FLOW: Enya's "Only If..." (Warner Bros.), from her "Paint The Sky With Stars" greatest-hits collection, is only her third single to appear on the Hot 100. Her first was "Orinoco Flow (Sail Away)," No. 24 in 1989, and her second was "Caribbean Blue," No. 79 in 1992. That makes "Only If..." the first Enya single to chart in almost six years.

BAM THANK YOU MA'AM: Wham! is back on the Adult Contemporary chart, but it's a holiday bounce from all the airplay garnered by "Last Christmas," the only new entry at No. 22.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	737,488,000	786,602,000 (UP 6.7%)
ALBUMS	616,643,000	651,978,000 (UP 5.7%)
SINGLES	120,844,000	134,624,000 (UP 11.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	448,401,000	504,602,000 (UP 12.5%)
CASSETTE	166,716,000	145,952,000 (DN 12.5%)
OTHER	1,526,000	1,424,000 (DN 6.7%)

OVERALL UNIT SALES THIS WEEK

37,439,000

LAST WEEK

34,809,000

CHANGE

UP 7.6%

THIS WEEK 1996

32,294,000

CHANGE

UP 15.9%

ALBUM SALES THIS WEEK

33,997,000

LAST WEEK

31,530,000

CHANGE

UP 7.8%

THIS WEEK 1996

29,117,000

CHANGE

UP 16.8%

SINGLES SALES THIS WEEK

3,442,000

LAST WEEK

3,279,000

CHANGE

UP 5%

THIS WEEK 1996

3,177,000

CHANGE

UP 8.3%

TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	464,966,000	471,558,000	UP 1.4%
INDEPENDENT	93,107,000	103,619,000	UP 11.3%
MASS MERCHANT	179,415,000	209,163,000	UP 16.6%
NONTRADITIONAL	NA	2,262,000	NA

ROUNDED FIGURES

FOR WEEK ENDING 12/28/97

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



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EAST/CANADA

212-536-5004 - PH
212-536-5055 - FAX
Pat Rod Jennings, Kara Dioguardi
Adam Waldman

WEST/MIDWEST

213-525-2307 - PH
213-525-2394/5 - FAX
Lezle Stein, Jill Carrigan
Judy Yzquierdo

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
Lee Ann Photoglo

FLORIDA/LATIN AMERICA

212-536-5001 - PH
212-536-5055 - FAX
Gene Smith

UK/EUROPE

44-171-323-6686 - PH
44-171-631-0428 - FAX
Christine Chinetti, Ian Remmer

ASIA PACIFIC

HONG KONG: Alex Ho
852-2527-3525 - PH
SINGAPORE: Lyn Leong
65-338-2774 - PH

AUSTRALIA

612-9450-0880 - PH
612-9450-0990 - FAX
Linda Matich

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
Francois Millet

WEST COAST LATIN/TEXAS-MEXICO

213-782-6250 - PH
213-525-2394 - FAX
Daisy Ducret

ITALY

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Lidia Bonguardo

JAPAN

213-650-3171 - PH
213-650-3172 - FAX
Aki Kaneko

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Worldwide Specials and Directories 1998



ASIA PACIFIC QUARTERLY #1

Issue Date: February 21 • Ad Close: January 27
Contact: Alex Ho - 852-2527-3525 • Lyn Leong - 65-338-2774



ECHO AWARDS

Issue Date: February 21 • Ad Close: January 27
Contact: Christine Chinetti - 44-171-323-6686



MUSHROOM RECORDS 25TH ANNIVERSARY

Issue Date: February 14 • Ad Close: January 20
Contact: Linda Matich - 612-9450-0880



CHILDREN'S ENTERTAINMENT

Issue Date: February 14 • Ad Close: January 20
Contact: Judy Yzquierdo - 213-525-2304



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: Lyn Leong - 65-338-2774



SKA

Issue Date: February 28 • Ad Close: February 3
Contact: Jill Carrigan - 213-525-2302



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