

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.)
Y2,500 (JAPAN)

NEWSPAPER



45
YEARS
atlantic
records

908 3-DIGIT 908
 #90807GEE374EM002# 2 126 1263
 001 032898
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH CA 90807

JANUARY 17, 1998



03 >





LOOKING FORWARD
VISION CONTINUITY COMMITMENT >

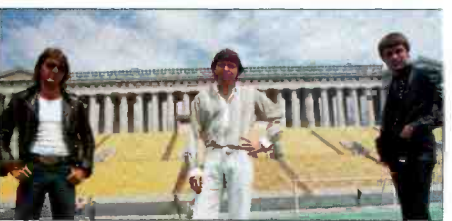


VISION ENDURES.



LOOKING BACK...
< REFLECTION FOCUS INSIGHT FI







Dixie Chicks Album Marks Return Of Monument Label
PAGE 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 17, 1998

U.S. Latin Mkt. Sales Slip 12%, '97 Stats Show

■ BY JOHN LANNERT

The U.S. record industry's overall sales increased in 1997 (see story, this page), but the market received no assistance from the Latin sector.

SoundScan's 1997 distributor market-share report for the U.S. Latin industry shows a 12% drop-off in sales of Latino album product last year, compared with 1996.

According to the report, the second of its kind to be released by SoundScan, the U.S. Latin market sold 13.2 million albums in 1997, down from 15 million in 1996.

Contracting in conjunction with the Latin album sales was the album market-share percentage of indie labels, (Continued on page 69)

Retail Hopes To Continue '97 Momentum U.S. Outlets Report Double-Digit Comp-Store Gains

■ BY ED CHRISTMAN

NEW YORK—After enjoying a banner holiday selling season on top of an overall year that finished ahead nearly 7% in total units sold, according to SoundScan's 1997 figures, music retail is riding high into 1998, with its fingers crossed that it can sustain the momentum through the entire first quarter.

As Stan Goman, senior VP of the 95-unit, West Sacramento, Calif.-based Tower Records/Video, put it on Jan. 7, "So far January has been pretty darn good compared to the same time period last year. We have nothing in the way of new releases for January, but we are running a clearance sale, and Celine Dion, Barbra Streisand, Andrea Bocelli, Garth Brooks, and especially



HIGGINS

the 'Titanic' soundtrack all have legs, so we should have another up month."

In February, Pearl Jam has a new album due for release, which Goman says sounds pretty good. "If Pearl Jam can hold us for February, and then we



GARRETT

have Van Halen at the end of that month and Madonna coming in early March, we could have a pretty good first quarter."

Similarly, Rob Cain, at the Woodland, Calif.-based Valley Media (formerly Valley Record Distributors), says, "We had a real good holiday selling season, and you can't discount the business we had in the week after Christmas, which was real strong. The independent merchants in general did real well."

Cain says that with sales currently humming, "we have hopes that busi-

ness will be strong" through the first quarter and throughout the year.

In Albany, N.Y., Trans World Entertainment Corp. was blowing product out the door. It posted a 13% comparable-store gain for the five-week period that ended Jan. 3 and a total increase of 32% when compared with the same time period last year. For the period, total sales were \$145 million, as compared with \$110 million last year. Of the \$35 million increase, about \$16 million came from the recently acquired Strawberries chain, which has 90 stores.

Bob Higgins, president/CEO of the 546-unit Trans World, says, "It was a great holiday season where there was product for everyone, and we were able (Continued on page 80)

Cole, Babyface Among Leaders In Grammy Nods

■ BY MELINDA NEWMAN

NEW YORK—Even before the first envelope is opened Feb. 25 at the 40th annual Grammy Awards,



BABYFACE



COLE

Paula Cole may be the big winner. The new artist was nominated in a surprising seven categories, tying her with Sean "Puff Daddy" Combs for the second-highest (Continued on page 78)

Hawaiian Music Making Waves In Rest Of U.S.

■ BY DOUG REECE

LOS ANGELES—No longer easily stereotyped as part of a kitschy swirl of grass skirts, mai tais, and pineapples, a new wave of Hawaiian artists are not only swelling up in their home state but also crashing on the shores of the mainland U.S.

It's something of a renaissance, say natives and mainlanders, recognizing the increased output by an ever-widening array of artists as well as the greater acceptance of the island's music in the



REICHEL

other 49 states.

In 1997, there were only seven weeks when Hawaiian musicians—citizens of a state whose population is a fraction of all others—did not appear on the Top World Music Albums chart. Even more impressive was the individual tally scored by cherished, recently deceased vocalist Israel Kamakawiwo'ole.

His album "N Dis Life" ran a remarkable 39 weeks on that chart, selling more than 61,000 units since its release in November 1996, accord- (Continued on page 87)

Thailand Music Biz Confronts Economic Woes

■ BY GEOFF BURPEE

HONG KONG—Financial markets continue to probe the soft spots in Thailand's frail economy, and as the music business assesses the damage wrought by the regional economic downturn in recent months, leading Thai companies have strengthened their positions by exploiting the market weakness.

Though the fabric of the record industry is becoming somewhat threadbare, those companies that remain viable are aware that there has (Continued on page 86)

Austrian Labels Expect Boost From Private Radio

■ BY SUSAN L. SCHUHMAYER

VIENNA—Austrian record company executives are hoping that private radio, due to begin nationwide in April, will help boost the profile of local artists at home and abroad.

Labels are hoping that the long-awaited arrival of independent regional stations will break the dominance of state-owned broadcasters, which record companies say is a huge barrier to developing home-grown talent.

The first stations are due to start

broadcasting April 1, although given the tortuous history of private radio in this country, that date could prove to be a false dawn.



Throughout the industry, criticism is harsh for Ö3, the state-owned national pubcaster and the country's only national outlet for pop.

"Everyone involved with music in this country is longingly waiting for the opening of the new radio stations," says Alexander Spritzendorfer, label manager for Spray Records, a unit of BMG Ari- (Continued on page 77)



Italy's Andrea Bocelli Woos U.S. Listeners With Philips Set

PAGE 15

When you need to know...

right now.

www.billboard.com

Billboard
online

TO ALL
WHO MADE
1997 OUR
BEST EVER,
THANK YOU.



1997 VH1 HONORS THE WALLFLOWERS SHERYL CROW GEORGE MICHAEL STEVIE WONDER STEVE WINWOOD ♀ EMMYLOU HARRIS LEVON HELM CHAKA KHAN CELINE DION NILE RODGERS 1997 VH1 FASHION AWARDS HARRY CONNICK JR. THE ROLLING STONES EN VOGUE FIONA APPLE JAMIROQUAI MARIAH CAREY ZZ TOP STORYTELLERS ELTON JOHN BILLY JOEL JAMES TAYLOR JOHN FOGERTY PAUL SIMON COUNTING CROWS BEE GEES PHIL COLLINS JOHNNY CASH WILLIE NELSON TICKETS FIRST JOHN MELLENCAMP U2 THE RUPAUL SHOW PATTI LABELLE KENNY LATTIMORE OMC KATHY SLEDGE DEBORAH COX ZHANÉ MEREDITH BROOKS k.d. lang CHANGING FACES LISA STANSFIELD SUSANNA HOFFS CRYSTAL WATERS SISTER HAZEL ROME ROBYN BACKSTREET BOYS ALICE COOPER SAVAGE GARDEN BELINDA CARLISLE JILL SOBULE CYNDI LAUPER BILLY PORTER SHAWN COLVIN ROBIN S. DIANA KING 3RD PARTY ERASURE AZ YET KRISTINE W. ROBERT PALMER PAT BENATAR BRAND NEW HEAVIES WILD ORCHID LINDA EDER JON SECADA GARY BARLOW 98 DEGREES CHANTAL KREVIKAZUK JOHN TESH 10,000 MANIACS PEACH UNION HALL & OATES EN VOGUE BRIAN McKNIGHT USHER BUSTER POINDEXTER SWV ALLURE FABRICE DURAN DURAN HARD ROCK LIVE HALL & OATES CHICAGO BOZ SCAGGS JOHN FOGERTY BLUE'S TRAVELER CHAKA KHAN TONY! TONI! TONÉ! ROBERT PALMER CHEAP TRICK BETTER THAN EZRA THE LEMONHEADS PAULA COLE LOU REED JOHN HIATT JILL SOBULE DUNCAN SHEIK WILCO ROGER McGUINN FREEDY JOHNSTON JEWEL CYNDI LAUPER BARENAKED LADIES INDIGO GIRLS RUSTED ROOT SHAWN COLVIN MAXWELL FAIRWAY TO HEAVEN BRIAN SETZER ORCHESTRA ALICE COOPER AMY GRANT WILLIE NELSON MEAT LOAF CELINE DION MEREDITH BROOKS TICO TORRES DAVID BRYAN HOOTIE & THE BLOWFISH HUEY LEWIS SMOKEY ROBINSON GRAHAM NASH STEPHEN STILLS KEVIN CRONIN ADRIAN YOUNG GLENN FREY BRANFORD MARSALIS LIFT TICKET TO RIDE INXS ROBERT PALMER SUSANNA HOFFS GIN BLOSSOMS CROSSROADS FIONA APPLE PAULA COLE TONIC MEREDITH BROOKS JONNY LANG TRACY CHAPMAN DEL AMITRI BILLIE MYERS ROUTE '97 BARENAKED LADIES 10,000 MANIACS SUSANNA HOFFS CHANTAL KREVIKAZUK 7 DAYS OF 70s DENEY TERRIO NILE RODGERS THE TRAMMPS KOOL & THE GANG BARRY MANILOW THELMA HOUSTON THE SPINNERS AVERAGE WHITE BAND MIRACLES ROSE ROYCE THE DOOBIE BROTHERS 8 DAYS OF 80s JOHN CAFFERTY SURVIVOR RICK SPRINGFIELD RICHARD PAGE TOMMY TUTONE BILLY SQUIER MODERN ENGLISH GREG KIHN THE POINTER SISTERS LISA LISA WANG CHUNG FLOCK OF SEAGULLS DEAD OR ALIVE HOWARD JONES THE OUTFIELD LOVERBOY .38 SPECIAL LEGENDS THE DOORS LED ZEPPELIN THE WHO B.B. KING ERIC CLAPTON TINA TURNER SPECIALS JEWEL PAUL McCARTNEY GARTH BROOKS GLORIA ESTEFAN TICO TORRES PAT BENATAR CYNDI LAUPER JON SECADA THE WILSONS JASON BONHAM ZIGGY MARLEY STEVEN MARLEY JERMAINE JACKSON EN VOGUE BOYZ II MEN BRANDY HANSON FRANKIE VALLI RICK SPRINGFIELD 98 DEGREES BACKSTREET BOYS DURAN DURAN JON BON JOVI VH1 TO ONE WHITNEY HOUSTON ♀ FLEETWOOD MAC JANET JACKSON MARIAH CAREY CELINE DION JON BON JOVI BEHIND THE MUSIC FLEETWOOD MAC BILLY JOEL LYNRYD SKYNYRD MEAT LOAF DAVID CROSBY ARTIST OF THE MONTH WHITNEY HOUSTON ♀ JEWEL THE WALLFLOWERS BEE GEES PAUL McCARTNEY EN VOGUE JON BON JOVI ELTON JOHN FLEETWOOD MAC THE ROLLING STONES MARIAH CAREY ARTIST OF THE YEAR 1996 CELINE DION SEX, LIVES, & VIDEOCLIPS DUNCAN SHEIK SUSANNA HOFFS DAVID BRYAN JILL SOBULE BUSTER POINDEXTER ABRA MOORE JOAN OSBORNE

©1998 Viacom International Inc. All rights reserved.



CONGRATULATIONS

*DEAR AHMET,
THE ENGINEERS AND STAFF OF
ATLANTIC STUDIOS,
PAST AND PRESENT,
WISH TO EXPRESS THEIR
APPRECIATION FOR HAVING
BEEN GIVEN THE OPPORTUNITY
TO BE A PART OF
50 YEARS OF MAKING
GREAT MUSIC.*

**ATLANTIC
STUDIOS**

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Scialtelli; Dalet Brady, Associate Director; Porter Hall, Special Issues Coordinator

Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville),

Bill Holland (Washington), John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Tammy La Gorce, Elizabeth Renaud, Carl Rosen

Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)

Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.)

Country Music/Nashville: Deborah Evans Price, Associate Editor

Dance Music: Larry Flick, Editor (N.Y.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Merchants & Marketing: Don Jeffrey, Editor (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)

Radio: Chuck Taylor, Editor (N.Y.)

Heatseekers Features Editor: Doug Reece (L.A.)

Music Video: Carla Hay, Editor (L.A.)

Staff Reporter: Shawnee Smith (N.Y.)

Editorial Assistant: Carrie Bell (L.A.)

Administrative/Research Assistant: Dylan Siegler (N.Y.)

Special Correspondent: Jim Bessman

Contributors: Catherine Applefield Olson, Fred Bronson, Kevin Carter,

Lisa Collins, Janine Coveney, Larry LeBlanc, Moira McCormick,

David Nathan, Phyllis Stark, Steve Traiman, Heidi Waleson

International Editor in Chief: ADAM WHITE

International Deputy Editor: Thom Duffy

International Music Editor: Dominic Pride

International News Editor: Jeff Clark-Meads

German Bureau Chief: Wolfgang Spahr

Japan Bureau Chief: Steve McClure

Far East Bureau Chief: Geoff Burpee

Contributing Editor: Paul Sexton

BILLBOARD BULLETIN

Managing Editor: Michael Amicone Associate Editor: Carolyn Horwitz

International Editor: Mark Solomons

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD

Chart Managers: Anthony Colombo (Mainstream Rock/New Age)

Ricardo Companioni (Dance), Datu Faison (Hot R&B Singles/Top R&B

Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top

40/Jazz/Blues/Studio Action), Wade Jensen (Country/Contemporary Christian),

John Lannert (Latin), Mark Marone (Modern Rock), Geoff Mayfield (Billboard

200/Heatseekers/Catalog), Jan Marie Perry (World Music), Theda Sandford-

Waller (Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio)

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Alex Vitoulis

Archive Research Supervisor: Silvio Pietrolungo

Administrative Assistants: Joe Berinato (N.Y.), Mary DeCroce (Nashville)

SALES

Associate Publisher/U.S.: JIM BELOFF

Advertising Directors: Pat Jennings (East); Lezlie Stein (West)

National Advertising Manager (Video/New Media): Judy Yzquierdo

New York: Kara DiGuardi, Adam Waldman

Nashville: Lee Ann Photoglo

L.A.: Jill Carrigan, Dan Dodd

Advertising Coordinators: Evelyn Aszodi, Erica Bengtson

Advertising Assistants: Hollie Adams, Candace Gil

Classified (N.Y.): Jeff Serrette

Associate Publisher/Intl.: GENE SMITH

Europe: Christine Chinetti, Ian Remmer 44-171-323-6686

Asia-Pacific: Publicitas, 65-338-2774 (Singapore);

Alex Ho, 852-2527-3525 (Hong Kong)

Australia: Linda Matich

Japan: Aki Kaneko, 213-650-3171

Milan: Lidia Bonguardo, 39+(0)362+54.44.24

Paris: Francois Millet, 33-1-4549-2933

Latin America/Miami: Marcia Olival

Mexico/West Coast Latin: Daisy Ducret 213-782-6250

Jamaica: Marcia Frith-Kohler 876-974-1245

MARKETING

Director of Marketing: ELISSA TOMASETTI

Promotion Art Director: Peggy Altenpohl

Marketing Manager: Gayle Lashin

Promotion Coordinator: Phyllis Demo

Senior Designer: Melissa Subatch

Special Events Director: Maureen Ryan

Publisher/Special Events: Michele Jacangelo Quigley

Circulation Director: Jeanne Jamin

European Circulation Manager: Sue Dowman (London)

Group Sales Manager: Jennifer Schulties

Circulation Promotion Account Manager: Trish Daly Louw

Circulation Sales Manager: Michael Sisto

Circulation Assistant: Andrea Irish

PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Advertising Production Coordinator: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Associate Editorial Production Manager: Drew Wheeler

Specials Production Editor: Marcia Repinski

Assistant Specials Production Editor: Marc Gaiquinto

Systems/Technology Supervisor: Barry Bishin

Composition Technicians: Susan Chicola, Maria Maniclic, Anthony T. Stallings

Directories Production Manager: Len Durham

Classified Production Assistant: Gene Williams

ADMINISTRATION

Distribution Director: Edward Skiba Web Site Designer: David Wertheimer

Online Sales Manager: Sam D. Bell Billing: Debbie Liptzer

Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

Washington, D.C.

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

Nashville

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

Los Angeles

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

fax 213-525-2394/2395

London

3rd Floor

23 Ridgmount St.

London WC1E 7AH

44-171-323-6686

fax 44-171-323-2314/2316

Tokyo

10th Floor No. 103

Sogo-Hirakawacho Bldg., 4-12

Hirakawacho 1-chome,

Chiyoda-ku, Tokyo 102, Japan

3-3262-7246 fax 3-3262-7247

BILLBOARD ONLINE: <http://www.billboard.com>

212-536-1402, sbell@billboard.com

PRESIDENT: HOWARD LANDER

Senior VP/General Counsel: Georgina Challis

Vice Presidents: Karen Oertley, Adam White

Director of Strategic Development: Ken Schlager

Business Manager: Joellen Sommer

Billboard Music Group

U.K. Culture Dept. Listening To Music Reps

Despite Absence Of Formal Review, Gov't Seeks Input

BY JEFF CLARK-MEADS

LONDON—The British music industry is being given a voice at the heart of the new Labour government. However, the voice will not be as loud as some are suggesting.

The culture department is seeking the opinions of representatives from labels, publishers, retailers, and the creative community on the laws and policies that affect them. But music is not, contrary to reports here, being given a formal review group such as the British movie industry has in the Film Policy Unit.

Rob Dickens, chairman of the British

Jeff Gold Among Exec Departures At Warner Bros.

BY CRAIG ROSEN

LOS ANGELES—The changes at Warner Bros. and Reprise that many predicted would take place after Phil Quartararo settled into his new role as president of Warner Bros. Records Inc. are becoming a reality.

On Jan. 7, the company announced that Warner Bros. Records executive VP/GM (U.S.) Jeff Gold will be leaving the label (Billboard Bulletin, Jan. 8).

Roy Lott Moving To Key EMI Post ... page 80

Gold, Warner Bros. Records Inc. chairman/CEO (U.S.) Russ Thyret, Quartararo, and Warner Bros. Records president (U.S.) Steven Baker "mutually arrived at the decision," according to Warner Bros. Records Inc. spokesman Bob Merlis.

Thyret, Baker, and Quartararo were not available for comment by press time.

Gold was offered the possibility of a different role at the company but declined, (Continued on page 20)

Phonographic Industry (BPI), argues that the fact that the culture department is seeking input is progress in itself and says that the different natures of the music and movie industries means labels would not want to be on the same footing as filmmakers.

Recalling his chairmanship of the BPI during the passage of the U.K.'s current copyright law through Parliament in 1986, Dickens comments, "For many, many years, we have been in a situation where getting to see even the most junior official was a test. To have this open access now is a major step forward."

Though the Film Policy Unit gives the movie industry a formal channel for commenting on all policies affecting the business, Dickens states, "we are not the film industry. We have never gone cap in hand to the government."

Unlike the subsidized movie sector, music lobbyists have always made political capital of the fact that the music business is not just self-financing but a major exporter for the

U.K.

This, says Dickens, means music is in a position to try to find the balance it wants between adequate access to policy makers while avoiding government interference in the way the industry is run.

In any event, a spokeswoman for the culture department says, the music business is not being offered its own equivalent of the Film Policy Unit.

Contrary to press reports, she states, "nobody has been appointed to anything."

"We are talking to a wide range of people in the music industry about what's going on, which is what you would expect us to do. If there are areas in which the government can help, we would like to know what they are."

She adds that the department is still familiarizing itself with the music industry's concerns after responsibility for the business was shifted from the Department of Trade and Industry in the wake of Labour's May general-election victory (Billboard, July 26, 1997).

(Continued on page 86)



Thoroughly Good Career. Rock vet George Thorogood celebrated his 20th anniversary in music at an invitation-only concert last month at CBGB in New York. The performance was Thorogood's first New York appearance in five years. He is signed to the Right Stuff Records. The event also served to celebrate EMI's 100th anniversary. Shown cutting the cake, from left, are Thorogood; Tom Cartwright, VP of production development, the Right Stuff Records; and Michael Donahue, manager.

LETTERS

DO YOU HEAR WHAT I HEAR?

Can you please explain to me how Billboard calculates the No. 1 Hot 100 song of the year? In the past, you gave a song points for every week it was on the Hot 100 and for chart position. So, how did "Candle In The Wind 1997" become this year's No. 1 song? Granted, it sold more copies than any other single ever, but it was only on the chart for eight weeks in the survey period. Toni Braxton's "Un-Break My Heart" was on the Hot 100 for 40 weeks and was No. 1 for 11 of those weeks. Please explain how Elton John beat Toni Braxton.

Richard Recco
Lynbrook, N.Y.

Billboard director of charts Geoff Mayfield replies: The recap method that you describe, in which points are awarded on an inverse scale according to weekly chart position, is the means by which Billboard once determined all of its Year in Music charts, and that system is still used in the overall artist and label categories (pop, country, R&B) in which we reflect combined performance from compatible

singles and album charts. That method also determines our Hot Dance Music/Club Play recaps and the bulk of our Year in Video lists, and, since there was a major change in methodology for our Latin airplay charts during the course of the chart year, that system was also employed this year to compile our Latin radio categories.

However, since 1992, the more specific weekly data supplied by Broadcast Data Systems (BDS) and SoundScan prompted Billboard to move away from the old recap point system and instead base recaps for specific charts on the data used to construct each weekly chart. For our sales charts, titles accumulate SoundScan totals for each week an item appeared on the related weekly chart. Accumulated detections from our weekly charts, as determined by BDS, determine most of our radio recaps, while the Hot 100 Airplay and Hot R&B Airplay recaps reflect accumulated audience impressions estimated by BDS.

Recaps for The Billboard 200, Hot

100 Singles, Top Country Albums, Hot Country Singles & Tracks, and Mainstream Rock Tracks charts switched to the new methodology in 1992. We converted our R&B charts in the 1993 edition, with our charts moving to the new method as their weekly equivalents were moved to BDS and SoundScan. Hot Rap Singles, our classical and jazz charts, adult contemporary, and Hot Dance Music/Maxi-Singles Sales converted in '94; Modern Rock Tracks, our Latin sales charts, and our Top Music Videos switched in '95, with Top Gospel Albums and Top Contemporary Christian moving over in '96. Recaps for our younger charts, such as Top Reggae Albums, Top Blues Albums, and Top Kid Audio, have always employed the newer method.

The record-setting sales racked up in the early weeks by "Candle In The Wind 1997"/"Something About The Way You Look Tonight" amassed a huge amount of points on our weekly charts, which yielded Elton John this year's Hot 100 crown.

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 IN BILLBOARD

VOLUME 110 • NO. 3

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

| | |
|--|--|
| CLASSICAL ★ VIAGGIO ITALIANO • ANDREA BOCELLI • PHILIPS | |
| CLASSICAL CROSSOVER ★ TIME TO SAY GOODBYE • SARAH BRIGHTMAN • ANGEL | |
| JAZZ ★ TO SEE YOU • HARRY CONNICK, JR. • COLUMBIA | |
| JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA | |
| NEW AGE ★ PAINT THE SKY WITH STARS • THE BEST OF ENYA • ENYA • REPRISE | |

PG. No.

THIS WEEK THIS WEEK THIS WEEK Billboard THIS WEEK THIS WEEK THIS WEEK

Atlantic Records 50th Anniversary Spotlight/Tribute to Ahmet Ertegun follows page 46.

TOP OF THE NEWS

12 Almo Sounds has signed a U.S. distribution deal with Interscope Records.

ARTISTS & MUSIC

16 Executive Turntable: Columbia Records Group ups Will Botwin and John Ingrassia.

18 James Iha of Smashing Pumpkins embarks on his first solo project.

18 The Beat: A number of recording artists plan to give acting a try in 1998.



BRIAN MCKNIGHT: P. 18

21 Boxscore: Phish's late-December shows in New York gross \$1,583,886.

23 Soundtracks And Film Score News: Gee Street releases soundtrack to "Senseless."

24 Popular Uprisings: Ontario Celtic act Leahy makes U.S. debut.

26 R&B: How do the "Keenen Ivory Wayans" and "Vibe" talk shows affect R&B sales?

28 Rhythm Section: Previous week's hit albums see sharp declines.



BILL FRISSELL: P. 65

31 Dance Trax: Grammy nominations evoke mixed feelings.

33 Country: Daryle Singletary's new album out Feb. 24.

37 Latin Notas: Latino market shows signs of a '98 comeback.

38 Classical/Keeping Score: Symphonic Pink Floyd and Led Zeppelin please rock and classical fans alike.

39 In The Spirit: Gospo Centric starts '98 with exciting new releases.

40 Higher Ground: Christian music makers gear up for a successful new year.

42 Songwriters & Publishers: Moraine Music links with Carlin Music Group.

43 Studio Action: Producer Gary G-Wiz thrives in Hollywood's fertile film-scoring market.

INTERNATIONAL

47 Japan's Pony Canyon label closes four of its five Asian subsidiaries.

50 Hits Of The World: "Barbie Girl" remains at top of Eurochart.

51 Global Music Pulse: "Without You" by Israel's Eyal Golan has sold more than 300,000 units.

52 Canada: Brigitte Pace's success in Quebec bodes well for a potential Canadian breakout.

MERCHANTS & MARKETING

54 Soundstone Entertainment practices niche marketing via the Internet as well as listening stations.

56 Retail Track: EMI Music Distribution sees changes under Richard Cottrell.

57 Declarations Of Independents: Momus' "Ping Pong" is one of the better records out in late '97/early '98.

59 Child's Play: "Star Trek's" Brent Spiner plays John Adams on Broadway.



GOD'S PROPERTY: P. 39

61 Home Video: Quick turnaround videos a growing trend.

62 Shelf Talk: "The Tin Drum" back on the shelves in Oklahoma City after District Court ruling.

REVIEWS & PREVIEWS

65 Latest releases from Bacon Brothers and Bill Frisell are in the spotlight.

PROGRAMMING

71 What's it like to be a female "shock jock" on the radio today?



DARYLE SINGLETARY: P. 33

73 The Modern Age: Green Day seduces radio again.

74 AirWaves: Berman Brothers tackle pop radio with their characteristic creativity.

76 Music Video: Survey says CMT and M2 air the most music videos.

FEATURES

44 Update/Lifelines: Guitarist Carl "Chill" Crawford dies at 29.

83 Hot 100 Singles Spotlight: After 14 weeks, a new No. 1: "Truly Madly Deeply."

86 Between The Bullets: Post-Christmas album charts show no sales increases from any title.

68 Classified

69 Real Estate

88 Chart Beat: Savage Garden ends Elton John's 14-week No. 1 run.

88 Market Watch

88 Homefront: Billboard Online fans vote for their favorites.

Key Exec Ewart G. Abner Leaves A Lasting Legacy In R&B Music Arena

■ BY SHAWNEE SMITH

NEW YORK—R&B music veteran Ewart G. Abner Jr., who died Dec. 27, 1997, in Los Angeles after a bout of respiratory illness, leaves an executive legacy that includes having presided over what were, in their time, the largest black-owned labels in the modern record industry: Vee Jay and Motown.

Executive assistant to Berry Gordy and executive VP at Jobete Music Co. Inc. and Stone Diamond Music Corp. at the time of his death, Abner, 74, was a major force in the music industry since the '50s. He began his career pressing 78 rpm "shellacs" at a record distributing company in Chicago and eventually landed a job as GM and, later, president of Vee Jay Records, one of the first full-service African-American-owned labels, in the '60s. At Vee Jay, Abner developed the careers of Jerry Butler, the Impressions, the Dells, the Staple Singers, the Four Seasons, and Gene Chandler. During his tenure, Vee Jay was the first U.S. label to distribute music from the Beatles.

Abner continued his successful run at Motown Records in 1967 as VP of international management, plotting the career course

of Smokey Robinson & the Miracles, Marvin Gaye, Diana Ross & the Supremes, Stevie Wonder, the Temptations, and the Jackson 5. He became president of the label in 1973.

"We had a great respect for each other throughout the years," says Gordy. "He [had] character, integrity—he had conviction. Not only was he a teacher to the artists he worked with, but he was a great role model for all people, especially [African-American] people."

After leaving Motown, Abner became Wonder's personal and business manager, organizing two of Wonder's marches on Washington, D.C., to establish Dr. Martin Luther King Jr. Day as a national holiday.

He is survived by his wife, Olivia Watson Abner; seven children; his brother, David; two grandsons; and one great-granddaughter. In lieu of flowers, donations may be sent to the National Medical Fellowship Abner Memorial Fund, 110 W. 32 St., New York, N.Y. 10001, attention: Ruth Conner.



ABNER

Music Business Mourns Passing Of Veteran Producer Nik Venet

■ BY CARRIE BELL

LOS ANGELES—The industry is mourning the death of veteran producer Nik Venet, who is credited with discovering the



VENET

Beach Boys for Capitol Records and producing more than 300 albums. He was 61.

Venet succumbed to Burkitt's lymphoma Jan. 2 at County-USC Medical Center in Los Angeles.

Born Nikolas Kostantinos Venetoulis in Baltimore on Dec. 3, 1936, Venet migrated to New York in the mid-'50s to start his music career working for jukebox operators.

At 17, he shared an office at the Brill Building with Bobby Darin, whom he would later produce and help memorialize in a

(Continued on page 80)

Wishing
for that
upgrade
to a
private jet?



Got your
eye on a
ranch in
Montana?

Ready for
a hit
among the
blue chips?



Before you make any moves, call us.



We can help writers and artists with a substantial, active catalog collect future royalties in a lump sum today.
Call Charles Koppelman for additional information.

CAK Universal Credit Corporation

212.307.1999

Columbia House Joins Net Retailers Via Total E Site

■ BY DON JEFFREY

NEW YORK—Building on its long experience in mail-order sales of music and video, Columbia House has decided to compete directly with the online sellers of entertainment products with the launch of its Total E Internet site.

The introduction of Columbia House to a growing field of online music merchants is another indication that sales of music over the Internet will become a larger slice of the record-purchasing pie.

Columbia House, a 50/50 joint ven-

ture of Warner Music Group and Sony Music Entertainment, has operated since 1955 the largest record club in North America, with a catalog of 11,000 music titles. Its video club offers 7,000 video titles.

Its latest endeavor, Total E, is initially offering more than 150,000 music and 35,000 video titles. In about six weeks, according to Columbia House, the product lines will include CD-ROMs and audiobooks. Books are likely to be added later.

"It's an electronic retailer," says Richard Wolter, chairman/CEO of (Continued on page 80)

Almo Inks Distrib. Deal With Interscope

Pact Allows Label Flexibility In Exploring New Genres

■ BY CRAIG ROSEN

LOS ANGELES—Ending months of speculation, Herb Alpert and Jerry Moss' Almo Sounds label has signed a U.S. distribution deal with Interscope Records, which will give it a marketing and distribution partner with expertise in a wider range of music than its previous distributor, Geffen.

However, Interscope will not handle Almo's Nashville releases, since Interscope does not have a presence in country music. Almo had previously handled its own marketing in Nashville, but GM Paul Kremen says that the label has yet to decide how its future country releases will be marketed. The new deal with Interscope allows

Almo to continue to work with Universal Music and Video Distribution, which distributes both Geffen and Interscope.

"We're really excited," says Kremen. "Interscope staffers are the consummate marketers of music in a very wide genre range, so it will allow us to delve into musical genres we have yet to explore."

Kremen points to the debut of Ozomatli, an L.A.-based tropical hip-hop act, which will be released in May. He says the album will benefit from Interscope's expertise in marketing R&B and hip-hop titles.

The deal with Almo comes four months after Interscope's split with Trauma Records following a legal bat-

tle that erupted over the rights to platinum-selling act No Doubt. An out-of-court settlement reached by the companies allowed Trauma to keep hit modern rock act Bush, while Interscope was awarded the rights to No Doubt (Billboard, Sept. 13, 1997). (Trauma is expected to announce its new distribution partner in the near future.)

In spite of the timing of the Almo announcement, Interscope president Tom Whalley says it would be a mistake to say that Almo will fill a void at Interscope created by the split with Trauma.

"One had nothing to do with the other," says Whalley. "They are two (Continued on page 80)

Simitar Starts Compilation, Reissue Label

■ BY DON JEFFREY

NEW YORK—Entering an already crowded field, independent distributor Simitar Entertainment has launched a new reissue and compilation label called Plum Records. The introduction brings to seven the number of music labels operated by the fast-growing Minneapolis-based company.

Executives say that the imprint will focus on recordings that either have not been out previously on CD or have had little exposure since their heyday.

The CDs will carry a midline price point, probably around \$10 at retail, which will make them competitive with reissues and compilations from labels like Music Club and Rhino and the budget and midline products of the majors.

Steve Wilson, VP of A&R for Simitar's music division, says the imprint will release 15-20 albums this year. The first two titles will be reissues of Climax Blues Band albums that were on Sire Records in the 1970s. Seven other Climax titles from the Sire catalog will be released during the year. These albums have not been out on CD in the U.S., the executive adds.

Describing the concept behind Plum, Wilson says, "We want to do things that are somewhat exclusive to us—some things that are not out there, that are unrepresented."

Other titles planned for this year include four albums by the Raspberries (Continued on page 83)



A&M's Public Announcement. Don E. Cologne, music director at WGCI-FM Chicago, has signed a production deal with A&M Records to form Unohoo Entertainment. The first act on the label is R&B quartet Public Announcement. Formerly part of '80s act R. Kelly & Public Announcement, the foursome's first single, "Body Bumpin'," is being released to radio this month. Pictured, from left, are Cologne; J.R. Regisford, VP of A&R at A&M Records; Eric "the Wiz" Sexton, the act's manager; Euclid Gray, group member; Felony Davis, group member; Al Cafaro, chairman/CEO of A&M Records; and group members Glen Wright and Earl Robinson.

Marketing The Focus At Atlantic

Exec Promotions Designed To Boost Dept.

■ BY CHUCK TAYLOR

NEW YORK—Atlantic Records is aiming to fortify its artist development and related label efforts with a reorganization of its marketing department.

The label, which announced the moves Jan. 6, promotes Vicky Germaise, a senior VP since 1995, to senior VP of marketing, overseeing the com-

pany's advertising, marketing, merchandising, product development, and video production areas.

Steve Davis, VP of tour marketing since 1995, is also promoted to the newly created position of senior VP of artist development, in charge of artist tour development, college marketing, and college/progressive music retail marketing.

In addition, Atlantic has named Karen Colamussi to the newly created position of senior VP/GM of associated labels and new media. She has been a senior VP since 1995 and will now work with a wide variety of Atlantic artists and projects, including directing all of the company's U.S. activities in jazz, world music, and classical music.

She will also be responsible for associated labels Nonesuch, Mesa, Blue-moon, Erato, Finlandia, and Teldec, which, says Atlantic executive VP/GM (U.S.) Ron Shapiro, is "an area of repertoire that has contributed to our bottom line and given us some amazing records. It's an area we are looking to grow further."

Colamussi will also continue to direct Atlantic's multimedia department, which she established, and to explore new technologies for the company.

All three senior VPs are based in (Continued on page 80)

Popular Music Gaining Recognition With Latest U.K. New Year Honours

■ BY JEFF CLARK-MEADS

LONDON—The unusually strong representation of music industry names in the U.K.'s New Year Honours is being seen here as a manifestation not so much of a new mind-set but of the relative youth of the new government.

The honors—nominally awarded by Queen Elizabeth but in fact decided by politicians and advisers—included a knighthood, the top award, for the now Sir Elton John and lesser medals for singer Petula Clark and DJ Alan Freeman. John joins Sir Cliff Richard, Sir Paul McCartney, Sir George Martin, and Bob Geldof as knights who made their names in popular music. Though Geldof has a knighthood, as a citizen of the Irish Republic he is not entitled to be called Sir Bob.

Geldof, though, was the first representative of the contemporary sector to be so honored—in 1987—and observers say popular music is now finally gaining ground on the classical sector, which has long been sprinkled with knights and the female equivalent, dames.

John Deacon, director general of the



JOHN

British Phonographic Industry (BPI) and a man experienced in the delicate discussions that surround the awarding of honors, says the rising prominence of popular music is rooted in former Conservative Prime Minister John Major's reform of the honors system.

Major, a determined populist, decreed that the honors should be less esoteric and elitist and should take greater note of public opinion. This has been a significant factor, says Deacon, along with the fact that "many of the new Labour government were growing up when popular music was taking off in the '60s."

The relative youth of the present government means that old preconceptions that only classical music has social or political worth are being swept away, he adds.

Deacon also notes that many of the knights have been recognized for their charity work: Geldof was the driving force behind Live Aid; Richard and Martin both have a strong track record of charitable work; McCartney founded a school, the Liverpool Institute for the Performing Arts; and John, among other contributions, established his own foundation to help those with AIDS.

BPI chairman Rob Dickens says the honors also recognize the fact that "these people are great ambassadors for Britain."

BMG Gets Velvel, Razor & Tie

Will Distribute Catalog, New Releases

■ BY LARRY FLICK

NEW YORK—Velvel Records and Razor & Tie Entertainment have found new distribution homes with BMG.

Under the terms of the U.S. distribution agreement, BMG will issue back catalog from both labels throughout this month and will begin distributing new releases as of Feb. 24 (Billboard Bulletin, Jan. 11).

"Both labels have great rosters with tremendous commercial potential," says Pete Jones, president of BMG Distribution. "Being in business with both labels is something we're very much looking forward to."

Velvel, formed in 1996 by industry veteran Walter Yetnikoff, comes to BMG after a year with the New Hope, Minn.-based Navarre Corp. Speculation regarding the Velvel/BMG union

arose after Velvel and Navarre parted company in early December (Billboard, Dec. 20, 1997). The deal also includes Velvel subsidiaries the Bottom Line Record Co., EagleRock Records, Fire Records, Gypsy Records, and ReelSounds. Due this year are albums by Bill Wyman & the Rhythm Kings, Libido, and the Amazing Royal Crowns.

Last year, Velvel relaunched the solo career of ex-Bad Company singer Paul Rodgers with the album "Now And Live." Other acts on the Velvel roster include Smithereens front man Pat DiNinzio, Novocaine, and Michelle Malone.

Razor & Tie, of which Velvel is said to own 49%, joins BMG after previous distribution by Koch International. Formed in 1990 by Craig Balsam and Cliff Chenfeld, the label's roster (Continued on page 80)

Lipmans' Republic Label Signs With Universal For Distribution

■ BY CRAIG ROSEN

LOS ANGELES—Following its success with the Bloodhound Gang via Geffen and U.K. pop sensation Chumbawamba via Universal Records, Republic Records has inked an exclusive, multi-year distribution deal with Universal.

The label was started in 1994 as a hobby by Universal Records VP of promotion Monte Lipman and his brother, Avery. As a result of the pact with Universal, Avery Lipman resigned from his post as director of business administration at Sony Music International on Jan. 6 to concentrate full time on

Republic. Monte Lipman will continue in his position at Universal.

Universal Music Group vice chairman/COO Mel Lewinter says the Lipman brothers "are very talented in finding good music, and that's what this business is about—finding and creating hits."

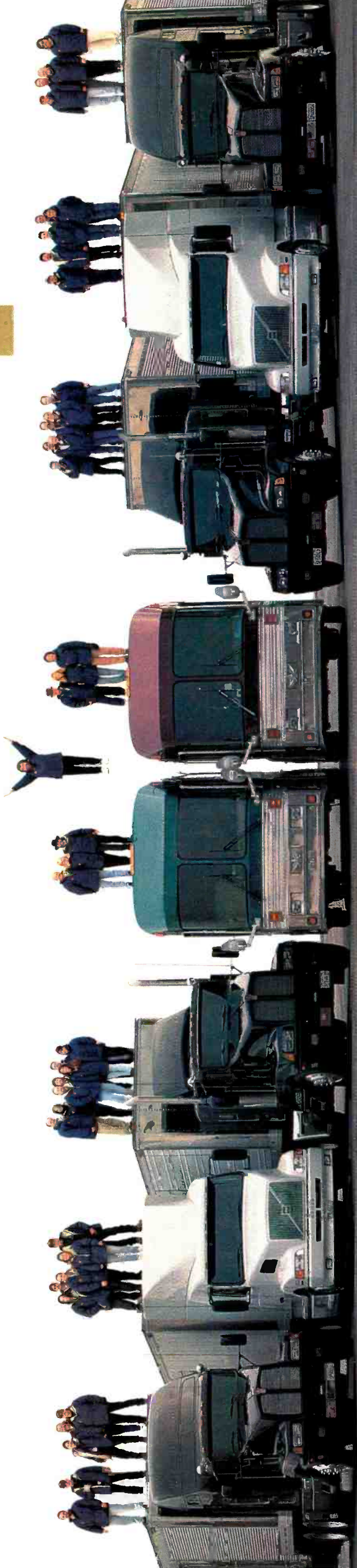
Republic, which was once known as Cheese Factory, didn't always have the Midas touch. Although the Bloodhound Gang's independently released 1994 EP, "Use Your Fingers," was picked up by Columbia, the label later dropped the band.

Undaunted, the Lipman brothers (Continued on page 79)

SOLD OUT



MANNHEIM STEAMROLLER Still On Top



Looks Like We Still Got Us A ConvoY

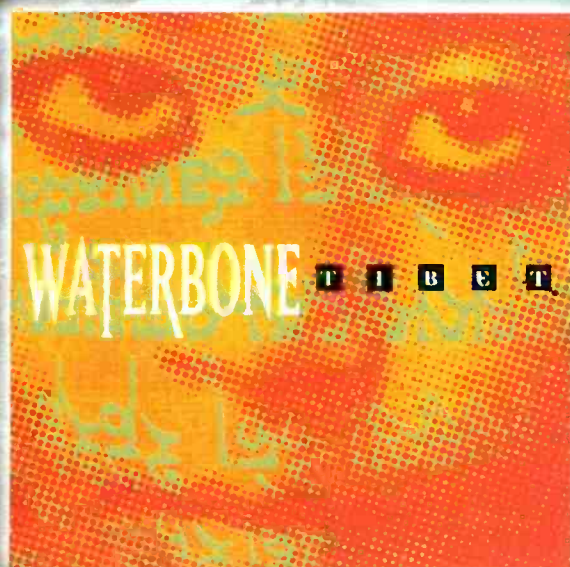
A M E R I C A N G R A M A P H O N E



www.amgram.com
800-348-3434

WORLD DISC™

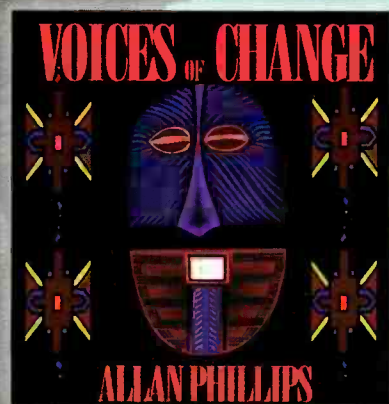
We Bring World Music to the World



TIBET by Waterbone

TIBET is the reaction and result of Waterbone's musical journey to Katmandu where they experienced and recorded the crystal chants of monks, the jubilant choruses of Nepali and Tibetan children and the honks and thumps of indigenous horns, drums and flutes. The hauntingly beautiful music here is the artful blend of these culturally rich sounds with original composition.

WATERBONE is the heart and soul of two musicians, classically trained conductor and composer D. Kendall Jones and rock performer Jimmy Waldo, who has won worldwide acclaim and platinum sales over his 20 year career.



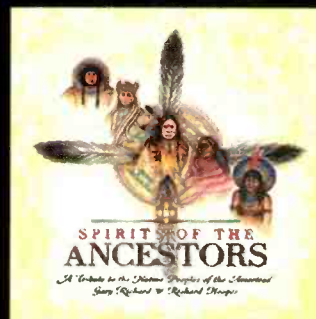
VOICES OF CHANGE by Allan Phillips

In this his debut album, composer and multi-instrumentalist Allan Phillips presents an intriguing tribute to African rhythms and tribal folklore. Traditional African percussion and ancient chants are joyfully merged with modern influences.



SUGAR CANE by Rafael Aragón

Master Spanish guitarist and composer Rafael Aragón expands his reputation for sultry and romantic compositions with the sensuous sounds of SUGAR CANE. He mixes the heat of spicy salsa, the energy of pop and the textures of Flamenco and American jazz to produce a seamless album that fuels passion's fire.



SPIRITS OF THE ANCESTORS by Gary Richard and Richard Hooper

This musical tribute to the native peoples of the Americas, combines beautiful and inspiring compositions with environmental sounds to create an emotionally moving masterpiece. Journey from the frozen Arctic to the lush rain forests of South America, as the songs reflect different cultures.



CELTIC MYST

Impassioned and poetic, CELTIC MYST gracefully weaves time-honored Celtic melodies and lyrics into an ethereal tapestry of timeless musical beauty. These enchanting songs feature modern and traditional instruments, such as the Celtic harp and bodhran, blended with Gaelic lyrics and the sounds of nature.

SCOTT FITZGERALD is one of the most prolific and best selling artists on the World Disc label. Drawing upon his classical, jazz and world music influences, his musical depth and breadth is truly amazing. Scott is a talented multi-instrumentalist and accomplished composer who focuses on music from around the world.



SONG OF AMAZONIA THUNDERDRUMS ALL ONE TRIBE

NORTH SOUND MUSIC GROUP

NORTH SOUND MUSIC GROUP, INC.
MINOCQUA, WI 54548 USA
1-800-336-6398

Artists & Music

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

Dixie Chicks Get Monumental Kickoff On Revived Label

■ BY DEBORAH EVANS PRICE

NASHVILLE—With such prestigious alumni as Kris Kristofferson, Dolly Parton, Larry Gatlin, and Roy Orbison, any new artist on the reactivated Monument label would be greeted with high expectations. With the Dixie Chicks' Jan. 27 release, "Wide Open Spaces," Sony executives think they have the act that can rejuvenate the legendary label.

"When you're going to relaunch a label, you want the strongest thing you can possibly launch with, and the Dixie Chicks certainly fit that bill," says Sony senior VP of sales and marketing (U.S.) Mike Kraski.

Monument, whose hit-filled heyday was in the '60s and '70s, shuttered in 1983 and is now being revived under the Sony corporate umbrella.

Says Kraski of the imprint, "Monument will be a true country label. There will be no pop country acts, nothing left of center. It will be real live country music, and the Dixie Chicks are real live country artists. They fit what we were trying to send to the marketplace as best as we



DIXIE CHICKS

could have hoped."

Kraski says what sets the female trio apart is its musicianship and authenticity. "This is not something the label contrived," he says. "They are the real deal. These girls have been a working, touring, profit-making, creative force in the marketplace for quite some time, and we just finally brought them to Nashville, where they belong. They are incredible musicians, and they are all incredible singers individually, and when you put them together, it's absolutely magic."

The group is composed of founding members Emily Erwin and Martie Seidel and lead vocalist Natalie Tarabay, daughter of noted Lubbock, (Continued on page 20)

Bocelli's Star Is Rising In U.S. Market Philips Breaks Touted Tenor Through PBS, AC Radio

■ BY DOUG REECE

Philips Music Group has succeeded in wooing the American mainstream to Italian tenor Andrea Bocelli and his debut album, "Romanza," after exposing the artist on public television and AC radio.

The title, already an international phenomenon topping the charts in Austria, Belgium, France, the Netherlands, Ireland, and Switzerland, has sold more than 10 million copies worldwide, according to the label.

In the U.S., "Romanza," which was released in August, spent multiple weeks on the Heatseekers Album chart before jumping from No. 26 to No. 1 in the Dec. 20, 1997, issue.

"Romanza" made even more dramatic strides in the Dec. 27, 1997, issue, rising to No. 58 on The Billboard 200 with a Pacesetter distinction and earning Heatseeker Impact status. This issue, the album is at No. 76 and has sold more than 268,000 units, according to SoundScan.

"When you produce something that is true and good, it goes beyond any barriers," says Bocelli through an interpreter, speculating on his international achievements. "When you look at classical music phenomena, Verdi or Puccini, for example, you see we are

still being moved 200, 250 years afterward. The force of art touches the heart to defeat time and language.

"Still, I really don't know why I've found this much success," he adds. "And I think this is the real secret, because if I was [overconfident] with my art, it would probably be very bad for my success."



BOCELLI

Using the same method PolyGram relied on to break such artists as Michael Flatley, Philips turned to PBS, which used a taped live performance of Bocelli as part of its December pledge drive.

Along with Bocelli's album, a videotape of the program dubbed "Andrea Bocelli: Romanza In Concert" was offered as part of a premium package for subscribers. The video was released commercially Dec. 9, 1997, by PolyGram Video.

Philips Music Group VP (U.S.) Lisa Altman says that the performance, which was shot in Pisa, Italy, not only introduced Bocelli to Americans and showcased his talents, but provided a taste of his native culture.

"What PBS has given to Americans

on a certain level is the ability to feel as though they are bringing a little culture into their homes," says Altman. "That's what the 3 Tenors did in a way, that's what the Benedictine Monks did in a way, and it's also what's happening with Andrea Bocelli."

"We had a quantum leap in sales, not to say it was a quantum leap we didn't

expect," she adds.

"We've been working on this since the beginning of the year, so this is the result of several dots connecting."

As is often the case with artists featured during PBS pledge drives, the video could resurface in new drives throughout the year. It is already scheduled to be used as part of PBS' March fund-raising efforts.

Though Bocelli's Pisa performance featured several of the contemporary songs found on "Romanza," the artist—who has made no secret of his preference for canonized material—also took on such classical standards as "Nessun Dorma" and "La Donna E Mobile."

Bocelli's "Viaggio Italiano," released in November, is No. 1 this issue on the Top Classical Albums chart. The album is composed of traditional Neapolitan music and popular arias.

The tenor will also focus on more time-tested material with "Arias: The Opera Album," which Philips expects to release in March or April.

"For [\"Romanza\"] I didn't choose any of the songs, because it was a question of finding the right popular music," says Bocelli. "I rely on people with a better understanding of those songs."

Still, it was the contemporary aspect of "Romanza" that caught the attention of David Horn, executive producer of "In The Spotlight," the public television program that has featured such artists as Sade, Eric Clapton, and Billy Joel.

"The reason we put him into our pop music series as opposed to [classical program] 'Great Expectations' was because I thought the appeal here was that it's nice to hear a classically trained tenor doing the sort of power ballads you hear on AC radio," says Horn. "That's also the area where he has been the most successful at this point in his career."

Horn, who notes that he took a risk by asking stations to rely on an unknown for their holiday pledge drive, says the response was dramatic.

For example, New York public station WNET, which originates much of the national public television programming, including "In The Spotlight," played the special three times instead of its originally intended single airing.

Indicating strong word-of-mouth, Horn says some markets experienced increased revenue after each consecutive airing.

(Continued on page 40)

Thirsty Ear Hopes U.S. Will Soften To Wyatt

■ BY CHRIS MORRIS

LOS ANGELES—Although English singer/songwriter/multi-instrumentalist Robert Wyatt's alchemical combination of pop sensibility and avant-garde daring is relatively unknown in the U.S., Thirsty Ear president/owner Peter Gordon believes that an audience may be primed for the label's Jan. 20 release of Wyatt's new album, "Shleep."

Gordon notes, "In the current wave of electronica, with a lot of technical and cold and sterile music, when you have an artist who's back to basics like this, who is a pure songwriter with a musical imagination, all of a sudden he sounds fresh all over again... He's really like an angel singing to you."

In the '60s, Wyatt was a founding member of the jazz-slanted U.K. rock group the Soft Machine. He split from the band in 1971 to begin a solo career, but, in June 1973, he suffered a fall from a fourth-floor window that left him a paraplegic. Out of that catastrophic experience came Wyatt's 1974 solo album "Rock Bottom," a dark work that still reflected its creator's melodic bent and biting humor.

Since then, Wyatt has crafted several solo albums (many of which have been only briefly available in the U.S.) that have fused left-tilting politics, far-ranging musical textures, and spry pop

alertness. Wyatt's singles have likewise mirrored his artistic restlessness: He has covered tunes as diverse as the Monkees' "I'm A Believer," Billie Holiday's "Strange Fruit," Chic's "At Last I Am Free," and Elvis Costello's "Shipbuilding."

Wyatt's 1992 album "A Short Break" proved to be aptly titled: He would not return with a record of his own until this past fall, when Rykodisc's U.K. subsidiary Hannibal Records released "Shleep."

The album's leadoff track, "Heaps Of Sheeps," a tale of a sleepless man's torment by the sheep he is attempting to count, and the legend "Fat Chance To Dream" on the record's tray card reflect Wyatt's protracted battle with insomnia, which he says was reflective of a more profound malaise that kept him out of the studio for years.

"In the early '90s, '93, '94, I had a very strange series of kind of mental events—I suppose what would be called some kind of nervous breakdown," Wyatt says. "We all get depressed, but this was something else. This was like a strange sort of firestorm in the skull. Whilst I'm not interested in people confessing their private problems in public—we've all got them, what the hell—it definitely is relevant to the lyrics. It was a very intense period of this, when I really found it impos-

sible to sleep, so my whole life became a kind of weird dream/nightmare."

He adds, "I got such chronic stage fright that I even got nervous to sing in front of a single engineer. It [was almost] some sort of illness, really, that happens I suppose to people. But I've certainly broken through that, with Phil Manzanera's help, and other people being so helpful, really, helping me see stuff through."

From autumn 1996 through spring 1997, Wyatt was granted the open use of Gallery Studio, a facility owned by former Roxy Music guitarist



WYATT

Manzanera. Armed with a brace of new songs—some somber, some witty, and many of them co-written by Wyatt's wife, Alfreda "Alfie" Bengé—Wyatt enlisted the aid of an eclectic group of musical collaborators.

"I try to make music that's kind of a living thing to me," Wyatt says, "so that it has to be people who [don't supply] just a flute sound or a harp sound but will be another person on the record. As different as people seem to be because of paths they take and the different languages they use in their music—it's corny to say it—people are

people. They either have beating hearts, or they don't. That's really what I look for... Coherence, I hoped, came from the fact that I had got the stuff mapped out pretty clearly before I invited them in, so I wasn't just leaning on them to come up with something."

The musicians on "Shleep" represent a radically wide spectrum of stylistic directions: They include Manzanera; his former Roxy cohort Brian Eno (who also produced and co-wrote "Heaps Of Sheeps," the only track not produced by Wyatt); Belgian jazz guitarist Philip Catherine; Japanese classical violinist Chikako Sato; trombonist Annie Whitehead, a veteran of U.K. avant-garde jazz and reggae units; British free jazz saxophonist Evan Parker; and former Jam and Style Council front man Paul Weller.

Wyatt's experiences with Parker, a longtime friend, and Weller, a relatively new collaborator, indicate how the musician is able to empathize with players in wholly dissimilar styles.

He says, "With Evan, it's the hardest thing, because you really must respect the fact that he broke away impatiently from normal chord structures and indeed rhythmic structures many years ago. You can't abuse a friendship by making people do things that they find corny. My songs, as adventurous

(Continued on page 83)

Owen Bradley, Legendary Music Row Producer, Dies

■ BY DEBORAH EVANS PRICE

NASHVILLE—Music Row lost one of its best-loved and most influential citizens when legendary producer Owen Bradley, 82, died Jan. 7 at St. Thomas Hospital here.

Well known as an architect of the "Nashville sound" and the man who built Music Row, Bradley made Decca Records into a powerhouse and produced hit records for numerous acts, including Loretta Lynn, Ernest Tubb, Conway Twitty, Bill Anderson, Kitty Wells, and Patsy Cline.

Bradley's assistant, Michael Bevington Sayles, tells *Billboard* that Bradley entered the hospital Jan. 6 after suffering from persistent cold and flu symptoms. He was being taken for tests the following day when

his pulse dropped, and he died. According to Bevington Sayles, an autopsy was planned to determine the cause of death.



BRADLEY

Born Oct. 15, 1915, in Westmoreland, Tenn., Bradley moved to Nashville in 1922 and began his musical career as a piano player. While working as a musician, Bradley also worked at Nashville's WSM radio, becoming music director in 1947. That same year, he began his career at Decca, assisting Paul Cohen, then chief of Decca's country division.

(Continued on page 87)

Bono Recalled As Politician And Performer

Congressman Praised For Work On Behalf Of Artists

■ BY CHRIS MORRIS and BILL HOLLAND

LOS ANGELES—While pop listeners will probably best remember Sonny Bono as half of the hit-making vocal duo Sonny & Cher, entertainment industry figures are eulogizing him as a feisty U.S. congressman who used his experience in the music business and his powers of persuasion on Capitol Hill to support the rights of artists.

Bono, 62, died Jan. 5 of massive head injuries sustained in a collision with a tree while skiing at the Heavenly Ski Resort near Lake Tahoe, Nev.

The one-time singer/songwriter/producer made his name teamed with his then wife Cher; the pop team scored 20 singles, including five top 10 hits, on *Billboard*'s Hot 100 Singles chart from 1965 to 1973. During the '70s, Sonny & Cher starred in a highly rated TV variety show.

However, after branching out as an actor and a successful restaurateur during the '80s, Bono segued into politics. Though his move into that arena was initially mocked by the press, he graduated from serving as the mayor of the moneyed California community of Palm Springs to a seat in the House of Representatives. At his death, Bono was serving his second congressional term.

As a Republican lawmaker who frequently—but not always—espoused conservative views, Bono didn't always side with the entertainment industry. For example, he voted against funding for the National Endowment for the Arts.

Yet he defended the television industry against efforts to introduce a content-based ratings system, a fight he and others eventually lost. He was also a firm and sometimes prickly advocate when it came to copyright issues—especially those affecting the rights of creators in the music business. He was a supporter of pending legislation to allow Congress to ratify the World Intellectual Property Organization treaties and supported pending copyright-term-extension legislation.

He also voted in favor of now-passed legislation to close a legal loophole in the Copyright Act, which put all pre-1978 music copyrights in peril, as well as a new law that can now snag online copyright infringers who download music to sites without authorization. Bono was also an outspoken opponent of a still-pending bill, put forward by the National Restaurant Assn., that seeks to exempt tavern owners from paying music license fees for "background music."

Music industry leaders praised Bono's efforts on behalf of the artistic community.

Jay Berman, chairman of the Recording Industry Assn. of America (RIAA), called him "a champion of copyright causes" and added, "He knew the business, and that gave him a unique perspective."

RIAA president/CEO Hilary Rosen said in a statement, "[Bono] was a pas-

sionate advocate on behalf of recording artists and the music community. He used his position in Congress to highlight the importance of music to our cultural spirit and to the U.S. economy."

Edward P. Murphy, president/CEO of the National Music Publishers' Assn. and the Harry Fox Agency, said that Bono "understood and cared deeply about protecting copyright and was a special friend of the American music publishing community."

Frances Preston, president/CEO of BMI, said that Bono will "be remembered by the music community as a strong congressional supporter of all creators."

Marilyn Bergman, president/chairman of ASCAP, lauded Bono as "a true friend of the entire creative community and a very special friend of the American songwriter. He was a leader in Congress in defending copyright protection and in the forefront of the fight to preserve its sacred principles."

Bono came to Congress by a circuitous route that took him from a behind-the-scenes role in the music business to the pinnacle of pop stardom three decades ago.

Born Salvatore Bono on Feb. 16, 1935, in Detroit, he began writing songs while still in his teens. By the mid-'50s, Bono was living in Los Angeles, working for a meat-packing company and placing songs on the side with Art Rupe's independent label Specialty Records. He worked for R&B bandleader Johnny Otis' Dig Records; in 1956, he replaced Bumps Blackwell in Specialty's A&R department and wrote and produced hits for such acts as Don & Dewey ("Koko Joe") and Larry Williams ("She Said, 'Yeah'").

In the early '60s, Bono struck up a songwriting partnership with Jack Nitzsche. The team penned "Needles And Pins," a modestly successful Imperial track for singer Jackie DeShannon in 1963 that became a top 20 hit a year later when it was covered by the English pop band the Searchers.

Through his association with Nitzsche, who frequently worked as an arranger for Phil Spector, Bono secured work as a session musician and aide to the producer, then one of L.A.'s top hit-makers. The mercurial Spector would ultimately fire him for criticizing one of his singles, but Bono had already met his future vocal partner—a statuesque teenager he brought in to sing backup on the producer's Crystals and Ronettes sessions. Born Cherilyn Sarkisian in El Centro, Calif., the fog-voiced singer would take the professional name Cher.

The couple, who married in 1964, made no impact recording for Vault Records as Caesar & Cleo and cut a flop single, "Baby Don't Go," for Reprise.

However, the duo's career heated up at the dawn of the hippie era in L.A., after they cleverly packaged themselves in the hirsute, scruffy style then *au courant* on the Sunset Strip and recorded a chiming romantic duet penned by Bono and arranged in an ersatz folk-rock style by bandleader Harold Battiste. Pushed hard by KHJ Los Angeles PD Ron Jacobs, Sonny & Cher's debut Atco release, "I Got You

(Continued on page 83)



BONO

Nashville Vet Floyd Cramer, 64, Dies

Pianist Helped Bring About Modern Nashville Sound

■ BY CHET FLIPPO

NASHVILLE—The piano player who went from session gigs to stardom with a single musical note died Dec. 31 here. Floyd Cramer, who was 64, succumbed to lung cancer at his home in suburban Madison.

Cramer had been RCA Records chief Chet Atkins' right-hand sessionman and a fellow builder of the new "Nashville sound" for years when, in 1960, at a Hank Locklin recording session, Cramer's destiny was determined. Listening to songwriter Don Robertson's demo for the song "Please Help Me I'm Falling," in which Robertson played a peculiar, slipped note on the piano, Atkins told Cramer to "go home and learn that piano chorus note for note." Cramer did so. Next Atkins instructed him, "Write a tune like that, and you'll have a hit."

Cramer did so. The result was the instrumental "Last Date," which made the slip note famous and which was a huge pop hit at the same time as Elvis Presley's "Are You Lonesome Tonight?," on which Cramer played piano.

He followed "Last Date" with pop success in 1961 with the singles "On The Rebound" and a new version of Bob Wills' "San Antonio Rose."

Cramer later said that the slip-note style was based on country's guitar and steel guitar techniques. "It's sort of a near-miss on the keyboard," he says.

Floyd Cramer was born Oct. 27, 1933, in Samti, La., and grew up in Huttig, Ark.

After graduating from high school, he joined the "Louisiana Hayride" on KWKH Shreveport, La. There, he was soon working with the likes of Presley, Hank Williams, Webb Pierce, Faron Young, and the Browns. He recorded for Abbott Records and cut a single ("Dancin' Diane"/"Little Brown Jug") in 1953. He began playing sessions sporadically, and Presley's "Heartbreak Hotel" was one of his first triumphs.

In 1955, Atkins persuaded him to move to Nashville, where he was build-



CRAMER

ing the so-called Nashville sound at RCA—a smoother sound that refuted the tougher honky-tonk recordings of the '40s. Cramer became a vital part of the "A-Team" of Nashville's first string of studio aces, later often referred to as the "Nashville Cats."

Cramer's accompaniment on Jim Reeves' silky-smooth records personified the era. Another architect of the Nashville sound, the late Owen Bradley at Decca Records, himself an accomplished pianist, relinquished his role to Cramer on sessions with Patsy Cline and Brenda Lee (see story, this page). Saxophonist Boots Randolph, another Atkins recruit, rounded out the new Nashville sound, and Cramer played on Randolph's 1958 "Yakety Sax." Cramer, Randolph, and Atkins recorded an album, "Chet, Floyd & Boots."

As a solo artist, Cramer charted 17 albums on *Billboard*'s country album chart from 1965 to 1980. After his last RCA album in 1980 he continued to sell records via TV direct-marketing.

Cramer is survived by his wife, Mary; his daughters, Diane Nichols and Donna Coleman; and four grandchildren.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Columbia Records Group in New York promotes **Will Botwin** to GM of Columbia Records and names him executive VP at Columbia Records Group and promotes **John Ingrassia** to executive VP. They were, respectively, senior VP at Columbia Records and senior VP at Columbia Records Group.

Blackbird/Sire Records in New York promotes **Cathy Burke** to VP. She was director of promotion.

Tommy Boy Records in New York names **P. Robert Massey** national director of urban promotion. He was Midwest regional promotion and marketing manager at Red Ant Entertainment.

Silvertone Records in New York appoints **Tim Riley** A&R manager. He was talent agent at CMJ Music



BOTWIN



INGRASSIA



BURKE



MASSEY



NOLAN



SOBO

Marathon.

V2 Records in New York names **Spencer Cohen** Northeast regional sales rep, **Susan Rosko** Southeast regional sales rep, **Pete Spiegelman** Midwest regional sales rep, and **Karen Jones** Western regional sales rep. They were, respectively, a sales rep at BMG, a sales rep at Inter-sound/Platinum Entertainment, West Coast singles coordinator at

BMG, and a sales rep at BMG.

Roadrunner Records in Los Angeles promotes **Kathie Reed-Merritt** to operations manager and names **Rob Weldon** West Coast promotion rep. She will continue duties as West Coast regional sales director. He was Los Angeles promotion rep at Revolution Records.

32 Records in New York appoints **Tim Brack** director of alternative

market sales. He was president/COO at Continuum Records.

PUBLISHING. BMG Songs in Los Angeles names **Cathy Nolan** VP of copyright administration and **Morley Sobo** director of catalog marketing in the film and TV music division. They were, respectively, senior director of copyright and partner/casting director at Sobo Casting.

**The ASCAP
membership
proudly congratulates
the 1998
rock and roll
hall of fame
inductees.**



A S C A P

MEMBERSHIP. LEADERSHIP.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

Iha Scales 'Down' His Solo Debut Pumpkins Guitarist's Set Due On Virgin

■ BY MOIRA McCORMICK

CHICAGO—Lest the rumor mill start, Smashing Pumpkins guitarist James Iha says of his forthcoming first solo effort, "Let It Come Down," "I didn't do this record as a sort of revenge thing. I just really wanted to do a whole album of songs the way I want to do it—without a group consensus."

By "revenge thing," Iha is referring to rumors that have persistently dogged the Pumpkins: that front man Billy Corgan not only writes and sings all their material but plays most of the instruments on record as well, keeping Iha and bassist D'Arcy Wretzky around for touring purposes because they look good onstage. But even though, as Iha acknowledges, "it's always annoying that people think you don't write or don't play, when I've been doing both for years," he insists that his solo debut wasn't conceived to get back at those who consider him window dressing. "I just wanted to do a whole record of [my own songs]."

Not only will the album's mere existence likely surprise a lot of people, so will its style. The Virgin Records re-



IHA

lease's Feb. 10 street date is fitting, as the record is an 11-track valentine of unabashedly sweet, wholeheartedly romantic, hook-drenched guitar pop. "I didn't really plan it that way," says Iha with a laugh, "but I guess it is an album full of love songs. Some people maybe expect [the record] to be more like hard, edgy, alternative rock."

Iha co-produced "Let It Come Down" with Jim Scott, whose credits include Tom Petty, Jewel, and Whiskey Town. "He wanted to bring out the singing, and the songs themselves, more than anything," says Iha of Scott. "It wasn't about trying to come up with hard rock band dynamics or hiding the vocals or making a typical weird side-project record. I wanted the arrangements to be really honest and to the point, not too progressive or clever."

"Let It Come Down's" simple, uncluttered arrangements are in keeping with Iha's desire not to make "a big, overblown, huge-budget solo record. All the people that played on it, I always told them, 'You gotta play less.' I wanted the songs to stand up, not just have a bunch of distracting musical licks."

Iha, who is managed by Smashing Pumpkins' management firm, Q Prime, was accompanied on the album by drummer Matt Walker of Dream-Works act Cupcakes (who has been handling percussion for Smashing

Pumpkins), Walker's brother (and fellow Cupcake) Solomon Snyder on bass, harmony singer Neal Casal, and Fountains Of Wayne's Adam Schlesinger on piano, among others. Wretzky sings on album track "One And Two," and Veruca Salt singer/guitarist Nina Gordon harmonizes on "Beauty." Iha kept the celebrity guest appearances to a minimum as well: "I didn't want to make a big 'Look at all my famous friends' record. I tried to assemble just some really good people."

The album was cut in Smashing Pumpkins' home base of Chicago over a 2½-month period this past summer (Continued on page 41)



Breathing Lessons. Elektra Entertainment execs flank new artist Rebekah, whose label debut, "Remember To Breathe," will come out March 10. Pictured, from left, are Steve Heldt, Elektra senior VP of sales; Greg Thompson, Elektra senior VP of promotion; Alan Voss, Elektra VP/GM; Gary Casson, Elektra executive VP; Rebekah; Steve Kleinberg, Elektra senior VP of marketing; Dana Brandwein, Elektra senior director of marketing; Richard Nash, Elektra senior VP of urban promotion; and Rebekah's manager, Stu Sobel.

These Artists Really Want To Act; Brooks May Tour Again With Lilith

READY FOR THEIR CLOSE-UPS: A number of recording artists are itching to make that transition from singer to actor. Mercury R&B artist **Brian McKnight**, who is coming off the top five R&B hit "You Should Be Mine (Don't Waste Your Time)," says that he will tour as planned in February, but that he almost scratched the trip to work on other aspirations. "I'm really concentrating on getting my acting off the ground," he says. "I've caught the acting bug." McKnight notes that he has performed on "every black show there is," as well as "Beverly Hills, 90210." On the music front, he says he has approached **Busta Rhymes** about producing a remix of the album track "Hold Me."

Speaking of Rhymes, the Elektra recording artist says that his acting career could also get a boost in '98. "We're trying to work out a sitcom thing for me—that would be like a dream come true," says the rapper, who already has held down roles in **John Singleton's** "Higher Learning," **Ted Demme's** "Who's The Man?," and **Forest Whitaker's** HBO special "Strapped." ... **Sean "Puff Daddy" Combs** says that 1998 will be the year when **Bad Boy** gets into TV and film, and that a New York street story is being considered with roles for himself and the **Bad Boy** family of artists. But, he adds, "if any of these artists up here or myself aren't good actors, it's just not going to be seen on the big screen."

Kirk Franklin, who led **God's Property** to the top of the charts in '97, says he has a TV variety show, "The Kirk Franklin Show," in development. Franklin tells *Billboard* he sees no conflict in the commercialization of gospel: "There is some compromising that has to be done, but compromising doesn't mean sellout. You might have to put a beat to your message but not have to change your message. Instead of wearing a three-piece suit with a vest and some wingtips, you might have to dress more of the scene, but to me that's not sellout, that's just being all things to all people."

Moving away from the cameras, is MJJ/Sony artist **Tatiana Ali**, best known for her role on "Fresh Prince Of Bel Air," who is completing work on her debut album. "I just went for songs that I loved," she says. "It's R&B and pop. Everything I did I wanted to be from me. I've been acting and been someone else for so long." Ali adds that she's put her acting career on hold to pursue her musical ambitions.

ON THE ROAD: **Meredith Brooks** will tour Japan and Europe in January and February, then hit the U.S. in March and April. Brooks' plans for the summer may hinge on the itinerary for **Lilith Fair**; she played five dates on the all-woman festival in 1997. She even credits the tour's organizer for getting her excited about making music again. "Sarah [McLachlan] is kind of who got me back into wanting to do this," Brooks says. "I think Lilith Fair will go to Europe in the summer, and that's where I wanna go... I would gladly sign on again. It was an amazing experience."

As for her next album, Brooks says she will try to do some

pre-production work while she is on the road, renting spaces to record between tour dates. She will use her working group for the record and hopes to reunite with engineer **Jim Ebert**, who worked on the platinum "Blurring The Edges." "The thing I missed on this last album that I reconnected with on this tour is my live performance," she says. "I am a band girl, always have been" ... The members of Danish pop sensation **Aqua** say that they won't go on tour until they finish their second album, which they are scheduled to begin recording in April in Denmark. "We were supposed to do a big tour this autumn, but when everything

went ballistic for us, we had to delay it," says singer **Lene Nyström**. "It's better to tour when you're ready for it. You shouldn't just go out to tour just to do it. It's better to tour with two albums." Even without a full tour, the band has been busy making promotional appearances and dealing with its success. "It's awesome," she says. "It's almost too much to swallow at once. So many things have happened to us in the last year."



by Melinda Newman

IN THE STUDIO: **No Doubt** is spending January in a rented house in Hollywood Hills, Calif., writing material for its follow-up to the fantastically successful "Tragic Kingdom." The band's **Tony Kanal** says the new album will differ from the last in that "last time, we had years and years to work on the record. A lot of the themes [for the new project] will be about what happened on the road. You'll see a lot of songs about tour buses." We think he was joking ... Swedish sensation **Robyn** is anxious to get back in the studio to record her second album. It's been almost 2½ years since the first set came out in her homeland. "As an artist I want to develop, and I haven't been able to do that in the last few years. I'm definitely going to work with some of the producers that worked on the first album. I think half the album will be recorded [in Sweden] and half in the U.S. ... I won't let go of the people who helped me get here, but I'm also collaborating with others," including **Quincy Jones'** son.

STUFF: "Mother We'll Miss You," a tribute album to **Mother Teresa** that benefits her Missionaries of Charity, will be released to mainstream retail Jan. 20. The project, which was in the works before her September death, was coordinated by Catholic music distributor **Lion Communications**. Among the artists who contributed original music to the release are **Jose Feliciano**, **Walt Whitman & the Soul Children Of Chicago**, **Keith Brown**, Irish group **Emmaus**, and French act **Gabriel's Harp**. The album went to Christian bookstores Dec. 2. Although there are no specifics for the project, according to a representative, there is talk of a benefit concert this summer in Calcutta.

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

Vanguard Gives Peter Case Album The 'Full Service'

■ BY DAVID MENCONI

After three solo records on Geffen and two on Vanguard, in many ways Peter Case feels like he's getting a fresh start with "Full Service No Waiting," coming Feb. 3 on Vanguard.

"In a weird way, this will be the first record I've ever had promoted since I left Geffen," Case says of the album, "which makes it the first ever, because I was never really promoted at Geffen, either. But the campaign I've always needed is being put together. The transition I made when I left the majors is now complete. I feel like it's all coming together."

Now that Vanguard has moved its radio promotion and publicity efforts in-house, the label can do more to promote "Full Service No Waiting" than Case's first two albums for the label. Further helping Case's cause, this might be the best album that the Plimsouls leader has made in a dozen years as a solo artist. Produced by **Andrew Williams**, "Full Service No Waiting" boasts 11 sharp songs in an acoustic-pop vein, hitting a just-right balance of hooks and non-schmaltzy sentiment.

Vanguard will take the first single, "Let Me Fall" (published by Bug Music/BMI), to radio Jan. 26, working the track at triple-A, roots music, and college formats. Also in the works is an extensive tour booked by San Francisco-based **Mongrel Artists**. Probable dates include a

swing through **Borders** bookstores.

"There will definitely be more of a concentrated effort on this one than his previous records, because this record really showcases Peter's singer/songwriter skills so well,"

says **Dan Sell**, Vanguard VP of sales and marketing.

"We'll work it on the street level [and] try to get him in front of as many people as possible. We'll put him on the road

until he falls over."

That's fine by Case, who will primarily play solo shows without a backup band.

"The singer/songwriter thing is what I think I was born to do," Case says. "I consider myself a rock'n'roll folk singer. I've played every kind of gig and club there is, and I can hold my own in any situation, partly because I can be loud when I have to. I'm like a solo four-piece band—guitar, harp, vocal, and stomping foot."

"Full Service No Waiting" follows a two-year stretch in which the reunited Plimsouls (with **Blondie's** **Clem Burke** on drums) crisscrossed the world. While the Plimsouls remain inexplicably unsigned in the U.S., the group does have an album

(Continued on page 44)



CASE

Thanks To Gravity Bides Time Capitol Has Long-Term Plans For Set

■ BY STEVE KNOPPER

Most bands, after signing with a major record label, want fame and riches yesterday. The members of Thanks To Gravity are more than willing to wait. "Slow" and "patient" are the 8-year-old Portsmouth, N.H., quartet's secret words, and even Capitol Records executives have learned them well. For the band's major-label debut, due Feb. 10, there will be no frantic marketing pushes to MTV and radio.

"We're going to work this record this year, and somewhere in this year we're going to break it. But we just don't know when," says Steve Rosenblatt, Capitol's Los Angeles-based VP of marketing. "This isn't one where we've got an add date [for radio], and we expect 20 adds the first week and another 20 the second week."

It's an unusual strategy, especially for an act with a steadily growing Northeast touring presence and industry awareness through its affiliation with Aware Records, a Chicago indie known for its hot compilations of unsigned bands.

Like Big Head Todd & the Monsters, Hootie & the Blowfish, and the Samples, Thanks To Gravity hopes to win crowds one nightclub or theater at a time.

In fact, Rosenblatt says, the plan is for the band initially to tour the U.S.

no further west than Cleveland and no further south than Washington, D.C.

"Start," a soft, slow rock album filled with violins, cellos, and organs, has a couple of catchy tunes that could eventually hit radio programmers in their Dave Matthews Band soft spots. Singer Andy Happel's lyrics are depressing and uplifting at the same time—he describes a scream as "loud as the sun" on "Birthday Suit"—and



THANKS TO GRAVITY

the band simultaneously creates a playful bounce and a sense of melancholy. The album's music creeps up on you.

Happel's laid-back whine of a voice is a perfect fit for his moody, highly detailed lyrics about crumbling relationships. In the catchy "Pulsar," he describes Beethoven with "greasy lips and fingertips on the jukebox volume." He also steps back to get a better view of the surroundings: "Deep out in space, we're in touch with a place where internal rhythms spin and pound at heartbreak pace." The drums, strings, keyboards, and bass

(Continued on page 41)

Fretblanket's Polydor Set Tells Grown-Up 'Truths'

■ BY DOUG REECE

With "Home Truths From Abroad," the sophomore set from Polydor's Fretblanket, due Feb. 10, the U.K. rock quartet reveals a new degree of maturity and sophistication.

This, however, shouldn't catch anyone off guard, given that the act's major-label debut, "Junkfuel," was recorded when the band members were a tender 17 years old.

Calling that first effort "inevitably



FRETBLANKET

more rambunctious" than its current album, Fretblanket guitarist Clive Powell expresses the new ethos behind "Home Truths From Abroad" before stopping himself mid-sentence to allow for some levity.

"The songs that we wrote for the first album were all the songs that we had, so we started from scratch with this one," he says. "In a lot of ways, it gave us time to do something different, to make a connection and try to say something greater than words on a page and notes fluttering around in our heads," he says. "A song can be a beautiful piece of art and . . . wow,

that sounds desperately pretentious."

Powell's comments typify the band's attitude. Still in their early 20s, the members are quick to poke fun at themselves yet sincere and dedicated when it comes to their craft.

The band also bears its contradictions lyrically.

"A lot of things in our songs are misconstrued because of their tone," says Powell. "I write sad songs to happy music. People want to see them as windows into my private life, when they should start developing ones of their own."

Representative of Fretblanket's musical dichotomy is its uptempo yet lyrically sullen first single, "Into The Ocean."

An accompanying video is off to a promising start, having already appeared in stress rotation on MTV for the first week of December.

The Ted Crittenden-lensed clip, which features a kitschy, retro-flavored espionage story line, was the winning entry on MTV's "12 Angry Viewers" program.

A&M Associated Labels VP of marketing Brad Pollak says the label will play on the desert-island and nautical settings in the video with a promotion through local and national video channels. The promotion, which will afford viewers an opportunity to win trips to such balmy territories as Mexico and Florida, will be tied into local retail and radio outlets.

"This is an amazing tool for us to

(Continued on page 21)

original

original /adj [L *originalis*] 1: Relating to the beginning of something; first.

2: unusual and fresh; not secondary;

new; not copied. 3: Able to present

new things; new ideas;

inventive and creative.

4: That from which an imitation, reproduction, or copy is made.

DIXIE CHICKS GET MONUMENTAL START ON REVIVED LABEL

(Continued from page 15)

Texas, steel guitarist Lloyd Maines, who joined the group in 1995. Erwin and Seidel started the group in 1989 when they were 16 and 19, respectively. They began playing for tips on a Dallas street corner, and those humble beginnings soon led to three highly acclaimed independent albums and a thriving career as one of Texas' most unique acts.

They've opened for Garth Brooks, Reba McEntire, George Strait, and Emmylou Harris and won The Dallas Observer's best country band award four times. They've performed everywhere from the Grand Ole Opry to the Presidential Inaugural Gala.

"They've obviously paid a lot of dues. It's nice to see them getting the success they deserve," says KYNG Dallas PD Dan Pearman, who is playing "I Can Love You Better," the act's first Monument single. "They are from here, so it would only make sense for a Dallas station to support a local group, especially one that has worked the marketplace as long and as hard as they have."

Larry Pareigis, Monument's VP of national promotion, says the label is pleased with the response to the single. "Ultimately, what we attribute it to is great music," he says of the single's reception. "The Dixie Chicks [and producers] Paul Worley and Blake Chancey put together an incredible project."

Pearman says he likes the entire album and says it's a good representa-

tion of where the Dixie Chicks are now musically. "They've evolved in the seven or eight years that we've been aware of them. They've progressed. They've had three independent albums done here in town, and each one was progressively different from the next. They were heading more and more into the vein they are in today."

The Dixie Chicks agree. They began as a cowgirl band whose debut album was titled "Thank Heavens For Dale Evans" and have evolved from a western-oriented act to a more bluegrass/acoustic band and now to a more mainstream country sound.

After being an independent act, the girls are reveling in their association with Monument. "They are paying for everything and giving us the freedom to make the music we want to make," says Erwin. "We could tell from the minute we were signed that they really believed in us and that they cared for us as people."

The Chicks say having a label has allowed them to focus more on their art. "It's just so much easier to concentrate on the music now," Erwin says. "We were booking gigs. We've got an RV. We were taking it into the shop. We were driving ourselves to gigs, doing our own merchandising, paying all the bills, doing a million things, and now I think the music is going to improve from where it is, just because we need a license to do what we do best, and that is music. Sony

allows us to do what we do best."

"They are an absolute dream," Kraske says of working with the Chicks. "There's nobody that works harder than the girls. These girls have been out there on their own, scratching and clawing every rung up that ladder to this point."

In addition to Sony, the Dixie Chicks team includes Simon Renshaw of Señor Management and Buddy Lee Attractions, which handles their bookings. The group has its own publishing company, Woolly Puddin' Music.

Even though the band had a strong

regional following, Kraske says the label has approached the launch as if the Dixie Chicks were a brand-new act. The setup included an extensive radio tour and release of the first single to retail.

"[With] the success we're having at radio and the early success we're having with sales of the commercial single, it looks very, very good," Kraske says, adding that it gives the promotion staff more of a story to approach radio with and that it helps retailers get behind a brand-new act when they see consumers coming in looking for product.

Kraske says other elements of the

setup for the album included releasing an electronic press kit and sponsoring "win it before you can buy it" contests not only at primary country radio stations, but also in secondary and tertiary markets. The label also plans to advertise in country consumer outlets as well as launch a direct-mail campaign.

Pareigis says the label plans numerous activities in Texas around the launch date of the record that will include appearances on "Good Morning Dallas," a highly rated local morning TV show.

JEFF GOLD AMONG EXEC DEPARTURES AT WARNER BROS.

(Continued from page 9)

Merlis says. At press time, Gold's last day at Warner Bros. had not been determined. Merlis adds that the executive will continue to be available as a resource on some ongoing projects, such as Paula Cole's Grammy-nominated "This Fire" and Loreena McKennitt's breakout "The Book Of Secrets." Warner Bros. has no immediate plans to replace Gold, Merlis says.

"I loved my years at Warner Bros. Everyone has been great to me, but now, after 17 years of running full-bore [eight of them at Warner Bros.], I'm going to take some time off to spend with my family," Gold tells Billboard.

According to a source, Gold has two years remaining on his contract. Gold

was upped to the post of executive VP/GM in early 1995 by Baker after an executive shuffle that saw the exit of Warner Bros. Records Inc. chairman/CEO Mo Ostin and president Lenny Waronker.

During his tenure at Warner Bros., Gold was instrumental in hit projects by John Fogerty, R.E.M., and others.

On the day following Gold's announced departure, Warner Bros. confirmed that New York-based A&R executives Michael Hill and Paul Heck will also be leaving the label. Merlis says there are no immediate plans to replace them (Billboard Bulletin, Jan. 9).

The moves follow the exit of two promotion executives at Warner Bros. and

one at Reprise.

Greg Lee, a 16-year veteran with Warner Bros., was let go Jan. 5 (Billboard Bulletin, Jan. 6). Prior to the holiday break, Warner Bros. VP of promotion Kenny Puvogel left after 20 years at the record company, and Reprise VP of promotion Marc Ratner also has departed (Billboard Bulletin, Jan. 5).

The departures from Warner Bros. and Reprise have fueled talk that the two labels will be consolidated. However, Merlis says, such talk "is just speculation." Warner Bros. and Reprise became full-service labels in the spring of 1995, when Danny Goldberg was chairman/CEO of Warner Bros. Records Inc.

326 East 11th Street
New York, NY 10003

LARRY DVOSKIN

January 1998
212.473.4119

Wishes everyone a Happy New Year.

Thanks to:

A&M Records
Greg Anderson
Atlantic Records
Billboard Magazine
Jonathan Blaufarb
BMI
Meredith Brooks
Edgar Bronfman Jr.

Bug Music
Capitol Records
Daniel Cartier
Robin Godfrey-Cass
Fred Davis
Disney Music
Famous Music
The Freston Family
Peter Lewit

Irv Lichtman
Steve Miller
New York Univ.
Eddie O.
Polygram
Rocket Records
Russ Thyret
Jim Welsch

For contributing in one way or another towards making last year productive, with hopes for a successful 1998!

Best Regards,

Larry

Artists & Music

FRETBLANKET

(Continued from page 19)

help set this record up," says Pollak of the video. "When 'Into The Ocean' gets to programmers' desks, it's not going to be a surprise attack because of all the things we're going to be doing around this."

At radio, Polydor hopes to break the band through modern rock and mainstream rock stations, which received the song Jan. 7.

Andrew Brightman, director of A&R for A&M Associated Labels, says the band's razor-edge rock should react well with a large cross section of the market.

"There's always a market for rock," says Brightman. "Tonic shows are just packed, bands like the Verve Pipe are doing great, and, as far as I can tell,

rock is as popular as ever. I really believe that this album is going to have great appeal to the sophisticated rocker, but it's also very accessible."

While the act, which is booked by Nashville-based PGA, does not yet have concrete tour plans, Powell is already contemplating how to modify the band's sound so it better appeals to live crowds.

"We're looking forward to [touring], but our musicianship is still relatively hopeless when compared to a lot of American bands, who are known for their prodigious talent," he says. "I try to strip down the songs so there's nothing unnecessary. Obviously this record is made for people to listen to on their stereos, but that's different from what we want to accomplish live. There's no need to emulate what we do on the album onstage or vice versa, for that matter."

Hoping to lasso Anglophiles, the label will also target publications that focus on the British music scene and may execute a cassette-bundling program.

FOR THE RECORD

Third Eye Blind member Stephan Jenkins' name was spelled incorrectly in the Jan. 10 issue.

amusement

business

BOXSCORE TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|--------------------|--|-------------------------------|--------------------------------|
| PHISH | Madison Square Garden New York | Dec. 29-31 | \$1,583,886 \$33/\$25.50 | 56,704 three sell- outs | Delsener/Slater Enterprises |
| MANNHEIM STEAMROLLER | Omaha Civic Auditorium Omaha, Neb. | Dec. 26-28 | \$453,752 \$29.50/\$12.50 | 20,325 three sell- outs | Sound Trak Inc. |
| WIDESPREAD PANIC | Fox Theatre Atlanta | Dec. 29- Jan. 2 | \$443,850 \$25 | 18,712 four sell- outs | Cellar Door |
| THE ARTIST LARRY GRAHAM & GRAHAM CENTRAL STATION | Van Andel Arena Grand Rapids, Mich. | Dec. 18 | \$420,605 \$46.50/\$36.50/ \$19.99 | 12,076 sellout | Paisley Park Enterprises |
| MANNHEIM STEAMROLLER | Kiel Center St. Louis | Nov. 29 | \$359,278 \$50/\$22.50/\$20/ \$12.50 | 13,550 sellout | Contemporary Prods. |
| MANNHEIM STEAMROLLER | Ice Palace Tampa, Fla. | Dec. 19 | \$340,498 \$50/\$12.50 | 13,315 sellout | Contemporary Prods. |
| AMY GRANT MICHAEL W. SMITH CECE WINANS NASHVILLE SYMPHONY ORCHESTRA | The Crown Cincinnati | Dec. 21 | \$322,014 \$50/\$25.50 | 10,431 sellout | Jam Prods. |
| THE ARTIST LARRY GRAHAM | Kiefer UNO Lakefront Arena University Of New Orleans | Jan. 2 | \$301,686 \$49.50/\$35/\$19.99 | 7,085 7,471 | Boddie Sims & Associates |
| SANTANA OZOMATLI | Arrowhead Pond Anaheim, Calif. | Dec. 20 | \$280,185 \$45/\$25 | 9,225 11,209 | Nederlandler Organization |
| POI DOG PONDERING | Aragon Ballroom Chicago | Dec. 30-31 | \$268,655 \$35/\$25 | 8,955 two sell- outs | Jam Prods. |

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Box-scores should be submitted to: Marie Ratliff, Nashville. Phone: 615-321-4295; Fax: 615-321-0878. For research information and pricing, call Marie Ratliff, 615-321-4295.

soundtrack

soundtrack/n

the area on a motion-picture

film that carries the

sound recording.

When you need to know...

right now.

www.billboard.com

The screenshot shows the Billboard Online homepage. At the top left, there are links for "Billboard Online MEMBER SERVICES", "Click Here", "Member Login", and "Become a Member". The main heading is "Billboard Charts". Below it, it says "For the Week Ending October 11, 1997". There are several featured articles: "The Billboard 200" (Boyz II Men debuts at no. 1), "The Hot 100 Singles" (Elton John's tribute to the late Princess Diana debuts at no. 1), "Top R&B Albums" (Boyz II Men evolve to the no. 1 position this week), and "Top Country Albums" (LeAnn Rimes spends another week at No. 1). On the right, there's a "Daily Music Update" for October 7, 1997, featuring the Spice Girls' second album "Spiceworld" and a "Fantasy Billboard" ad that says "Run Your Own Record Company!". Below the update, there's a "Spice Girls" photo and a link to "Click Here for the full story".

We take our responsibility as the music industry's premiere online information source very seriously. Not only do we deliver the leading industry publication to your computer every week, but we do it before Billboard hits the newsstands!

plus...

This screenshot shows the "Spotlight Reviews" section. The featured review is for Bob Marley's "Dreams Of Freedom" by Bill Laswell. The review describes it as a "jaw-droppingly dazzling aural re-textualization of the Tuff Gong's own remarkable vision" and mentions that it descends with "maximum respect into the lush, otherworldly forest of Marley's original album masters for Island". It also notes that the album features "un-dreamt-of avatars and magic vistas: Any overdubs are subtle, reverent, and ingenious, with Senegalese percussionist Ayib Dieng, Japanese ambient artist Tetsu Inoue, or string conductor/arranger Karl Berger applying spectral touches primarily to point listeners toward existing secret panoramas." The review is dated October 18, 1997.

Complete access to our archive of Billboard articles and charts dating back to 1946

Industry contact databases

The Airplay Monitors

Over 30,000 artist profiles and discographies

and more - all fully searchable through the World Wide Web.

Check out Billboard Online's special features...

- Tour Search database • Online registration for conferences • This Day in Music database
- Fantasy Billboard Chart Game • Billboard Bulletin • New Release Roundup
- Audio clips from top-charting albums • and more to come!

Tel: 212.536.1402/800.449.1402 • email: info@billboard-online.com

Billboard
online

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

SENSE AND MARKETABILITY: It's a new year and a new marketing venture for Gee Street Records. On Feb. 10, the label will release its first-ever soundtrack, to the Marlon Wayans comedy "Senseless." Gee Street plans to follow the hip-hop/electronica soundtrack with other film-related projects that would best show off its artist base, according to Maria Ma, senior director of marketing. Eight of the 12 "Senseless" tracks are by Gee Street acts, including P.M. Dawn, the Jungle Brothers, Gravediggaz, Freak Brothers, Headrillaz, and Ambersunshower.

"The movie is very broad-based," Ma says. "Even though it covers the urban audience with Marlon Wayans, it is the kind of movie that's going to play well in every mall in the suburbs, so it really fit our vibe as a label. We have a lot of urban-based music but also artists like P.M. Dawn that have very broad appeal and don't fit into just the hip-hop and R&B sensibility." Ma adds that "Senseless" also provided Gee Street with the chance to create an album that blends current soundtrack genre darling electronica with a hip-hop groove. "The two genres are very compatible," she says. "They share a common path and are both very danceable."

Early interest in the U.K. for a remix of the Jungle Brothers' "Jungle Brother (True Blue)" by break-beat spin doctor Aphrodite is spreading across the Atlantic. The track has been out in the U.K. since December, but Ma says Gee Street is not planning to release a commercial single from the soundtrack in the States. Instead, the label will work closely with film distributor Miramax to generate awareness for the project as a whole.

Beginning next month, Gee Street will stage movie ticket and CD giveaways, as well as other radio and retail promotions, in the 50 markets in which Miramax plans to hold advanced screenings. Listening parties and possible live promotional performances are also in the works, according to Ma.

Music videos for "Jungle Brother" and "Gotta Be Movin' On Up," a '90s version of the feel-good theme from television series "The Jeffersons" by Prince Be and Ky-mani, are making their way to video outlets. Be, who with P.M. Dawn also contributed the ballad "Perfect For You" to the soundtrack, says "Movin' On Up" took on a whole new life under the swell of undulating beats. "They asked me to do a cover version of 'The Jeffersons' theme song, and they said they wanted a traditional version that sounds exactly like 'The Jeffersons,'" Be says. "I said I thought it was a nice song, but it's pretty old. So we did two versions. We covered the song pretty much exactly like the original, and then we did another one as a modern song version. And in the end, they liked the new one better."

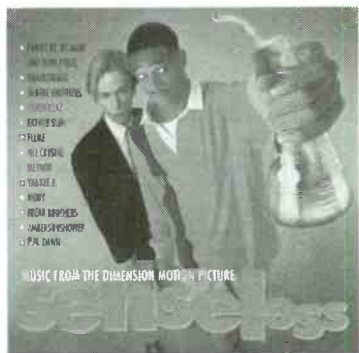
Be says there is a "huge difference" between composing for soundtracks vs. creating songs for P.M. Dawn albums, which tend to traverse more heavily philosophical ground. "I get to have fun on a soundtrack, do what I want to do and have a real party vibe," he says. "I need to be able to do that, especially with the new album we're working on, which is very dark and emotional."

That album, which is slated for release on Gee Street in the spring, sports a characteristically long and winding title—"Dearest Christian, I'm So Very Sorry For Bringing You Here. Love, Dad." Be, a father of three, says he wrote the album around the theme of protection. "It is about how I want to be able to protect my kids from anything that might harm them, and then sometimes I realize all I can do is sit around and be the goalie," he says. Be adds that he would like to do more soundtrack work in the future. "I can't just go on making dark albums forever."

For the Jungle Brothers, serendipity played a role in the selection of the hip-hop-heavy remix of their "Jungle Brother" theme, which originally appeared on the act's "Royal Deluxe" album. The group members initially planned to record a new song for the film but then realized they already had a perfect candidate.

"The theme of the soundtrack was to do hip-hop and jungle, or electronica, music," says Jungle Brother Afrika. "We already had a jungle song. It was a matter of which mix to use." Also fortuitous was the videoclip the band had already filmed for the song, which centers on a laboratory cloning scene not too different from the room in the film where Wayans volunteers to be a lab rat to earn some extra cash.

PRODUCTION NOTES: It's dog days for the ever-versatile Mark Knopfler, who composed the entire soundtrack to the political satire "Wag The Dog." The "mini album," due Tuesday (13) on Mercury Records, contains seven instrumental pieces plus the title single, which Mercury shipped to album rock, triple-A, and modern rock radio during the first week of this month. Knopfler, no stranger to the soundtracks arena, is at work on music for the upcoming film "Metroland."



C.A.M.

C.A.M./n 1: 37 year-old music publisher
and independent record label based in Rome;
2: catalog of over 2700 soundtracks of
Italian and international films; 3: over 200
soundtrack CDs available for export;
4: creator of the prestigious
Premio Rota award,
which recognizes lifetime accomplishments
of renown composers of
original music for
cinema.

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE |
|-----------|-----------|---------------|--------------------------|--|------------------------------------|
| 1 | 4 | 32 | OUR LADY PEACE | COLUMBIA 67940 (10.98 EQ/16.98) | CLUMSY |
| 2 | 2 | 35 | ALLURE | TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) | ALLURE |
| 3 | 7 | 3 | QUEEN PEN | LIL' MAN 90151/INTERSCOPE (10.98/16.98) | MY MELODY |
| 4 | 5 | 53 | BARENAKED LADIES | REPRISE 46393/WARNER BROS. (10.98/16.98) | ROCK SPECTACLE |
| 5 | 3 | 25 | MICHAEL PETERSON | REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) | MICHAEL PETERSON |
| 6 | 6 | 15 | ALEJANDRO FERNANDEZ | SONY DISCOS 82446/SONY (9.98 EQ/14.98) | ME ESTOY ENAMORANDO |
| 7 | 9 | 9 | UNCLE SAM | STONECREEK 67731/EPIC (10.98 EQ/16.98) | UNCLE SAM |
| 8 | 11 | 15 | SOMETHIN' FOR THE PEOPLE | WARNER BROS. 46753 (9.98/15.98) | THIS TIME IT'S PERSONAL |
| 9 | 13 | 15 | CORNERSHOP | LUAKA BOP 46576/WARNER BROS. (10.98/15.98) | WHEN I WAS BORN FOR THE 7TH TIME |
| 10 | 8 | 15 | THE KINLEYS | EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98) | JUST BETWEEN YOU AND ME |
| 11 | 12 | 14 | NEXT | ARISTA 18973 (10.98/15.98) | RATED NEXT |
| 12 | 16 | 45 | SNEAKER PIMPS | CLEAN UP 42587/VIRGIN (10.98/15.98) | BECOMING X |
| 13 | 10 | 34 | LEE ANN WOMACK | DECCA 11585/MCA NASHVILLE (10.98/15.98) | LEE ANN WOMACK |
| 14 | 19 | 39 | DAFT PUNK | SOMA 42609*/VIRGIN (10.98/16.98) | HOMEWORK |
| 15 | 15 | 18 | SOUNDS OF BLACKNESS | PERSPECTIVE 549029/A&M (10.98/16.98) | TIME FOR HEALING |
| 16 | NEW | ▶ | AVALON | SPARROW 51639 (10.98/15.98) | A MAZE OF GRACE |
| 17 | 21 | 27 | LIMP BIZKIT | FLIP 90124/INTERSCOPE (8.98/12.98) | THREE DOLLAR BILL, Y'ALL |
| 18 | 37 | 2 | BILLIE MYERS | UNIVERSAL 53100 (10.98/16.98) | GROWING PAINS |
| 19 | 26 | 9 | KAREN CLARK-SHEARD | ISLAND 524397 (10.98/17.98) | FINALLY KAREN |
| 20 | 20 | 10 | G. LOVE & SPECIAL SAUCE | OKEH 67784/EPIC (10.98 EQ/16.98) | YEAH, IT'S THAT EASY |
| 21 | NEW | ▶ | JENNIFER KNAPP | GOTEE 3832 (9.98/11.98) | KANSAS |
| 22 | 30 | 20 | JIMMIE'S CHICKEN SHACK | ROCKET 540724/A&M (8.98/10.98) | ...PUSHING THE SALMANILLA ENVELOPE |
| 23 | 28 | 17 | CHELY WRIGHT | MCA NASHVILLE 70003 (10.98/16.98) | LET ME IN |
| 24 | 40 | 3 | ALANA DAVIS | ELEKTRA 62112/EEG (10.98/16.98) | BLAME IT ON ME |
| 25 | 22 | 10 | BUENA VISTA SOCIAL CLUB | WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD) | BUENA VISTA SOCIAL CLUB |

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 | 27 | 10 | WILL DOWNING | MERCURY 536350 (10.98 EQ/16.98) | INVITATION ONLY |
| 27 | 29 | 10 | NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE | NEW LIFE 43108/VERITY (10.98/16.98) | STRENGTH |
| 28 | 43 | 7 | MIC GERONIMO | BLUNT 4930*/TVT (10.98/16.98) | VENDETTA |
| 29 | 32 | 39 | LESS THAN JAKE | CAPITOL 37235 (6.98/9.98) | LOSING STREAK |
| 30 | 18 | 74 | JACI VELASQUEZ | MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) | HEAVENLY PLACE |
| 31 | 23 | 19 | DIANA KRALL | IMPULSE! 233/GRP (16.98 CD) | LOVE SCENES |
| 32 | RE-ENTRY | | OLIVE | RCA 67507 (10.98/16.98) | EXTRA VIRGIN |
| 33 | 14 | 11 | ROY D. MERCER | CAPITOL NASHVILLE 21144 (7.98/12.98) | HOW BIG'A BOY ARE YA? VOLUME 3 |
| 34 | 33 | 23 | 98 DEGREES | MOTOWN 530796* (8.98/14.98) | 98 DEGREES |
| 35 | NEW | ▶ | ANITA COCHRAN | WARNER BROS. 46395 (10.98/16.98) | BACK TO YOU |
| 36 | RE-ENTRY | | BIG BUB | KEDAR 53074*/UNIVERSAL (10.98/16.98) | TIMELESS |
| 37 | RE-ENTRY | | SAM SALTER | LAFACE 26040/ARISTA (10.98/15.98) | IT'S ON TONIGHT |
| 38 | 36 | 6 | SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA | NEMO STUDIO 56511/ANGEL (16.98 CD) | TIME TO SAY GOODBYE |
| 39 | NEW | ▶ | SEVENDUST | TVT 5730 (10.98/16.98) | SEVENDUST |
| 40 | RE-ENTRY | | SHERRIE AUSTIN | ARISTA NASHVILLE 18843 (10.98/16.98) | WORDS |
| 41 | 17 | 11 | SANDI PATTY | WORD 68583/EPIC (10.98 EQ/16.98) | ARTIST OF MY SOUL |
| 42 | 38 | 21 | CHARLIE ZAA | SONOLUX 82136/SONY (8.98 EQ/14.98) | SENTIMIENTOS |
| 43 | NEW | ▶ | COAL CHAMBER | ROADRUNNER 8863 (10.98/15.98) | COAL CHAMBER |
| 44 | 25 | 30 | THE SUPERTONES | BEC 17401 (10.98/15.98) | SUPERTONES STRIKE BACK |
| 45 | RE-ENTRY | | CHRISTION | ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) | GHETTO CYRANO |
| 46 | 42 | 29 | BONEY JAMES | WARNER BROS. 46548 (10.98/16.98) | SWEET THING |
| 47 | NEW | ▶ | IMANI COPPOLA | COLUMBIA 68541 (10.98 EQ/16.98) | CHUPACABRA |
| 48 | 47 | 7 | FIVE IRON FRENZY | 5 MINUTE WALK/SARABELLUM 46815/WARNER RESOUND (10.98/15.98) | OUR NEWEST ALBUM EVER! |
| 49 | NEW | ▶ | LOS TIGRES DEL NORTE | FONOVISA 6072 (8.98/13.98) | ASI COMO TU |
| 50 | 49 | 2 | LOS TUCANES DE TIJUANA | EMI LATIN 23461 (7.98/11.98) | DE FIESTA CON... |

POPULAR • UPRISINGS

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

ALL IN THE FAMILY: Marching down from the Great White North on 18 step-dancing feet, the four brothers and five sisters that make up Ontario-based Celtic act Leahy are set to cross into the U.S. in dramatic fashion.



Poe Shows. In concordance with the shipment of "Blue Glass Fall"—the first single from his self-titled 550/Sony debut—to triple-A radio, David Poe performs several gigs this month, including a Friday (16) show at the Bottom Line in New York for WFUV's "Required Listening" program. The one-time sound man for CB's Gallery will also appear Saturday (17) in Philadelphia. "David Poe" was produced by T Bone Burnett.

The group's self-titled instrumental debut, released by Virgin in the rest of the world, will be released here Feb. 10 by Narada. It is already nearing platinum status in Leahy's homeland six months after its release (for sales of 100,000 units).

This, thanks in large part to radio and video support, as well as the Leahy family's reputed live show, which features the act's dancing and fiddling expertise.

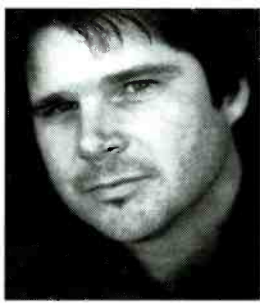
Indeed, the siblings' vibrant live energy has been a major contributing factor in their success on Canadian CMT, which in addition to airing a clip for album cut "Call To Dance" in heavy rotation, co-produced a half-hour program with the act called "Leahy Live."

It is this show that PBS has offered to air here during its March fund-raising efforts.

Leahy has already been featured on PBS as part of the network's Irish music special "Gael Force," which featured band members performing the album cut "B Minor" with backing by the Chieftains.

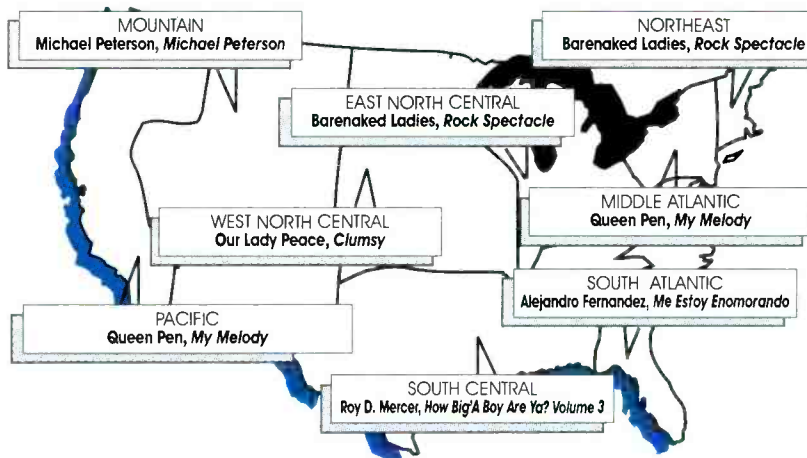
Narada director of marketing (U.S.) Diane Almond says the label will service public and triple-A radio with the album Jan. 28 but expects to get more mileage out of the band's TV appearances.

"They come to us with some great momentum and great marketing tools," she says. "What we're going to do is maximize the visual and live aspect of their music. This is so much more than the music, it's



Knight's Time. Decca artist Chris Knight, who held down a job in the Kentucky mining industry until 1994, surfaces Feb. 10 with a collection of classic hard-luck tales on his self-titled debut album. Knight played a series of opening gigs for Emmylou Harris last year and is scheduled to make West Coast appearances in early February.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

| MOUNTAIN | NORTHEAST |
|--|---|
| 1. Michael Peterson Michael Peterson | 1. Barenaked Ladies Rock Spectacle |
| 2. Our Lady Peace Clumsy | 2. Our Lady Peace Clumsy |
| 3. Allure Allure | 3. Opie & Anthony Opie & Anthony's Demented World |
| 4. The Kinleys Just Between You And Me | 4. Limp Bizkit Three Dollar Bill, Y'all |
| 5. Uncle Sam Uncle Sam | 5. Allure Allure |
| 6. Cornershop When I Was Born For The 7th Time | 6. Queen Pen My Melody |
| 7. Lee Ann Womack Lee Ann Womack | 7. Uncle Sam Uncle Sam |
| 8. Buena Vista Social Club Buena Vista Social Club | 8. Cornershop When I Was Born For The 7th Time |
| 9. Cherry Poppin' Daddies Zoot Suit Riot | 9. G. Love & Special Sauce Yeah, It's That Easy |
| 10. Daft Punk Homework | 10. Barenaked Ladies Born On A Pirate Ship |

the experience."

The label enters its battle well armed with a promotional CD-ROM and electronic press kit that use the "Call To Dance" clip as well as snippets from "The Leahy's: Music Most Of All," a 1985 documentary focusing on the youthful Leahys, which won an Academy Award for best foreign student film.

Narada will also seek out other TV opportunities. The group is already scheduled for a feature on CNN's "Showbiz Today" program.

Meanwhile, the act, which is booked by the William Morris Agency, will kick off its U.S. tour March 17 in New York. After returning home to perform during the March 22 Juno Awards, the band is tentatively set to return for a more comprehensive West Coast tour.

TOMMY ROCKERS: Tommy Boy, better known for such artists as Coolio or its hip-hop-flavored "Jock Jams" compilations, will be rocking in the new year, literally.

In addition to spring U.S. releases from baby modern rock outfits Boy Genius, Joy Drop, MOA, and Baby Gopal, Tommy Boy U.K. will issue

rock act Purity's new album in Britain.

The label will use EBT, the rock and pop radio promotion unit it formed last year as a joint venture with indie labels Epitaph and Beyond, to work the new bands.

According to a Tommy Boy spokesman, the new A&R

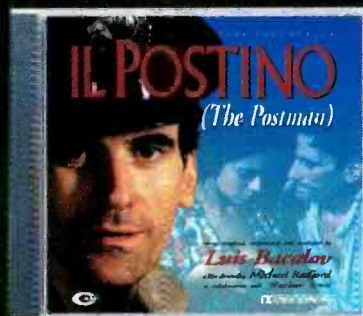


Giddyup. 16 Horsepower returns with "Low Estate," its follow-up to the critically acclaimed "Sackcloth N' Ashes," Jan. 27. The band, which replaced Rod Redrick with new members Pascal Humbert and Jeffrey Paul, sticks to its blazing, folk/rock guns. In addition to a tour, which begins in mid-February, A&M hopes to expose the act with a short documentary made for public and cable-access TV.

direction is more of a coincidence than a concentrated effort.

Showcases for the new acts will be held at New York's Coney Island High during February.

C.A.M.[®]: the *definition*
of Original
Soundtracks.



For more information, visit our website at:

<http://www.cam-ost.it>

or contact us at: Via Cola di Rienzo, 152 - 00192 Rome (Italy) - fax: (+39-6)687.40.46

'Vibe,' 'Wayans': Good For R&B? Shows' Effects On Sales Hard To Quantify

BY TRACY HOPKINS

The music-driven "Keenen Ivory Wayans" (Buena Vista Television) and "Vibe" (Columbia TriStar Television) talk shows have opened new avenues of mainstream TV exposure for R&B and hip-hop artists since launching six months ago.

While label executives say it is difficult to quantify a direct effect on sales following an artist's appearance on one of the shows, they agree that the exposure is crucial, particularly

ated with Vibe magazine, has also attracted popular musical guests. Earlier this month, Puff Daddy's new video "Been Around the World" made its network TV debut on the show. "Urban music is our niche," says David Saltzman, executive producer for "Vibe." "And it gives us great joy to be able to pay our props to those artists who have gotten us where we are and to be able to expose our audience to the new artists who are breaking new ground."

While "Wayans" and "Vibe" share the same multiracial 18- to 34-year-old demographic, Saltzman says the programs are not in direct competition.

"Sinbad thinks it's an almost narrow and racist way of looking at it. Now that there are two black hosts on the air, they have to be in competition with each other. We are in competition with everyone out there, including 'Nightline,' Letterman, and Leno. Our primary goal is to qualitatively see if we put on a good show and then quantitatively to look at the ratings. We're not entirely satisfied with both, but it will take time for the show to find its identity," adds Saltzman.

For the week of Jan. 5-Sunday (11), Variety reports that the deadlock between the two shows continues, with a 1.7 rating for each.

INCREASED AWARENESS

Despite the fact that neither shows' ratings are yet at the level of "The Tonight Show" or "Oprah," which averaged ratings of 5.4 and 7.0, respectively, in early December, R&B label executives are excited to have two new TV venues to showcase the talents of their artists.

"From a marketing standpoint, these shows have increased the awareness of our artists," says Jackie Rhinehart, VP of marketing for Universal Records.

Some black music executives note that the popularity of "Wayans" and "Vibe" are prompting "Late Show With David Letterman" and Jay Leno's "The Tonight Show" to make more of an effort to book R&B and hip-

hop acts. A "Late Show" spokesman declined comment; "Tonight Show" executives were unavailable for comment at press time.

"Prior to these shows, it was hard to get our acts booked on mainstream shows," says Scott Solks, VP of marketing and operations for RCA's black music division. "But now that 'Vibe' and 'Keenen' are doing fairly well in the ratings, Jay and Dave can't ignore that urban acts have an audience draw. And that audience could become part of their audience."

MORE COMPETITION

In fall 1998, two more programs hope to take advantage of R&B's newfound popularity. Warner Bros. Domestic Pay TV in conjunction with the African American-owned Black Pearl Entertainment will launch the weekly "R&B-TV," a one-hour series that will take a behind-the-scenes look at R&B music, fashion, and entertainment. And PolyGram Television will launch "Motown Live," a weekly live performance and comedy series.

After testing the market with three one-hour R&B specials featuring guest hosts Keith Sweat, Eric Benét, and Aaliyah, the WB series was given the green light.

"We look at our show not as competition for, but as a companion to 'Keenen' and 'Vibe,'" says Eric Frankel, VP of marketing for Warner Bros. Domestic Pay TV. "This is a cooperative effort with the music industry, so there's room for all of us."

However, when an "R&B-TV" special went head-to-head with repeat broadcasts of those shows in Los Angeles, Frankel says it rated a 2.5 to "Vibe's" 2.4 and "Wayans'" 1.7.

But "Wayans" and "Vibe" don't seem worried. "Wayans'" Davola says, "We're in a long-distance run, not a sprint. When you start looking over your shoulder, you defeat yourself."

"Most new shows don't happen. But if Puff Daddy is on five late-night shows, we'll still want him on ours," adds "Vibe's" Saltzman. "And, hopefully, he will come to 'Vibe' first. We may have to change the menu a bit over time, but the new kids will have to pattern themselves after us. Not vice versa."

Rhinehart notes that Universal artist Rakim was able to perform different sets on each show. "On 'Keenen' [Nov. 11], Rakim did a medley of his old records, and the first single from the [new] album, 'Guess Who's Back.'" says Rhinehart. "On 'Vibe' [Nov. 20], Rakim performed and spoke with Sinbad, and Columbia University professor Michael Eric Dyson and poet Sonia Sanchez gave a tribute to Rakim by reciting his lyrics from 10 years ago."

"The 18th Letter," a double-CD set including Eric B. & Rakim classics on one disc and highly anticipated new material from Rakim on the second disc, was released Nov. 4. Rakim's first TV visit was to HBO's weekly "The Chris Rock Show" Nov. 7. The album debuted at No. 79 on the R&B chart for the week that ended Nov. 15 and reached No. 1 on that chart the following week.



All-Star Episode. Columbia Records artist Kenny Lattimore performed "For You," a single from his self-titled debut set, live on the sitcom "Moesha," which stars Atlantic Records artist Brandy. Lattimore's second album, "From The Soul Of Man," is due later this year. Pictured at rehearsal, from left, are guest star Usher, Brandy, Lattimore, and cast member Fredro Starr.

RETAIL SALES TIED IN?

However, Universal VP of sales Marc Offenbach says it's difficult to gauge whether these TV appearances have a big effect on record sales.

"With Rakim, we haven't seen a big spike in sales. But with most rap rec-

Time No See" was released. That week, the album debuted at No. 14 on the R&B album chart for the week that ended Dec. 6.

"The buzz on Chico has been incredible, and that's because people have seen him perform," says Rhinehart. "In Chicago, airplay for the song 'Iggin' Me' [which was not released as a single] was low. But during the week his album dropped, we got like 50 requests for the song. Our regional salespeople have also reported that women came in asking for the song and left with the entire album."

Karen Taylor, director of publicity and artist development for Crave Records, agrees that "Wayans" and "Vibe" have been invaluable in "heightening audience perception" of the female group Allure, whose single "All Cried Out" peaked at No. 4 on the Hot 100 and No. 9 on the Hot R&B Singles chart.

"We got a lot of feedback from talent bookers on Allure's appearances on 'Keenen' and 'Vibe,'" says Taylor. "A lot of people were impressed because they weren't sure if Allure was a put-together group who couldn't sing. With these shows, you get to see artists while they are developing."

According to Earl Jordan, VP of sales for Warner Bros. Black Music, "Somethin' For The People's" Nov. 18 performance on "Vibe" helped generate interest and sales for the trio and its single "My Love Is The Shhh!"

According to SoundScan, prior to Nov. 18, "Somethin' For The People's" album "This Time It's Personal" sold 7,038 units; for the week ending Nov. 23, sales went up to 7,585; and for the week ending Dec. 7, sales jumped to 8,672—14% greater than the prior week.

REACHING NEW AUDIENCES

R&B artists also see the importance of the "Vibe" and "Wayans" programs. "We went three years without 'Arsenio,' and I haven't watched much [late-night] TV since then," says "Somethin' For The People's" Fuzzy. "With these shows, you reach people who don't listen to radio."

Davina, a Loud Records artist, (Continued on page 28)



SOMETHIN' FOR THE PEOPLE

for developing acts. And several note that the new programs may have made it easier for R&B and hip-hop acts to get booked on established late-night talk shows.

Since hitting the airwaves in August, "Wayans" and "Vibe" have successfully filled the void left in hip, urban late-night programming after "The Arsenio Hall Show" went off the air in 1994. "One of our goals is to provide an outlet for music that other late-night shows haven't," says Joe Davola, executive producer for "Wayans." "A lot of television shows feel that music is polarizing, but our audience grew up on MTV. So Keenen will open with a musical act, and that sets the tone of the show. Music is important to us, and we're the only show that has a music act on every night."

"Vibe," hosted by Sinbad and affili-



Timeless Harmony. Veteran R&B songstress Deniece Williams recently signed a recording contract with Harmony Records. On hand, from left, are Jim Cooperman, VP of business affairs, Harmony Records; Sal Licata, president/CEO, Relativity Records; Williams; Raina Bundy, VP/GM, Harmony Records; and Ken Antonelli, GM, RED.



ERYKAH BADU

ords, the majority of sales comes in the first three weeks and then drops off drastically. Those [late-night] appearances are not fueling retail sales, but they have affected the percentage decrease and given the album more longevity on the charts," he says.

Historically, Offenbach says, daytime TV tends to have the most impact on record sales. "With a big daytime show like 'Oprah,' you usually see a big spike in sales. Late-night viewers are more passive and may not go out the next day and buy a record. We recently had one of our alternative acts on 'Regis And Kathie Lee,' and we saw as much as a 15%-18% spike in sales."

For a new artist like Chico DeBarge, a live performance on "Wayans" or "Vibe" may provide a boost in visibility and radio airplay. DeBarge performed on "Vibe" Nov. 18, the same date that his album "Long

TO OUR READERS

The Rhythm & The Blues column will return next week.

Billboard[®] TOP R&B ALBUMS

JANUARY 17, 1998

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



| 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 | 2 | 16 | USHER ▲ LAFACE 26043/ARISTA (10.98/16.98) | 2 weeks at No. 1 MY WAY | 1 |
| 2 | 2 | 1 | 8 | ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98) | LIVE | 1 |
| 3 | 3 | 4 | 11 | MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98) | HARLEM WORLD | 1 |
| 4 | 4 | 5 | 8 | LSG EASTWEST 62125/EEG (10.98/16.98) | LEVERT SWEAT.GILL | 2 |
| 5 | 5 | 3 | 7 | 2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98) | R U STILL DOWN? (REMEMBER ME) | 1 |
| 6 | 6 | 7 | 25 | PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012*/ARISTA (10.98/17.98) | NO WAY OUT | 1 |
| 7 | 10 | 11 | 17 | BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98) | WHEN DISASTER STRIKES... | 1 |
| 8 | 13 | 10 | 9 | MYSTIKAL ▲ NO LIMIT 41620/JIVE (10.98/16.98) HS | UNPREDICTABLE | 1 |
| 9 | 7 | 6 | 16 | SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98) | SOUL FOOD | 1 |
| 10 | 9 | 9 | 13 | JANET ▲ VIRGIN 44762 (11.98/17.98) | THE VELVET ROPE | 2 |
| (11) | 20 | 21 | 15 | BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98) | ANYTIME | 10 |
| 12 | 8 | 8 | 16 | MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98) | BUTTERFLY | 3 |
| 13 | 15 | 16 | 10 | JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) | IN MY LIFETIME, VOL. 1 | 2 |
| 14 | 16 | 14 | 7 | VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98) | IN THA BEGINNING...THERE WAS RAP | 4 |
| 15 | 11 | 12 | 6 | WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98) | BIG WILLIE STYLE | 11 |
| 16 | 14 | 17 | 19 | MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98) | GHETTO D | 1 |
| 17 | 18 | 19 | 8 | TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) | WELCOME TO OUR WORLD | 9 |
| 18 | 17 | 18 | 12 | NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98) | THE FIRM — THE ALBUM | 1 |
| 19 | 19 | 20 | 10 | RAKIM ▲ UNIVERSAL 53113* (10.98/16.98) | THE 18TH LETTER | 1 |
| 20 | 24 | 27 | 29 | K-CI & JOJO ● MCA 11613* (10.98/16.98) | LOVE ALWAYS | 9 |
| 21 | 12 | 13 | 15 | BOYZ II MEN ● MOTOWN 530819* (11.98/17.98) | EVOLUTION | 1 |
| 22 | 21 | 23 | 59 | DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS | DRU HILL | 5 |
| 23 | 23 | 24 | 38 | MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98) | SHARE MY WORLD | 1 |
| 24 | 28 | 26 | 3 | QUEEN PEN LIL' MAN 90151/INTERSCOPE (10.98/16.98) HS | MY MELODY | 24 |
| 25 | 30 | 30 | 23 | JOE ● JIVE 41603* (11.98/16.98) | ALL THAT I AM | 4 |
| 26 | 29 | 29 | 7 | MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98) | NO MORE GLORY | 4 |
| 27 | 26 | 28 | 12 | LL COOL J ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98) | PHENOMENON | 4 |
| | | | | ★★★GREATEST GAINER★★★ | | |
| (28) | 63 | — | 2 | SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98) | JACKIE BROWN | 28 |
| 29 | 22 | 15 | 7 | KENNY G ▲ ARISTA 18991 (10.98/17.98) | KENNY G GREATEST HITS | 15 |
| (30) | 40 | 47 | 3 | VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98) | THE SOURCE PRESENTS HIP HOP HITS VOLUME 1 | 30 |
| 31 | 32 | 31 | 16 | JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) | COOL RELAX | 25 |
| 32 | 35 | 40 | 8 | LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98) | LUNITIK MUZIK | 8 |
| 33 | 31 | 37 | 26 | MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98) | SUPA DUPA FLY | 1 |
| | | | | ★★★PACESSETTER★★★ | | |
| (34) | 46 | 42 | 7 | CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98) | LONG TIME NO SEE | 14 |
| 35 | 33 | 36 | 42 | THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98) | LIFE AFTER DEATH | 1 |
| 36 | 25 | 22 | 33 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98) | GOD'S PROPERTY | 1 |
| 37 | 41 | 39 | 23 | SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS | TIME FOR HEALING | 24 |
| 38 | 42 | 41 | 14 | SOUNDTRACK ▲ ² DEATH ROW 53509*/PRIORITY (12.98/19.98) | GANG RELATED — THE SOUNDTRACK | 1 |
| 39 | 37 | 45 | 28 | WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) | WYCLEF JEAN PRESENTS THE CARNAVAL FEAT. REFUGEE ALLSTARS | 4 |
| 40 | 38 | 32 | 3 | ICE CUBE PRIORITY 51037 (10.98/16.98) | FEATURING...ICE CUBE | 32 |
| (41) | 55 | 34 | 9 | KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS | FINALLY KAREN | 28 |
| 42 | 48 | 48 | 12 | UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS | UNCLE SAM | 42 |
| 43 | 36 | 49 | 23 | BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 6340*/RELATIVITY (19.98/23.98) | THE ART OF WAR | 1 |
| 44 | 27 | 25 | 27 | SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98) | MEN IN BLACK—THE ALBUM | 2 |
| 45 | 53 | 61 | 9 | THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98) | CHPT. 2: WORLD DOMINATION | 18 |
| 46 | 49 | 50 | 6 | VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) | MTV PARTY TO GO 98 | 46 |
| (47) | 60 | 71 | 65 | GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS | GINUWINE... THE BACHELOR | 14 |

| | | | | | | |
|-------|----------|-----|-----|---|---|----|
| (48) | 61 | 65 | 21 | SWV RCA 67525* (10.98/16.98) | RELEASE SOME TENSION | 5 |
| 49 | 50 | 51 | 10 | H-TOWN RELATIVITY 1596 (10.98/15.98) | LADIES EDITION | 12 |
| 50 | 56 | 52 | 20 | SOUNDTRACK ● ARISTA 18975 (10.98/16.98) | MONEY TALKS — THE ALBUM | 6 |
| 51 | 34 | 33 | 14 | LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.983) | ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 | 17 |
| (52) | 70 | 82 | 15 | SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS | THIS TIME IT'S PERSONAL | 33 |
| 53 | 45 | 44 | 6 | THE WHISPERS INTERSCOPE 90111 (10.98/16.98) | SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE | 27 |
| 54 | 62 | 75 | 14 | NEXT ARISTA 18973 (10.98/15.98) HS | RATED NEXT | 29 |
| 55 | 57 | 58 | 10 | BEBE WINANS ATLANTIC 83041/AG (10.98/16.98) | BEBE WINANS | 36 |
| 56 | 43 | 38 | 6 | BABYFACE EPIC 68779 (10.98 EQ/16.98) | MTV UNPLUGGED NYC 1997 | 33 |
| 57 | 39 | 46 | 28 | PATTI LABELLE MCA 11642 (10.98/16.98) | FLAME | 10 |
| 58 | 72 | 67 | 33 | SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98) | I'M BOUT IT | 1 |
| 59 | 52 | 59 | 16 | EPMD ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98) | BACK IN BUSINESS | 4 |
| 60 | 54 | 53 | 47 | ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98) | BADUIZM | 1 |
| (61) | 79 | 79 | 11 | BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS | TIMELESS | 15 |
| 62 | 64 | 69 | 84 | MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98) | ICE CREAM MAN | 3 |
| 63 | 51 | 55 | 10 | ROBYN ● RCA 67477 (10.98/16.98) HS | ROBYN IS HERE | 51 |
| 64 | 71 | 54 | 9 | MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) HS | VENDETTA | 20 |
| 65 | 69 | 73 | 46 | TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98) | TRU 2 DA GAME | 2 |
| 66 | 47 | 57 | 31 | WU-TANG CLAN ▲ ⁴ LOUO 66905*/RCA (19.98/24.98) | WU-TANG FOREVER | 1 |
| 67 | 68 | 72 | 12 | GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98) | THE PICK, THE SICKLE AND THE SHOVEL | 7 |
| 68 | 67 | 68 | 16 | MACK 10 ● PRIORITY 50675* (10.98/16.98) | BASED ON A TRUE STORY | 5 |
| 69 | 44 | 56 | 15 | IMMATURE MCA 11668 (10.98/16.98) | THE JOURNEY | 20 |
| 70 | 59 | 64 | 11 | SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98) | BRAND NEW | 16 |
| 71 | 74 | 70 | 100 | 2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) | ALL EYEZ ON ME | 1 |
| 72 | 73 | 81 | 92 | MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS | MAXWELL'S URBAN HANG SUITE | 8 |
| 73 | 80 | 84 | 38 | ROME ▲ GRAND JURY 67441/RCA (10.98/15.98) | ROME | 7 |
| 74 | 75 | 62 | 10 | WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS | INVITATION ONLY | 30 |
| (75) | 89 | 96 | 28 | TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS | ADRENALINE RUSH | 13 |
| 76 | 78 | 76 | 62 | MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98) | THE DON KILLUMINATI: THE 7 DAY THEORY | 1 |
| 77 | 77 | 63 | 81 | TONI BRAXTON ▲ ⁶ LAFACE 26020/ARISTA (10.98/16.98) | SECRETS | 1 |
| (78) | 90 | 83 | 7 | 5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98) | USUAL SUSPECTS | 26 |
| 79 | 82 | 78 | 8 | MC EHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98) | LAST MAN STANDING | 13 |
| 80 | 66 | 77 | 35 | ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS | ALLURE | 23 |
| 81 | 87 | 86 | 19 | VARIOUS ARTISTS ARISTA 18977 (10.98/16.98) | ULTIMATE HIP HOP PARTY 1998 | 32 |
| 82 | 88 | 97 | 61 | LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98) | HARD CORE | 3 |
| (83) | 93 | 90 | 9 | CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS | GHETTO CYRANO | 23 |
| 84 | 83 | 43 | 6 | THE WHORIDAS HOBO/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) HS | WHORIDIN' | 43 |
| 85 | 96 | 85 | 8 | LUKE LUKE 524448/ISLAND (10.98/16.98) | CHANGIN' THE GAME | 49 |
| 86 | 86 | 91 | 28 | VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) | SO SO DEF BASS ALL-STARS VOL. II | 26 |
| 87 | 85 | 93 | 14 | COMMON RELATIVITY 1535* (10.98/15.98) | ONE DAY IT'LL ALL MAKE SENSE | 12 |
| 88 | 65 | 80 | 71 | AALIYAH ▲ ² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98) | ONE IN A MILLION | 2 |
| (89) | 99 | — | 13 | SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS | IT'S ON TONIGHT | 41 |
| 90 | 81 | 87 | 25 | MAXWELL COLUMBIA 68515 (7.98 EQ/13.98) | MTV UNPLUGGED EP | 15 |
| 91 | 92 | 100 | 67 | BLACKSTREET ▲ ⁴ INTERSCOPE 90071* (10.98/16.98) | ANOTHER LEVEL | 1 |
| (92) | RE-ENTRY | 8 | | TOP AUTHORITY TOP FLIGHT/WRAP 8160/CHIBAN (11.98/16.98) | TOP AUTHORITY UNCUT — THE NEW YEA | 21 |
| 93 | 95 | 98 | 10 | SPICE 1 JIVE 41596 (10.98/16.98) | THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY) | 5 |
| 94 | 97 | — | 27 | MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98) | UNLADY LIKE | 2 |
| 95 | 100 | — | 18 | MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS | LIFE INSURANCE | 5 |
| (96) | RE-ENTRY | 8 | | RICK JAMES HIGHER SOURCE/PRIVATE 1 417070/MERCURY (10.98 EQ/16.98) | URBAN RAPSDODY | 31 |
| 97 | 76 | 60 | 57 | SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) | SPACE JAM | 5 |
| (98) | RE-ENTRY | 5 | | THE B.G. CASH MONEY 9616 (10.98/16.98) HS | IT'S ALL ON YOU VOL. 2 | 20 |
| (99) | RE-ENTRY | 24 | | CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98) | THE WAR REPORT | 4 |
| (100) | RE-ENTRY | 7 | | BOBBY BROWN MCA 11691 (10.98/16.98) | FOREVER | 15 |

○ 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.



NO LIMIT RECORDS WORLD'S #1 RAP LABEL

“HOW YA DO DAT” from the “Bout It” soundtrack

YOUNG BLEED

Featuring: Master P, Mystikal, Fiend, C-Loc & The Concentration Camp

(All I Have In This World Are...)

“MY BALLS AND MY WORD”

The New Album In Stores January 20

Executive producer:
MASTER P,
C-LOC MANAGEMENT





DATU FAISON'S RHYTHM SECTION

AFTERSHOCK: For every high there is a low, and if last issue's chart posted the year's highest sales volume, then I'm sure you can guess what this one, reflecting after-Christmas sales, shows. On Top R&B Albums, only one title, "Jackie Brown" (A Band Apart/Maverick), posted a sales gain, a 49% hike, naturally winning the Greatest Gainer cup. Since there were no other sales gains on the current Top R&B Albums list, bullets were based on titles showing sales declines of less than 25%. Since titles cannot win both the Greatest Gainer and Pacesetter awards, **Chico DeBarge's** "Long Time No See" (Kedar/Universal) wins the latter trophy based on a 15% loss, the smallest percentage drop on the list. With the chart volume on Top R&B Albums down 45%, all other albums on the R&B list registering losses of less than 25% were awarded bullets. During the same period one year ago, a -20% criteria was used for determining bullets. That strategy produced 22 bullets, vs. 18 on this issue's chart. Total album sales were up 2.7% this chart week compared with this same period a year ago, with independent stores up 11% from the same week last year.

THE REVIVAL: Over the holiday season, airplay from year-end countdowns, extended mix shows, and other specialty programming results in increased spins and audience on most of the year's hits. That results in added radio points on Hot R&B Singles, which in turn could force re-bulleting of older records. A prime example is **Dru Hill's** "In My Bed" (Island), which bursts 35-20 after 55 weeks on the chart. It was the No. 1 song of the year at most R&B mainstream outlets and many adult stations, causing the song to win Greatest Gainer/Airplay last issue, during the tracking week that ended Dec. 30. "In My Bed" would have won the same distinction this issue for its 47% audience growth, but titles ranking No. 20 or higher on the Hot R&B list are not eligible to win that award. Therefore, the runner-up was another of the year's hits, "Mo Money Mo Problems" by the **Notorious B.I.G.** (Bad Boy/Arista), which springs 39-29 with a 35% gain in listener impressions.

Mary J. Blige's "I Can Love You" (MCA) also sees a resurgence, rebounding 42-32 based on an additional 2 million listener impressions. Another Dru hit, "Never Make A Promise," sees airplay at an additional 14 R&B monitored outlets for a total of 96 altogether and springs 44-35.

STOCKINGS STUFFED: Unfortunately, some of the season's biggest sellers were also the albums that fared the worst on the new Top R&B Albums chart. Topping the list is the "Men In Black" soundtrack (Columbia), which lost 66% and falls 27-44 in this post-Christmas chart. "Evolution" by **Boyz II Men** (Motown) falls 12-21 with a 65% decline, **Kenny G's** "Greatest Hits" (Arista) falls 22-29 with a 63% drop, "God's Property" by **God's Property From Kirk Franklin's Nu Nation** (B-Rite/Interscope) slips 25-36 with 62% attrition, and the "Space Jam" soundtrack (Warner Sunset/Atlantic), down 61%, falls 76-97.

BUBBLING UNDER HOT R&B SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|---|
| 1 | — | 3 | THE UNIVERSAL MAGNETIC MOS DEF (OPEN MIC/RAWKUS) |
| 2 | 3 | 14 | HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE) |
| 3 | 8 | 2 | MONEY CAN'T BUY ME LOVE YOUNG DRE (KC3/GROUND LEVEL) |
| 4 | — | 10 | DO IT ON THE UPSIDE K-BALL (WARNER BROS.) |
| 5 | 11 | 14 | SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC) |
| 6 | 7 | 10 | PAPI CHULO FUNKDOOBIE FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/RCA) |
| 7 | 19 | 9 | IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC) |
| 8 | 13 | 15 | PARTY PEOPLE GP WU (MCA) |
| 9 | 6 | 6 | AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOY/GLASSNOTE/MERCURY) |
| 10 | 1 | 6 | SADDLE YOU UP STRAWBERRY (JHR/EAST POINTE) |
| 11 | 17 | 9 | SO HOT DJ S&S FEATURING B.B.O. (LETHAL) |
| 12 | — | 1 | QUIET STORM 24 KARAT (GEMSTONE) |
| 13 | 14 | 4 | BABY IT'S ON BY CHANCE (PERSONA) |

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|---|
| 14 | 15 | 13 | UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN) |
| 15 | 10 | 15 | BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL JOE) |
| 16 | 12 | 3 | I'M IN LOVE SYLVIA SIMONE FEAT. C.L. SMOOTH (HMC) |
| 17 | 9 | 9 | PUFF IN... GOT TO GIVE IT UP RUSCOLA FEAT. BUZ (ROME/ALEXIA/ICIBAN) |
| 18 | 23 | 6 | COME AND PARTY ZGM (MARASCHINO) |
| 19 | 25 | 15 | A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG) |
| 20 | 18 | 10 | WHATEVER U WANT LIGHTER SHADE OF BROWN (FEAT. DWAYNE WIGGINS) (GREENSIDE/THUMP) |
| 21 | 20 | 8 | HARD TIMES LUNASCO FEAT. C-BO AND EPHRAIM GALLOWAY (ON THE RUN/A&W) |
| 22 | 22 | 4 | I CAN FEEL IT GHETTO MAFIA (DOWN SOUTH/FULLY LOADED) |
| 23 | 24 | 18 | PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY) |
| 24 | — | 5 | COME ON IN BO-SHED (WARNER BROS.) |
| 25 | 21 | 17 | SUPERNATURAL WILD ORCHID (RCA) |

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

R&B

GOOD FOR R&B?

(Continued from page 26)

performed her single "So Good" from the "Hoodlum" soundtrack on "Vibe" Aug. 29 and will appear on "Wayans" closer to the March 10 release of her debut album, "Best Of Both Worlds."

She says, "National attention is always going to help. Otherwise, you will have to be super-large to get on a [show like] 'Letterman,' and it's not as comfortable. Keenen and Sinbad understand our music."

Not everyone, however, is convinced that "Wayans" and "Vibe" are as interested in breaking new artists as they are in swapping the same chart-topping ones.

"Puffy was on like five shows in one week. It boggles the mind," gripes a source at one major label. "Neither show is opening up that much to new acts, and that's what people in the industry thought was going to happen."

Still, most label executives seem pleased that their artists are gaining national exposure. Dru Hill's performances on "Wayans" in August and "Vibe" in November were its first mainstream TV gigs. "We definitely believe those appearances influenced sales and recognition in the marketplace," says Angela Thomas, VP of marketing and artist development for Island Black Music, Dru Hill's label. "Since we lost 'Arsenio,' everyone in the black music industry has missed that kind of exposure."

In the weeks after Dru Hill performed its single, "We're Not Making Love No More" (originally from the "Soul Food" soundtrack and released as a single the week of Dec. 7) on "Vibe," Thomas says, Dru Hill's self-titled debut album has 25% in sales. The album sold 11,000 units the first week of November and 49,000 in the last week of that month. Total album sales are at 1.2 million units.

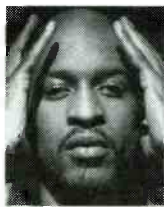
RCA's Solks says that the jury is still out on whether performances on "Keenen" and "Vibe" have increased record sales for SWV and Rome. But he says that retailers are pleased that R&B and hip-hop artists are more visible on mainstream TV.

Dave Levesque, a buyer for the Detroit-based Harmony House chain, says stores in his chain reported an increase in album sales for God's Property from Kirk Franklin's Nu Nation, after Franklin and the youth choir performed the hit gospel single "Stomp" on "Wayans" Nov. 18. Similarly, when Usher performed his single "You Make Me Wanna..." on "Wayans" prior to the release of his album "My Way," Levesque says he had to increase his release order for the album.

Violet Brown, urban music buyer for the Los Angeles based Wherehouse chain, says she's seen sales double for artists like Erykah Badu, Rakim, and DeBarge since they've performed on "Vibe" and "The Chris Rock Show."



USHER



RAKIM

Billboard®

JANUARY 17, 1998

Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|------------|---------------|---|-------------------------|
| 1 | 1 | 1 | 7 | ★★★ No. 1 ★★★ IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ▲ ◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA | 6 weeks at No. 1 |
| 2 | 7 | — | 2 | ★★★ GREATEST GAINER ★★★ DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 64131/EEG | ◆ BUSTA RHYMES |
| 3 | 2 | 2 | 12 | FEEL SO GOOD ● (C) (D) BAD BOY 79122/ARISTA | ◆ MASE |
| 4 | 4 | 4 | 12 | I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA | ◆ BIG PUNISHER |
| 5 | 3 | 5 | 7 | GOING BACK TO CALI ● (C) (D) (T) (X) BAD BOY 79131/ARISTA | THE NOTORIOUS B.I.G. |
| 6 | 5 | 3 | 6 | JUST CLOWNIN' ◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND | |
| 7 | 6 | 6 | 5 | ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE (M) (T) (X) A&M 582449* | |
| 8 | 8 | 7 | 5 | SWING MY WAY ◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG | |
| 9 | 13 | 12 | 3 | BURN (C) (D) (T) RED ANT 119006/MERCURY | ◆ MILITIA |
| 10 | 14 | 8 | 4 | DEJA VU (UPTOWN BABY) (C) (D) (T) CODEINE 78755/COLUMBIA | LORD TARIQ & PETER GUNZ |
| 11 | 9 | 9 | 14 | IF I COULD TEACH THE WORLD ● ◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY | |
| 12 | 11 | 10 | 27 | UP JUMPS DA BOOGIE ● ◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND/ATLANTIC 98018/AG | |
| 13 | 10 | 11 | 8 | YOU KNOW MY STEEZ ◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN | |
| 14 | 12 | 13 | 11 | MOURN YOU TIL I JOIN YOU ◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427 | |
| 15 | 16 | 18 | 14 | MAN BEHIND THE MUSIC ◆ QUEEN PEN FEAT. TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE | |
| 16 | 15 | 22 | 29 | NOT TONIGHT ▲ ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG | |
| 17 | 21 | 23 | 8 | THA HOP (C) (T) (X) BLUNT 4417/TVT | KINSU |
| 18 | 18 | 20 | 22 | BACKYARD BOOGIE ◆ MACK 10 (C) (D) (T) PRIORITY 53282 | |
| 19 | 22 | 24 | 4 | WE GETZ DOWN ◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG | |
| 20 | NEW ► | 1 | | TWO WRONGS R&D PRODUCTIONS | HEAT |
| 21 | 24 | 14 | 9 | SHOWDOWN ◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643 | |
| 22 | 17 | 19 | 20 | I MISS MY HOMIES ◆ MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY | |
| 23 | 20 | 21 | 32 | I'LL BE MISSING YOU ▲ ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097/ARISTA | |
| 24 | 27 | 27 | 12 | CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY | CAPONE -N- NOREAGA |
| 25 | 33 | 17 | 15 | IMMA ROLLA ◆ MR. MONEY LOC (C) (D) (T) LOC-N-UP 70310 | |
| 26 | 35 | 32 | 11 | WHAT I NEED ◆ CRAIG MACK (C) (D) (T) STREET LIFE 78149/ALL AMERICAN | |
| 27 | 23 | 29 | 13 | GET IT WET ◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC | |
| 28 | 29 | 25 | 13 | THE BREAKS ◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRISE 17310/WARNER BROS. | |
| 29 | 26 | 30 | 18 | OFF THE BOOKS THE BEATNUTS (C) (T) (X) RELATIVITY 1646 | |
| 30 | 25 | 28 | 18 | AVENUES ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411 | |
| 31 | 32 | 16 | 10 | BOUNCE BABY BOUNCE FRAZE (C) BEFORE DAWN 111/TOUCHWOOD | |
| 32 | 19 | 26 | 4 | 4, 3, 2, 1 ◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321/MERCURY | |
| 33 | 36 | 15 | 8 | JUST BECAUSE ◆ SHAQUEEN (C) (T) (X) MIGHTY 0001 | |
| 34 | 28 | 31 | 25 | MO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA | |
| 35 | NEW ► | 1 | | MONEY CAN'T BUY ME LOVE ◆ YOUNG DRE (C) (T) (X) KC3 47300/GROUND LEVEL | |
| 36 | 38 | 39 | 28 | TAKE IT TO THE STREETS ◆ RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG | |
| 37 | 30 | 36 | 32 | LOOK INTO MY EYES ▲ ◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY | |
| 38 | 31 | — | 2 | BLOOD MONEY (PART 2) NOREAGA FEAT. NAS + NATURE (T) TOMMY BOY 425* | |
| 39 | 37 | 34 | 6 | I WONDER IF HEAVEN GOT A GHETTO ◆ 2PAC (T) AMARU 42500P/JIVE | |
| 40 | 44 | — | 17 | MEN OF STEEL ◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE (C) (D) (T) T.W./ISM/QWEST 17305/WARNER BROS. | |
| 41 | 47 | 38 | 15 | BLAZING HOT ◆ NICE & SMOOTH (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN | |
| 42 | 46 | 49 | 9 | PAPI CHULO ◆ FUNKDOOBIE FEAT. DAZ DILLINGER AND COBRA RED (C) (D) (T) BUZZ TONE 65317/RCA | |
| 43 | 43 | 46 | 20 | I GOT DAT FEELIN' DJ KOOL (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS. | |
| 44 | RE-ENTRY | 11 | | PARTY PEOPLE GP WU (M) (T) (X) MCA 55304* | |
| 45 | 49 | — | 61 | HOW DO U WANT IT/CALIFORNIA LOVE ▲ ◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND | |
| 46 | 40 | 44 | 6 | AZ SIDE NASTYBOY KLICK FEATURING MANDI (C) (D) (T) NASTYBOY/GLASSNOTE 568248/MERCURY | |
| 47 | 39 | 35 | 8 | MADAME BUTTAFLY YOUNG MC (C) (D) OVERALL 7002 | |
| 48 | 42 | 50 | 28 | C U WHEN U GET THERE ◆ COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785 | |
| 49 | 48 | 42 | 24 | DOWN FOR YOURS ◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY | |
| 50 | 34 | 33 | 4 | CAN'T GO WRONG O.C. FEATURING CHANGING FACES (T) PAYDAY/FFRR 572269/ISLAND | |

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.

Grammy Noms: Reasons To Kvetch And Celebrate

AS WE WRITE THIS, it's a mere hour since the nominees for the 40th annual Grammy Awards have become public knowledge—and our phone is ringing off the hook. Clearly, much of the club community was up with the birds to hear who made the cut in the brand-new categories of best dance recording and remixer of the year (see page 78 for a full listing).

Is everyone happy? Not even close. But we never expected as much. By design, things like the Grammys and its entire process will always leave some faction of folks embittered or cackling with criticism. You need a sense of humor to deal with it. Unfortunately, the shrieks of horror and distaste show that there's little levity in clubland when it comes to the Gram-



Flexing Grooves. Chicago turntable artist/producer Bad Boy Bill is seen blending grooves for "Global House Culture 4," a compilation on ESP-Sun/Roadrunner Records. The set seamlessly combines underground house jams with edgy hip-hop beats by acts that include DJ Sneak, Todd Terry, and James Christian, among others. It's the latest step in a career that includes hosting the weekly "Street Jams" show on WBBM (B-96) Chicago. Bill is currently in the studio working on several tracks for release this spring. "Keeping the dancefloor going is the main thing," he says. "I'm not happy until everyone is sweating."

mys.

"Well, they did it . . . they ignored the *real* dance artists" was the rant of one caller, while an audibly disappointed artist spewed, "Ugh, as if I needed a Grammy for validation" before launching into a tirade that devalued every artist who was nominated.

OK, so we were mildly distraught that Ultra Naté's exemplary Strictly Rhythm smash "Free" was absent from the best dance recording list. In our mind, no other jam from last year (or several previous others, for that matter) could match its spiritual reach or creative depth. And it was utterly disappointing that Tony Moran and Soul Solution partners Ernie Lake and Bobby Guy were overlooked in the remixer sweepstakes in light of the fact that they were all at the top of their game last year. But if you focus on the music and folks who were recognized, there's actually quite a lot to celebrate—and maybe even a lesson or two to absorb.



by Larry Flick

In the field of best dance recording, which offers a taste of almost every subgenre, ya can't argue with the inclusion of "Da Funk" by **Daft Punk**, which managed simultaneously to mine new creative ground and flex formidable commercial muscle. Also, we dare anyone with a penchant for vibrant grooves to deny getting a jolt of good vibrations from "Ooh Aah . . . Just A Little Bit" by **Gina G** or happily indulging in the melancholy tone of "To Step Aside" by **Pet Shop Boys**.

If there's an entry in this category that makes us gnash our teeth a teeny-tiny bit, it's "Carry On" by **Donna Summer** and **Giorgio Moroder**—and that's primarily because it's an old record that was released in Europe several years ago. Call it a hazard of being a clubland insider. To everyone else in the U.S., "Carry On" is a sterling newbie, thanks to the licensing smarts of the lads at Interhit Records. Bet on it being the winner on Grammy night, given Moroder's anthemic disco arrangement and La Summer's legendary industry status.

If you really wanna be perplexed, how about the inclusion of club-rooted acts **the Chemical Brothers** and **Prodigy** in the rock categories? Add that to the argument on how electronica is really being marketed.

There's not much to kvetch about in the remixer of the year category, particularly if (like us) you were convinced that it would be dominated by hip-hop heavy hitters. What a lineup: **Frankie Knuckles**, **David Morales**, **Todd Terry**, **Armand Van Helden**, and **Mousse T.** (a wild-card surprise—and an awesome one, too). You can try to find fault with 'em, but it'll only look like sour grapes.

In the end, we have only one thing to say to the folks who are barking about omissions: become a voting member of the National Academy of Recording Arts and Sciences. And if you're already a member, then get your colleagues to do the same. If things like awards, prestige, and industry recognition are important to you, then get off your butt and work for it. Until then, get over your bitter self and join us in wishing the artists and remixers who are in the running good luck.

KICKIN'. What a pleasure it is to welcome **Jody Watley** back to the front lines of dance music. She's been gone for longer than a hot second, but her Atlantic debut, "Off The Hook," was well worth the wait.

In its original form, the song cruises at a requisite jeep pace. It allows Watley to display her growth as a soul stylist, but it doesn't have nearly as much immediacy or infectious charm as the uptempo house versions provided by **Soul Solution** and **Masters At Work**. In both cases, the song's chorus is fleshed out to anthemic proportions.

Soul Solution travels down a more radio-oriented road with bright keyboards and rattling percussion, while **Masters At Work** get all jazzy by floating live horns throughout their arrangement. In all, a nifty package that leaves us salivating to hear the singer's new album. We've got our fingers crossed that it's an even blend of dance and R&B vibes.

Dat Oven follows its breakout smash "Chelsea Press 2" with "Icy Lake," another quirky, wildly contagious tribal track that centers around the various uses of the telephone.

While their previous single dabbled in phone sex, "Icy Lake" loops a voice-mail message that can easily be interpreted as a suicide message over a steamy spree of techno-like keyboard licks and hip-grinding beats. We'd sure love to get inside the heads of **Dat Oven** partners **Shungi Moriwaki** and **Jeffrey Gratton**, who certainly do not think about or approach music like anyone else in clubland at the moment. Their sense of humor is undeniably twisted, and it's undercut with a good dose of irony. The voice endlessly repeating the line "I just thought I'd call before jumping into the icy lake" starts off sounding forlorn but quickly takes on a boy-who-cried-wolf tone of psychodrama before ending with tongue placed firmly in cheek.

Following "Chelsea Press 2," this **Quark/Jellybean** release feels a bit like another piece to a larger puzzle that is slowly taking shape before our eyes and ears. Can't wait to see where they take us next.

Following the European success of her recent single, "Fever," enigmatic diva-in-training **S.J.** offers a potential stateside hit with "I Feel Divine." Available on **React U.K.**, this **Sunshine Blondell** production is candy for the brain, with its sunny synths and percolating trance beats. S.J. has a bit more vocal bite than most of her hi-NRG contemporaries, showing that she's capable of more than simply chirping and squealing. Apparently,



Silent No More. Club ingénue Marina recently celebrated the release of her first MRK Records single, the house-edged hi-NRG anthem "The Silent Night." The singer has already put the finishing touches on her next single, "Dream Lover," and is near completion of her full-length debut, due this summer. Pictured, from left, are Roy Kamen, MRK president; Marina; producer Tony Marinello; and Jimmy Smith, MRK director of marketing and promotion.

her work on the side as a soprano with the **London Oriana Choir** is paying off.

One-time **Snap!** belter **Thea Austin** (she made "Rhythm Is A Dancer" glisten) returns as the voice fueling **Thunderpuss** 2000's rendition of the **Andy Gibb** evergreen "I Just Want To Be Your Everything." She roars through the song with all of the throaty soul you might expect, while producers **Chris Cox** and **Barry Harris** wrap her in thumping house beats and swishy keyboards. **DJ Irene** gets in on the fun of this Interhit/Priority single by collaborating on a remix with Cox that has a nifty underground feel. Ultimately, this is pure pop fodder that could reignite Austin's presence in the mainstream. She's a tremendous talent who deserves more than one bow in the center-stage spotlight.

Leave it to **Simon Dunmore** and his cohorts at **AM:PM U.K.** to pull off the near-impossible feat of credibly repackaging "The Pressure" by **Sounds Of Blackness**. Although you might resist embracing anything other than **Frankie Knuckles'** classic version, give **Cevin Fisher's** new mix a chance. It's glorious. He walks the line between gospel fluff and deep-house darkness with a flair that proves that he's not among the complacent many in clubland. Also contributing notable mixes to this must-have import are **Jazz'n'Groove** and **U.B.P.** Dunmore has wisely included Knuckles' original (and impossible to find) version.

TWIRLIN'. If you are among the many die-hard fans of the **Funky Green Dogs** chestnut "Fired Up," then you've probably been scrounging around in vain for the promo-only remixes of the track by **Angel Moraes** and **Junior Vasquez**. Twisted America has finally heeded the demand of consumers and issued a CD pressing of these four lip-smacking mixes. Moraes' disco-spiked edit could actually reactivate radio interest in the song, while Vasquez's 14-minute epic version is simply too tasty for words.

Whilst we have Twisted America on the brain, we strongly urge you to seek out "Liquid Groove," an album that traces the history of the New York indie of same name. If you're hip to the label, then cuts like "Take Me Higher"

by **H2O** and "On Your Knees" by **Lovebeads** are already faves. The less informed will find this an essential primer to an outlet that deserves far more respect than it's gotten.

Speaking of outlets with a plush catalog, **MAW Records** celebrates its second anniversary with "The Compilation, Volume One." The brainchild of producers "Little" **Louie Vega** and **Kenny "Dope" Gonzalez**, MAW has always



Workin' It. After a lengthy absence, one-time queen of rave **Rozalla** has made a welcome return to the dancefloor with "Don't Go Lose It Baby," an interpretation of a **Hugh Masekela** classic just issued on **Popular/Critique Records**. The Metro production has been remixed to suit a variety of formats by **Phat'n'Phunky** and **Mixmaster**. The single previews "Coming Home," an album due this spring. She is already immersed in promotion for the project, currently dividing her time between radio appearances and club performances.

been a reliable source for house music with an urban edge. At its most commercial it's offered hits like "Everybody Be Somebody" by **Ruffneck** and "To Be In Love" by **India**, while also digging out deep cuts like "What A Sensation" by **Kenlou**. All of these cuts are featured here, as well as a few gems you might have forgotten. Personally, we're stuck on "Shout-N-Out," which gains its power from a pulpit-pounding vocal by the late **Donell Rush**.

Billboard. HOT Dance Breakouts

JANUARY 17, 1998

CLUB PLAY

1. **DON'T GIVE UP** MICHELLE WEEKS ZYX
2. **STRANGER** LILI HAYDN ATLANTIC
3. **YOU MAKE ME FEEL (MIGHTY REAL)** BYRON STINGILY NERVOUS
4. **THE ONE I GAVE MY HEART TO** AALIYAH BLACKGROUND
5. **THIS IS HOW MY DRUMMER DRUMS** DJ ICEY FFRR

MAXI-SINGLES SALES

1. **DON'T GIVE UP** MICHELLE WEEKS ZYX
2. **BURN** MILITIA RED ANT
3. **RIPGROOVE** DOUBLE 99 LOGIC
4. **SWING MY WAY** K.P & ENVYI EASTWEST
5. **I AIN'T NO JOKE** ERIC B. & RAKIM 4TH & BROADWAY

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | CLUB PLAY | |
|----------------------|-----------|-----------|---------------|--|---|
| | | | | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
| ★★★No. 1★★★ | | | | | |
| 1 | 3 | 7 | 8 | PERFECT LOVE TWISTED 55404/MCA 1 week at No. 1 | HOUSE OF PRINCE FEATURING OZLEEM |
| 2 | 2 | 4 | 11 | CATCH PULSE-8 PROMO/POPULAR | SUNSCREAM |
| 3 | 4 | 8 | 8 | KISS YOU ALL OVER ARISTA 13438 | NO MERCY |
| 4 | 9 | 14 | 7 | CIRCLES KING STREET 1070 | ◆ KIMARA LOVELACE |
| 5 | 6 | 9 | 9 | ONE GOOD REASON MAXI 2060 | SOULSHOCK |
| 6 | 12 | 16 | 7 | SPICE UP YOUR LIFE VIRGIN 38620 | ◆ SPICE GIRLS |
| 7 | 1 | 2 | 11 | MUCH BETTER TWISTED 55333/MCA | CLUB 69 FEATURING SUZANNE PALMER |
| 8 | 5 | 1 | 10 | NEVER GONNA FALL ARISTA PROMO | LISA STANSFIELD |
| 9 | 14 | 20 | 7 | SOMETHING TO BELIEVE IN ATLANTIC 84055 | ◆ LINDA EDER |
| 10 | 17 | 22 | 5 | REASONS FOR LIVING ATLANTIC 84054 | DUNCAN SHEIK |
| 11 | 20 | 23 | 5 | BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM | BRAINBUG |
| 12 | 13 | 19 | 7 | SHOE WAS ON THE OTHER FOOT MCA PROMO | PATTI LABELLE |
| 13 | 8 | 5 | 11 | LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE | BT |
| 14 | 7 | 3 | 13 | BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR | VICTOR CALDERONE |
| 15 | 11 | 11 | 10 | DAY BY DAY LOGIC 52033 | ◆ REGINA |
| 16 | 10 | 6 | 9 | GOT 'TIL IT'S GONE VIRGIN PROMO | ◆ JANET (FEATURING Q-TIP AND JONI MITCHELL) |
| 17 | 26 | 44 | 4 | TOGETHER AGAIN VIRGIN 38623 | ◆ JANET |
| 18 | 16 | 13 | 12 | CHELSEA PRESS 2 JELLYBEAN 2529 | DAT OVEN |
| 19 | 28 | 43 | 4 | TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275 | RALPHI ROSARIO FEAT. DONNA BLAKELY |
| 20 | 24 | 25 | 6 | LAND OF ECSTASY SQUEAKY CLEAN 536539 | PILGRIMAGE |
| 21 | 33 | 40 | 4 | YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG | HANNAH JONES |
| 22 | 15 | 12 | 13 | TO BE IN LOVE MAW 021/STRICTLY RHYTHM | MAW |
| 23 | 23 | 30 | 6 | ROCK THE FUNKY BEAT WARNER BROS. 43957 | ◆ NATURAL BORN CHILLERS |
| 24 | 32 | 41 | 5 | GET MOVIN' MAW 017/STRICTLY RHYTHM | BLUE TRAIN |
| 25 | 31 | 37 | 5 | GUNMAN KINETIC 43966/REPRISE | 187 LOCKDOWN |
| ★★★Power Pick★★★ | | | | | |
| 26 | 40 | — | 2 | ELEMENTS TWISTED 55408/MCA | DANNY TENAGLIA |
| 27 | 25 | 18 | 10 | THE RIGHT WAY HEVI FLOE IMPORT | ERIC GADD |
| 28 | 29 | 29 | 6 | SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR | MACK VIBE FEATURING JACQUELINE |
| 29 | 30 | 34 | 5 | IT'S RAINING MEN...THE SEQUEL LOGIC 52864 | ◆ MARTHA WASH FEATURING RUPAUL |
| 30 | 39 | — | 2 | FEELS SO GOOD PLAYLAND 53298/PRIORITY | ZERO V.U. |
| 31 | 36 | 48 | 4 | VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY | ◆ DATURA |
| 32 | 22 | 15 | 12 | GET READY TO BOUNCE EDEL AMERICA 3722 | ◆ BROOKLYN BOUNCE |
| 33 | 27 | 28 | 7 | IT'S MY LIFE SPORE IMPORT | GIGABYTE |
| 34 | 44 | — | 2 | CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 02/STRICTLY RHYTHM | CONSTIPATED MONKEYS |
| 35 | 41 | 49 | 4 | EVERYTIME HOOJ CHOONS PROMO/POPULAR | LUSTRAL |
| 36 | 21 | 21 | 9 | SING A SONG NERVOUS 20283 | ◆ BYRON STINGILY |
| 37 | 42 | — | 2 | THE WIGGLY WORLD II NOISE TRAXX IMPORT/PRIVATE LIFE | MR JACK FEATURING BRENDA EDWARDS |
| 38 | 18 | 10 | 12 | DRAMA TWISTED 55403/MCA | CLUB 69 FEATURING KIM COOPER |
| 39 | 19 | 17 | 15 | ECUADOR ULTRA/FFRR 006/ISLAND | ◆ SASH! |
| 40 | 46 | — | 2 | FIRE EDEL AMERICA/TVT SOUNDTRAX PROMO/TVT | SCOOTER |
| 41 | 35 | 27 | 9 | WHAT WOULD WE DO '97 AFRO WAX 003 | D.S.K. |
| 42 | 34 | 24 | 8 | RISE H.O.L.A. 341031 | ◆ VERONICA |
| 43 | 37 | 39 | 7 | DANCE (DO THAT THING) STRICTLY RHYTHM 12523 | BLACK MAGIC |
| 44 | 47 | — | 2 | IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA | DOLLSHEAD |
| ★★★Hot Shot Debut★★★ | | | | | |
| 45 | NEW► | | 1 | SANDMAN PLAYLAND 53294/PRIORITY | THE BLUEBOY |
| 46 | 45 | — | 2 | I CAN'T TAKE THE HEARTBREAK UNIVERSAL PROMO | KILLER BUNNIES |
| 47 | NEW► | | 1 | I KNOW EMPIRE STATE/EIGHTBALL 54234/LIGHTYEAR | BRUTAL BILL |
| 48 | 43 | 32 | 8 | WANNA B LIKE A MAN VU 38615/VIRGIN | ◆ SIMONE JAY |
| 49 | 49 | — | 2 | DISCO KICKS ARIOLA DANCE 47492/BMG | BOYS TOWN GANG |
| 50 | NEW► | | 1 | MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 12524 | SIMONE |

○ 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 |
| COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDCAN, INC. | | | | | |
| SoundScan® | | | | | |
| ★★★★No. 1★★★★ | | | | | |
| 1 | 3 | 3 | 5 | TOGETHER AGAIN (T) (X) VIRGIN 38623 | 2 weeks at No. 1 ◆ JANET |
| 2 | 1 | 1 | 4 | ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449 | ◆ STING & THE POLICE |
| ★★★★GREATEST GAINER★★★★ | | | | | |
| ③ | 8 | — | 2 | DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG | ◆ BUSTA RHYMES |
| 4 | 2 | 2 | 6 | BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA | ◆ PUFF DADDY & THE FAMILY |
| 5 | 5 | 9 | 4 | 4, 3, 2, 1 (T) DEF JAM 568321/MERCURY | ◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P |
| 6 | 4 | 5 | 5 | GOING BACK TO CALI/SKY'S THE LIMIT (T) (X) BAD BOY 79120/ARISTA | ◆ THE NOTORIOUS B.I.G. |
| ⑦ | 21 | 11 | 12 | I'M NOT A PLAYER (T) LOUD 64909/RCA | ◆ BIG PUNISHER |
| 8 | 6 | 12 | 8 | NO, NO, NO (T) (X) COLUMBIA 78687 | ◆ DESTINY'S CHILD |
| ⑨ | 16 | 7 | 15 | ONE MORE NIGHT (T) (X) TOMMY BOY 786 | AMBER |
| 10 | 10 | — | 39 | FIRE UP! (T) (X) TWISTED 55414/MCA | ◆ FUNKY GREEN DOGS |
| 11 | 12 | 8 | 9 | WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA | ◆ TOTAL |
| ⑫ | 18 | 10 | 12 | I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618 | ◆ DAVID BOWIE |
| ⑬ | 19 | 15 | 9 | IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864 | ◆ MARTHA WASH FEATURING RUPAUL |
| 14 | 15 | 17 | 3 | CAN'T GO WRONG/DANGEROUS (T) PAYDAY/FFRR 570069/ISLAND | ◆ O.C. FEAT. CHANGING FACES |
| 15 | 11 | 4 | 3 | ELEMENTS (T) (X) TWISTED 55408/MCA | DANNY TENAGLIA |
| 16 | 20 | 13 | 32 | FREE (T) (X) STRICTLY RHYTHM 12528 | ◆ ULTRA NATE |
| 17 | 13 | 6 | 14 | SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (M) (T) (X) EASTWEST 63911/EEG | ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT |
| ⑮ | 37 | 22 | 29 | THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381 | ◆ DEBORAH COX |
| ⑰ | 36 | 14 | 25 | YOU'RE NOT ALONE (T) (X) RCA 64904 | ◆ OLIVE |
| ★★★★HOT SHOT DEBUT★★★★ | | | | | |
| ⑳ | NEW▶ | | 1 | PLAYER HATERS (M) (T) (X) RARE ONE 930/LIAISON | RARE ESSENCE |
| ㉑ | 34 | 24 | 30 | SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN | ◆ SNEAKER PIMPS |
| 22 | 14 | 26 | 7 | YOU KNOW MY STEEZ (T) NOO TRYBE 38624/VIRGIN | ◆ GANG STARR |
| ㉓ | 45 | — | 12 | CHOOZE ONE (T) AV8 30 | CROOKLYN CLAN |
| 24 | 27 | 33 | 12 | MUCH BETTER (T) (X) TWISTED 55333/MCA | CLUB 69 FEATURING SUZANNE PALMER |
| ㉕ | 41 | 32 | 9 | BREAKING ALL THE RULES (T) (X) GEFFEN 22304 | ◆ SHE MOVES |
| ㉖ | 43 | 40 | 8 | MAN BEHIND THE MUSIC (T) LIL' MAN 95015/INTERSCOPE | ◆ QUEEN PEN FEAT. TEDDY RILEY |
| 27 | 38 | 36 | 17 | DON'T GO (T) (X) LOGIC 64974/RCA | LE CLICK FEATURING KAYO |
| 28 | 23 | 27 | 16 | YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA | ◆ USHER |
| 29 | 7 | 21 | 6 | I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500/JIVE | ◆ 2PAC |
| ㉘ | 48 | 20 | 7 | BENEDICTUS (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM | BRAINBUG |
| ㉙ | RE-ENTRY | | 9 | TURN ME OUT (TURN TO SUGAR) (T) (X) STRICTLY RHYTHM 12521 | PRAXIS FEAT. KATHY BROWN |
| ㉚ | RE-ENTRY | | 23 | NOT TONIGHT/CRUSH ON YOU (M) (T) (X) UNDEASTOMMY BOY 95574/AG | ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ |
| 33 | 17 | — | 2 | BLOOD MONEY (PART 2) (T) TOMMY BOY 425 | NOREAGA FEATURING NAS + NATURE |
| ㉔ | NEW▶ | | 1 | CLAP YOUR HANDS (T) (X) FFRR/LONDON 570037/ISLAND | LIL LOUIS & THE PARTY |
| ㉕ | RE-ENTRY | | 15 | AROUND THE WORLD (T) SOMA 38608/VIRGIN | ◆ DAFT PUNK |
| 36 | 26 | 23 | 6 | SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS. | ◆ PRODIGY |
| ㉗ | RE-ENTRY | | 3 | L-L-LIES (T) (X) WORK 78750/EPIC | ◆ DIANA KING |
| ㉘ | RE-ENTRY | | 3 | CIRCLES (T) (X) KING STREET 1070 | ◆ KIMARA LOVELACE |
| 39 | 44 | 30 | 5 | LAND OF ECSTASY (T) (X) SQUEAKY CLEAN 536539 | PILGRIMAGE |
| 40 | 47 | 39 | 14 | MY LOVE IS THE SHHH! (T) WARNER BROS. 43919 | ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA |
| ㉙ | RE-ENTRY | | 4 | BELO HORIZONTI (T) (X) VIRGIN UNDERGROUND 38622/VIRGIN | ◆ THE HEARTISTS |
| 42 | 50 | — | 9 | SOMEWHERE/A RED LETTER DAY (T) (X) ATLANTIC 84033/AG | ◆ PET SHOP BOYS |
| 43 | 9 | 18 | 17 | OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY | THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK |
| 44 | 24 | 16 | 31 | I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA | ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) |
| ㉕ | NEW▶ | | 1 | HOW DO I LIVE (T) (X) ROBBINS 72020 | DEBRA MICHAELS |
| 46 | 29 | 46 | 5 | DIGITAL (T) (X) FFRR/LONDON 570057/ISLAND | GOLDIE FEATURING KRS ONE |
| 47 | 28 | 44 | 14 | THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG | ◆ AALIYAH |
| 48 | 30 | 29 | 19 | HONEY (M) (T) (X) COLUMBIA 78665 | ◆ MARIAH CAREY |
| ㉗ | NEW▶ | | 1 | JUST CLOWNIN' (T) PAYDAY/FFRR 570043/ISLAND | ◆ WC FROM WESTSIDE CONNECTION |
| 50 | 35 | 35 | 8 | MAGIC ORGASM (T) (X) TWISTED 55370/MCA | HOUSE HEROES |

Billboard

Dance Charts

Are Available For The First Time in 3 New Chart Packages!

1

Number 1 Series 1976-1996:
Chronological listings of every song
that reached the top position on the
Club Play and Sales charts. Lists
Billboard issue date, title, artist,
and label. - \$50.00

2

Top Ten Series 1976-1996: Annual listings
of every song that reached number 10 or
higher on the Club Play and Sales charts.
Lists title, artist, and label. Titles are listed
alphabetically within each year. Number 1
records are indicated. - \$50.00

3

Top Songs of the Year Series 1976-1996:
The annual charts of the top songs of the
year in rank order as published in Billboard's
Year End Special issues. Lists title, artist, and
label. - \$50.00

Send your check or money order to: Billboard Research, 1515 Broadway, NY, NY 10036-8986 Attn: Silvio Pietroluongo or call for credit card order: (212) 536-5054



Nipper Family Addition. The RCA Label Group (RLG) has signed artist Andy Griggs to its roster. His debut album is due in early summer 1998. Shown, from left, are RLG senior VP of A&R Thom Schuyler, Griggs' manager J. Gary Smith, RLG chairman Joe Galante, Griggs, and RLG senior director of A&R Sam Ramage.

Singletary Gets At The 'Truth'

3rd Giant Set Seen As Ripe With Several Hits

■ BY DEBORAH EVANS PRICE

NASHVILLE—When a record label is undergoing changes, it's not unusual for artists to get a little nervous about how those changes may affect their career. Daryle Singletary admits that when Giant Records underwent restructuring last year, he developed a major case of nerves.

"It don't take a brain surgeon to see my record sales have been a little behind Garth's," he says. "So I had the question 'Do I have a record deal?' The first time I ever met [Giant president] Doug Johnson, the only thing I asked him was to be truthful with me. And I

said, 'If I can make another record I want it to be country.' I moved to Nashville to be a country singer."

With the Feb. 24 release of his new album, "Ain't It The Truth," the future looks promising for Singletary. The first single from the project, "The Note," is currently at No. 34 and climbing on Billboard's Hot Coun-



SINGLETARY

try Singles & Tracks.

According to Singletary, Johnson told him that what kept him on the label was his live performance at Nashville's Wildhorse Saloon.

"When I was at Sony, I was aware of Daryle and thought he was a great singer," says Johnson. "Then when I came over here, I went to hear him live, and he did the Vern Gosdin song 'Do You Believe Me Now' and the Randy Travis song '1982,' and he absolutely blew me away. I heard something live I'd never heard on record before."

The goal in making this new record was recording an album that captured the magic Johnson had heard live. "He is so much a lover of traditional country music that it was real clear he does one thing, and he does it great," Johnson says. "That's all he really cares about doing, and I've never seen anybody that loves songs more than he does. From day one it has been an absolute joy to make music with him. He's a great singer. He's a great interpreter of songs."

Johnson says he also appreciated the fact that Singletary didn't try to second-guess what he wanted from him. "He's totally focused. It was never a situation of a new guy coming in at the label and wanting to guess what I wanted him to do. It was never that," Johnson says. "The No. 1 agenda was cutting music Daryle Singletary loved and believed in and that he can honestly say is truly him. Every step of the way he's been involved in everything. I am thrilled with the album. It's truly

Daryle Singletary. I'm proud of every song."

Singletary is also genuinely pleased with the outcome of the album, which Johnson and John Hobbs produced. "I think we hit the mark," he says. "I wanted a record that would be true to me, and I think this one is. With this album I can really hold my head high. There's been a lot of labor put into this—I sang 'The Note' for two days—but I'd do it all again today. Doug is such a pleasure to work with. He makes you want to make a great record."

Singletary's first album was produced by James Stroud, David Malloy and Travis. (Singletary is managed by Travis' wife, Elizabeth, and booked by Buddy Lee Attractions.) His second album was also produced by Stroud. "I love James, but there comes a time in everyone's career when they just want to make a change," he says.

Johnson is particularly pleased with the reception "The Note" is getting. He says the song was pitched to him by Hori Pro songplugger Norman DeVasure. "I was aware it had been cut before, but I was not aware of the history of the song," says Johnson. "I had no idea Doug Supernaw had cut it on a previous Giant record. He told me Conway [Twitty] had cut it. I found out later that Tammy [Wynette] had cut it and Randy Travis had attempted to cut it. I loved it and played it for Daryle. He loved it. He sang it like it was written to be sung by Daryle Singletary."

Singletary says he first heard the song when his bass player said his wife's girlfriend had written a song he should hear. He admits he was a little skeptical until he heard the song. He didn't know that the tune had also been pitched to Johnson until the latter played him the song, too.

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

"The song just comes off so powerful (Continued on page 35)

Country Community Loses Cramer, Robbins, Hall; Sales Data For '97

SAD FAREWELLS: The country music community lost three close friends over the holidays. **Floyd Cramer** (see story, page 16) was known worldwide for his unique piano signature, made most famous in the 1960 hit "Last Date." But Cramer was also a sterling session player who graced records by artists ranging from **Elvis Presley** to **Patsy Cline**. He was also a true gentleman and a selfless friend. Although musical fashion passed him by, Cramer remains one of the major architects of modern country music. He took his share of criticism for the type of musical architecture he brought to the country sound, but the fact remains that he established the piano—and a particular piano style at that—as a pillar of the music.

He never talked about it, but Cramer counted a great many notable people among his fans. Though he didn't think it was unusual, **Katherine Jackson**—the matriarch of those **Jacksons**—once asked him to play at her birthday party. He was accompanied by **Michael** and **Jermaine Jackson** singing country songs.

Kent Robbins (see Lifelines, page 44) was finally hitting his stride as a major songwriter when he lost his life. He had two deserved and well-crafted hits in 1997 with "Every Light In The House Is On" for **Trace Adkins** and "Her Man," recorded by **Gary Allen**. The latter's next single is also a Robbins song. "It Would Be You" is due for a February release.

Julie Hall (see Lifelines, page 44) was a sparkplug of a worker in marketing at MCA Nashville and was a tremendous help to us at Billboard.

Three good people who in their own unique ways were part of us and helped build the community we live and work in. Rest in peace.

ON THE ROW: SoundScan totals for country music in 1997 have a lot of people on Music Row smiling this week. Country sales for 1997 were 70.7 million units, as opposed to 66.8 million in 1996. **Garth Brooks'** "Sevens" leads country albums, with sales of 3.4 million units, ahead of **LeAnn Rimes'** "You Light Up My Life—Inspirational Songs" with sales of 2.9 million, her "Blue" album at 2.7 million, and her "Unchained Melody/The Early Years" at 1.9 million. **George Strait**, **Tim McGraw**, **Deana Carter**, **Shania Twain**, **Trisha Yearwood**, and **Brooks & Dunn** round out the top 10 country albums for 1997.

Tickets are now on sale for the 27th International Country Music Fan Fair, scheduled for June 15-20 at the Tennessee State Fairgrounds. The \$90 tickets for the five-day fete are available through the Grand Ole Opry.

Grammy nominations included a few surprises. **Johnny Cash** garnered two nominations, for best country album and best male vocal performance for his version of **Soundgarden's** "Rusty Cage." **Willie Nelson** is in the latter category for "Peach Pickin' Time In Georgia," a cut from "The Songs Of Jimmie Rodgers: A Tribute."

Also in the male vocal performance category, the **Mavericks** are nominated for the song "I Don't Care (If You Love Me Anymore)," which appeared only on the soundtrack to the **John Travolta** movie "Michael."

Rimes and **Yearwood** will battle it out with their dueling versions of "How Do I Live" in the best female country vocal performance category. Interestingly, that song isn't included in the best country song category, although **Bob Carlisle's** "Butterfly Kisses," which had minimal country impact, is nominated in that field.

Surprises in the best country album category include Cash's "Unchained" and **Dwight Yoakam's** "Under The Covers."

Patty Loveless leads all country performers with three nominations. (For a complete listing, see page 78.)

PEOPLE: Grandpa

Jones is in Baptist Hospital here after suffering a stroke. The 84-year-old performer complained of feeling dizzy after playing the Grand Ole Opry Jan. 3. At press time, he remained in critical condition.

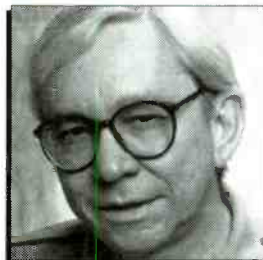
In a not-unexpected move, **John Rich** is leaving **Lonestar** to try a solo career. The group began in 1993 with Rich and **Richie McDonald** sharing lead vocal duties, an arrangement that none of the band members were happy with as time went on. With their last album, McDonald emerged as the de facto lead singer and Rich's departure seemed inevitable.

Garth Brooks' Central Park show will be available as a home video Jan. 20. "Garth Live From Central Park" is the first concert video release from EMI-Capitol Entertainment Properties, distributed by Orion Home Video. A \$5 rebate on the \$19.95 video will be offered to consumers who buy two Brooks CDs along with the video.

IN THE GROOVES: **John Fahey's** Nashville-based Revenant label continues to do a superlative job of preserving roots music. On the heels of 1997's "Stanley Brothers: Earliest Recordings" comes "Dock Boggs: Country Blues." The Feb. 20 release comes in the form of a 64-page, lavishly illustrated hardcover CD book and features 66 minutes of music. Distribution is by Koch International.



by Chet Flippo



Brooks Re-Ups. Arista/Nashville artist Kix Brooks has re-signed his publishing contract with Sony/ATV Tree. Brooks, half of the duo Brooks & Dunn, first signed with the publisher in 1984. Shown standing, from left, are Phil May of Sony/ATV Tree, Brooks, and Sony/ATV Tree's Don Cook. Seated is Sony/ATV Tree president/CEO Donna Hilley.

Billboard®

HOT COUNTRY

SINGLES & TRACKS

TM

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.

JANUARY 17, 1998

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---|---------------|
| | | | | ★★★ No. 1 ★★★ | | |
| 1 | 6 | 7 | 24 | JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN) | TIM MCGRAW CURB ALBUM CUT | 1 |
| 2 | 3 | 5 | 15 | I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING) | TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114 | 2 |
| 3 | 2 | 3 | 15 | BETWEEN THE DEVIL AND ME K.STEGALL (H.ALLEN,C.CHAMBERLAIN) | ALAN JACKSON (V) ARISTA NASHVILLE 13067 | 2 |
| 4 | 1 | 2 | 19 | A BROKEN WING M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART) | MARTINA MCBRIDE (C) (D) (V) RCA 64963 | 1 |
| 5 | 5 | 6 | 14 | HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE) | BROOKS & DUNN (V) ARISTA NASHVILLE 13101 | 5 |
| 6 | 4 | 1 | 9 | LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES) | GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 1 |
| 7 | 7 | 4 | 16 | ANGEL IN MY EYES C.PETOCZ (B.DALY,T.MULLINS) | JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT | 4 |
| 8 | 8 | 9 | 13 | LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL) | SAMMY KERSHAW (C) (V) MERCURY 568140 | 8 |
| 9 | 9 | 10 | 15 | ON THE SIDE OF ANGELS W.C.RIMES (G.BURR,G.HOUSE) | LEANN RIMES CURB ALBUM CUT/MCG | 9 |
| 10 | 11 | 15 | 17 | I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK) | LILA MCCANN ASYLUM ALBUM CUT | 10 |
| 11 | 10 | 14 | 12 | IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE) | DIAMOND RIO ARISTA NASHVILLE ALBUM CUT | 10 |
| 12 | 13 | 16 | 10 | DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE) | SHANIA TWAIN (C) (D) (V) MERCURY 568242 | 12 |
| 13 | 14 | 17 | 12 | YOU'VE GOT TO TALK TO ME M.WRIGHT (J.O'HARA) | LEE ANN WOMACK (V) DECCA 72023 | 13 |
| | | | | ★★★ Airpower ★★★ | | |
| 14 | 17 | 20 | 11 | WHAT IF I SAID J.E.NORMAN,A.COCHRAN (A.COCHRAN) | ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263 | 14 |
| 15 | 12 | 8 | 19 | FROM HERE TO ETERNITY R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL) | MICHAEL PETERSON REPRISE ALBUM CUT | 1 |
| 16 | 15 | 11 | 20 | THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD) | TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680 | 4 |
| 17 | 16 | 12 | 21 | YOU WALKED IN D.COOK,W.WILSON (R.J.LANGE,B.ADAMS) | LONESTAR (C) (D) (V) BNA 64942 | 12 |
| 18 | 19 | 19 | 16 | LOVE GETS ME EVERY TIME R.J.LANGE (S.TWAIN,R.J.LANGE) | SHANIA TWAIN (C) (D) (V) MERCURY 568062 | 1 |
| 19 | 18 | 13 | 20 | LAND OF THE LIVING B.J.WALKER,JR.,P.TILLIS (W.PATTON,T.SILLERS) | PAM TILLIS (V) ARISTA NASHVILLE 13096 | 5 |
| 20 | 20 | 18 | 18 | I HAVE TO SURRENDER D.JOHNSON (P.BUNCH,D.JOHNSON) | TY HERNDON EPIC ALBUM CUT | 17 |
| 21 | 21 | 22 | 15 | A CHANCE B.CANNON,N.WILSON (D.DILLON,R.PORTER) | KENNY CHESNEY (V) BNA 64987 | 21 |
| 22 | 24 | 27 | 8 | ONE SMALL MIRACLE B.J.WALKER,JR.,K.LEHNING (B.ANDERSON,S.WARINER) | BRYAN WHITE ASYLUM ALBUM CUT | 22 |
| 23 | 23 | 23 | 11 | ONE OF THOSE NIGHTS TONIGHT J.STROUD,L.MORGAN (S.LONGACRE,R.GILES) | LORRIE MORGAN (V) BNA 65333 | 23 |
| 24 | 29 | 31 | 6 | LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE) | COLLIN RAYE EPIC ALBUM CUT | 24 |
| 25 | 26 | 28 | 14 | IF YOU CAN'T BE GOOD (BE GOOD AT IT) K.LEHNING (T.SEALS,S.MILLER) | NEAL MCCOY ATLANTIC ALBUM CUT | 25 |
| 26 | 25 | 26 | 5 | WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN) | REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026 | 25 |
| 27 | 28 | 29 | 9 | STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT) | TRAVIS TRITT WARNER BROS. ALBUM CUT | 27 |
| 28 | 27 | 25 | 21 | SOMETHING THAT WE DO C.BLACK,J.STROUD (C.BLACK,S.EWING) | CLINT BLACK (C) (D) (V) RCA 65336 | 2 |
| 29 | 31 | 32 | 6 | COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH) | WYNONNA CURB ALBUM CUT/UNIVERSAL | 29 |
| 30 | 22 | 21 | 18 | YOU DON'T SEEM TO MISS ME E.GORDY,JR. (J.LAUDEDALE) | PATTY LOVELESS (C) (D) EPIC 78704 | 14 |
| 31 | 30 | 33 | 13 | I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES) | DIXIE CHICKS (C) (D) MONUMENT 78746 | 30 |
| 32 | 33 | 34 | 12 | THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D. SANDERS,S.DIAMOND) | WADE HAYES (C) (D) COLUMBIA 78745 | 32 |
| 33 | 32 | 24 | 20 | TODAY MY WORLD SLIPPED AWAY T.BROWN,G.STRAIT (M.WRIGHT,V.GOSDIN) | GEORGE STRAIT (V) MCA NASHVILLE 72019 | 3 |
| 34 | 34 | 35 | 11 | THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY) | DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE | 34 |
| 35 | 35 | 39 | 5 | 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 | 45 | 72 | 4 | ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE) | GEORGE STRAIT MCA NASHVILLE ALBUM CUT | 36 |
| 37 | 36 | 38 | 6 | IT'S NOT OVER M.WRIGHT (L.KINGSTON,M.WRIGHT) | MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032 | 36 |
| 38 | 38 | 41 | 7 | IF I NEVER STOP LOVIN' YOU P.MCMAKIN (D.KEES,S.EWING) | DAVID KERSH CURB ALBUM CUT | 38 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|--|---------------|
| 39 | 37 | 30 | 15 | OF COURSE I'M ALRIGHT D.COOK,ALABAMA (B.KIRSCH) | ALABAMA (V) RCA 64965 | 22 |
| 40 | 46 | 47 | 10 | JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (D.L.MURPHY) | DAVID LEE MURPHY (V) MCA NASHVILLE 72024 | 40 |
| 41 | 50 | 48 | 8 | JUST ANOTHER HEARTACHE T.BROWN (E.HILL,M.D. SANDERS) | CHELY WRIGHT (V) MCA NASHVILLE 72025 | 41 |
| 42 | 57 | 56 | 5 | THEN WHAT J.STROUD,C.WALKER (R.SHARP,J.VEZNER) | CLAY WALKER GIANT ALBUM CUT/REPRISE | 42 |
| 43 | RE-ENTRY | | 10 | NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER) | CLINT BLACK RCA ALBUM CUT | 43 |
| 44 | 52 | 51 | 7 | CLOSER TO HEAVEN B.MEYIS (A.MAYO,B.LUTHER) | MILA MASON ATLANTIC ALBUM CUT | 44 |
| 45 | RE-ENTRY | | 8 | THERE'S ONLY YOU C.FARREN (S.EWING,D.KEES) | KEVIN SHARP 143 ALBUM CUT/ASYLUM | 45 |
| 46 | 61 | 54 | 11 | WHAT A WOMAN KNOWS T.BROWN,E.GORDY,JR. (K.TYLER,D.CHILD,G.BURR) | KRIS TYLER (C) (D) (V) RISING TIDE 56051 | 46 |
| 47 | 49 | 42 | 16 | MORE THAN EVERYTHING J.STROUD (M.GREEN,A.MAYO) | RHETT AKINS (C) (D) DECCA 72022 | 41 |
| 48 | RE-ENTRY | | 19 | WHAT IF IT'S YOU R.MCENTIRE,J.GUESS (C.MAJESKI,R.E.ORRALL) | REBA MCENTIRE (V) MCA NASHVILLE 72001 | 15 |
| 49 | 72 | 57 | 16 | WHEN LOVE STARTS TALKIN' B.MAHER (J.O'HARA,B.MAHER,G.NICHOLSON) | WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL | 13 |
| 50 | RE-ENTRY | | 8 | THAT DOES IT C.FARREN (J.SELLERS,A.CUNNINGHAM) | JASON SELLERS (C) (V) BNA 65322 | 50 |
| 51 | 74 | 43 | 12 | DID I SHAVE MY LEGS FOR THIS? C.FARREN (D.CARTER,R.HART) | DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672 | 25 |
| | | | | ★★★ Hot Shot Debut ★★★ | | |
| 52 | NEW ► | | 1 | YOU'LL NEVER KNOW D.MALLOY (K.RICHY,ANGELO) | MINDY MCCREADY BNA ALBUM CUT | 52 |
| 53 | RE-ENTRY | | 2 | SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS) | GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 53 |
| 54 | RE-ENTRY | | 3 | THE KIND OF HEART THAT BREAKS R.SCOTT,JIM ED NORMAN (C.A.T.CUMMINGS,P.DOUGLAS,K.TRIBBLE) | CHRIS CUMMINGS (C) (D) (V) WARNER BROS. 17267 | 54 |
| 55 | RE-ENTRY | | 5 | THE NEXT STEP J.STROUD,W.WILSON (K.BLAZY,S.BLAZY,M.HUMMON) | JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107 | 55 |
| 56 | RE-ENTRY | | 4 | SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES) | RIVER ROAD CAPITOL NASHVILLE ALBUM CUT | 56 |
| 57 | RE-ENTRY | | 13 | POSTMARKED BIRMINGHAM M.BRIGHT (P.VASSAR,D.SAMPSON) | BLACKHAWK (V) ARISTA NASHVILLE 13107 | 37 |
| 58 | RE-ENTRY | | 2 | SHAME ABOUT THAT P.ANDERSON (S.EVANS,J.O'HARA) | SARA EVANS (C) (V) RCA 65324 | 58 |
| 59 | NEW ► | | 1 | BYE, BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE) | JO DEE MESSINA CURB ALBUM CUT | 59 |
| 60 | 41 | 45 | 7 | BELLEAU WOOD A.REYNOLDS (J.HENRY,G.BROOKS) | GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 41 |
| 61 | NEW ► | | 1 | PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH) | TRISHA YEARWOOD (V) MCA NASHVILLE 72034 | 61 |
| 62 | RE-ENTRY | | 7 | THE WISH C.HOWARD (C.WHITE,S.HOGIN,P.BARNHART) | BLAKE & BRIAN CURB ALBUM CUT/MCG | 62 |
| 63 | NEW ► | | 1 | BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.BOYD,J.HANNA) | MELODIE CRITTENDEN ASYLUM ALBUM CUT | 63 |
| 64 | NEW ► | | 1 | ONE NIGHT E.GORDY,JR.,S.FISHELL (L.STOREY,R.CARNES,J.CARNES) | JC JONES (C) (D) (V) RISING TIDE 56054 | 64 |
| 65 | RE-ENTRY | | 5 | TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON) | GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 50 |
| 66 | NEW ► | | 1 | LEAVING OCTOBER J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS) | SONS OF THE DESERT EPIC ALBUM CUT | 66 |
| 67 | NEW ► | | 1 | LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET) | TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT | 67 |
| 68 | RE-ENTRY | | 16 | WHAT IF I DO D.MALLOY (M.D. SANDERS,E.HILL,D.MALLOY) | MINDY MCCREADY (C) (D) (V) BNA 64990 | 26 |
| 69 | RE-ENTRY | | 8 | DRIVE ME CRAZY B.LLOYD,THE THOMPSON BROTHERS BAND (M.WHITTY,R.DAVIES,R.KIMBRO) | THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998 | 56 |
| 70 | RE-ENTRY | | 2 | SENDING ME ANGELS G.NICHOLSON,E.GORDY,JR.,D.MCCUNTON (J.WILLIAMS,F.MILLER) | DELBERT MCCLINTON (V) CURB 56050/RISING TIDE | 70 |
| 71 | RE-ENTRY | | 11 | THE GIFT C.RAYE,D.SHEA,B.J.WALKER,JR.,P.WORLEY (T.DOUGLAS,J.BRICKMAN) | COLLIN RAYE FEATURING JIM BRICKMAN EPIC ALBUM CUT | 51 |
| 72 | RE-ENTRY | | 5 | FROM THIS MOMENT ON R.J.LANGE (S.TWAIN,R.J.LANGE) | SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT | 61 |
| 73 | NEW ► | | 1 | TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART) | JOHN ANDERSON MERCURY ALBUM CUT | 73 |
| 74 | RE-ENTRY | | 4 | LITTLE BLUE DOT D.JOHNSON (S.LONGACRE,R.GILES) | JAMES BONAMY EPIC ALBUM CUT | 63 |
| 75 | RE-ENTRY | | 16 | NICKAJACK S.BOGARD,S.CURNUTTE,M.MAHER (S.HENDRICKS,G.NICHOLSON) | RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666 | 37 |

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. Titles below the top 30 are removed from the chart after 20 weeks. ◆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

TM

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

SoundScan®

JANUARY 17, 1998

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|--|---|
| | | | | ★★★ No. 1 ★★★ | |
| 1 | 1 | 1 | 31 | HOW DO I LIVE ▲ ² CURB 73022 | LEANN RIMES |
| 2 | 2 | 2 | 8 | DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242 | SHANIA TWAIN |
| 3 | 4 | 5 | 6 | WHAT IF MCA NASHVILLE 72026 | REBA MCENTIRE |
| 4 | 3 | 3 | 19 | YOU LIGHT UP MY LIFE ● CURB 73027 | LEANN RIMES |
| 5 | 5 | 4 | 15 | LOVE GETS ME EVERY TIME ● MERCURY 568062 | SHANIA TWAIN |
| 6 | 8 | 11 | 7 | WHAT IF I SAID WARNER BROS. 17263 | ANITA COCHRAN (DUET WITH STEVE WARINER) |
| 7 | 7 | 7 | 36 | IT'S YOUR LOVE ▲ CURB 73019 | TIM MCGRAW (WITH FAITH HILL) |
| 8 | 6 | 6 | 8 | SOMETHING THAT WE DO RCA 65336/RLG | CLINT BLACK |
| 9 | 9 | 8 | 15 | THE REST OF MINE CAPITOL NASHVILLE 58680 | TRACE ADKINS |
| 10 | 10 | 9 | 12 | DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672 | DEANA CARTER |
| 11 | 14 | 21 | 13 | WHAT IF I DO BNA 64990/RLG | MINDY MCCREADY |
| 12 | 11 | 12 | 10 | I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114 | TOBY KEITH WITH STING |
| 13 | 17 | 17 | 5 | THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY | WADE HAYES |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|--|-------------------|
| 14 | 16 | 16 | 6 | I CAN LOVE YOU BETTER MONUMENT 78746/SONY | DIXIE CHICKS |
| 15 | 15 | 20 | 15 | WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL | WYNONNA |
| 16 | 12 | 14 | 18 | YOU WALKED IN BNA 64942/RLG | LONESTAR |
| 17 | 22 | 23 | 4 | THE NOTE GIANT/REPRISE 17268/WARNER BROS. | DARYLE SINGLETARY |
| 18 | 13 | 10 | 10 | LOVE OF MY LIFE MERCURY 568140 | SAMMY KERSHAW |
| 19 | 18 | 19 | 21 | PLEASE EPIC 78656/SONY | THE KINLEYS |
| 20 | 19 | 13 | 17 | A BROKEN WING/VALENTINE RCA 64963 | MARTINA MCBRIDE |
| 21 | 20 | 15 | 14 | YOU DON'T SEEM TO MISS ME EPIC 78704/SONY | PATTY LOVELESS |
| 22 | 23 | 22 | 14 | MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE | RHETT AKINS |
| 23 | 21 | 18 | 83 | THE LIGHT IN YOUR EYES/BLUE CURB 76959 | LEANN RIMES |
| 24 | 25 | 25 | 13 | ONE SOLITARY TEAR ARISTA NASHVILLE 13099 | SHERRIE AUSTIN |
| 25 | 24 | 24 | 21 | LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG | BRYAN WHITE |

Records with the greatest sales gains this week. ●Recording Industry Assn. of America certification for sales of 500,000 units. ▲RIA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1998, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

THE MORE THINGS CHANGE: One certainty for those of us who work in the country music industry is a perpetual state of flux. However, it's never truly the daunting unknown that lies ahead. Each time this segment of the music industry experiences changes, be they gradual or radical, it's usually a trip back to the future, which causes me to wonder how many clues might be found in the repetitive nature of our music's history.

The first parable that comes to mind is the storied Nashville incident of an interviewer asking **Chet Atkins** to describe the "Nashville sound," which Atkins helped create while heading RCA here. About 40 years ago, Atkins and his competitor, **Owen Bradley** at Decca's Nashville shop, patented their slick, pop-tinged recordings to keep country music solvent after the rock-'n'-roll invasion, and the curious interviewer was probably expecting some lengthy bit of hillbilly philosophy on the matter. Instead, Atkins reached into his pocket to retrieve a small handful of coins and began jingling them around as he reportedly replied, "This is the Nashville sound." (Sadly, Bradley died at press time. See story, page 16.)

Just as in **Willie Nelson's** classic "Bloody Mary Morning," Nashville's country music community isn't altogether different from the "country boy who's learning that the pitfalls of the city are extremely real," since the more prosperous it becomes, the more unsettled it seems to be. Even though the jingling of the Nashville sound in 1997 rung up roughly \$1.8 billion in business (Nashville Scene, Billboard, Dec. 27, 1997), visions of country's \$2-billion-per-year 1992-95 "Suburban Cowboy" period still swirl in our dreams. Having \$2 billion years will probably happen again along Music Row—just ask Atkins. Anyway, it might be worthwhile to remember that in the not-too-distant past, a country record that sold more than 100,000 copies was just cause for celebration, and Nashville didn't produce a platinum album until 1976.

If the early '90s boom smacked of fantasy, today's commercial climate for country records might actually turn out to be reality, and when the dust settles at sunset, that ain't too shabby. Come to think of it, a few regular exercises to lengthen our memories might be an attainable New Year's resolution.

STAY A LITTLE LONGER: Country radio is clearly hanging onto its hits longer, which prompted a couple of rule changes to better reflect national airplay activity. As tipped here in the Dec. 6, 1997, issue, our "weeks on" rules for Hot Country Singles & Tracks have been amended to remove descending titles after 20 weeks when they fall below No. 30. Such titles had previously been removed after 20 weeks after falling below No. 20. The old system outdated itself when many titles by developing artists began to take longer to develop or when superstar album tracks that hovered on the lower rung of that chart from unsolicited album play were eventually worked as singles. Additionally, titles that had been protected in the top 20 often began to disappear altogether after appearing somewhere near the low teens or even top 10 in the prior issue. It became apparent that sentiments on this issue in industry ranks pointed to modifications, which include a reduction in the number of spins required for titles to attain Airpower status. Under the old rule, such titles had to achieve 3,200 spins for those honors. At the time the prior rule for Airpower was initiated, the glut of available product forced most programmers to move titles up and out of the chart quickly in order to align playlists with promotion-department agendas. That system became problematic during the past 18 months since many titles began to reach the 3,200 mark above No. 15 once overall rotation schedules slowed down.

SINGLETARY GETS AT THE 'TRUTH'

(Continued from page 35)

from the very first lines—"The note was short, but oh so strong." That just sets up the whole song. 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."

Giant GM John Burns says the label felt it had a hit and began working early on it. "We started four weeks prior to the Nov. 17 air date," Burns says. "We had 30 or 40 stations on the single prior to the air date. We really went out and said, 'Hey, we want you to listen to this song. We want you to listen to Daryle Singletary. We feel like we've got a career record here.' And radio responded."

KPLX Dallas music director Teresa Whitney is an enthusiastic supporter of the record. "We added it early because we fell in love with it," she says. "It is country to the core. The first time I heard this record, I thought it should have been named 'The Smash.' That's really how I felt. It's not just 'The Note,' it's 'The Smash' of the new year."

Johnson says there are several hits on Singletary's new album. "We are so in love with this album," he says. "There are a lot of things that are possible singles. We'll just try to make the decisions at the right times as to what the singles should be. Another song Daryle and I both absolutely love is 'You Ain't Heard Nothing Yet,' a Tim Mensy/Tony Haselden song. There are some great lines in that song. It's rare these days that you hear songs in which every line means something. It's one of those songs. It's an amazing song."

Singletary, Johnson, and Hobbs wrote the title cut, which pays homage to Singletary's traditional country influences, such as Merle Haggard, George Jones, and Vern Gosdin. "We were sitting there talking about all the records we loved and our influences," he says. "Doug picked up a guitar and started strumming. The way that song came about reminded me of the days when producers like Owen Bradley and Billy Sherrill would be in a session, and if they didn't have a song they needed, they'd just write one."

Another cut on the album that is a particular favorite of Singletary's is "Miracle In The Making," a duet with his wife, Kerry (she's managed by Don Light, who is currently shopping for a deal). "We wanted to find a song that

portrayed how we feel," Singletary says of the tender love song. "Doug called one morning and said, 'I've found the perfect song.'"

Burns says Giant is just beginning to gear up for the album release. "We feel like we have a career album. After the first of the year, we'll start sending out the album to retail," he says. "We are also going to be sending out the video, which has just turned out terrific."

Burns admits that it's unusual to be releasing a video after the single has been out for a while. "We were very certain we had the right kind of record, but we wanted to make sure we had the right kind of momentum behind it before we cut the video, and as soon as we had that momentum we cut the video. It's not that far behind [the single], and it's a dramatic video we feel will really enhance the airplay and the development of the album."

Burns notes that the retail push will include securing listening posts and in-store airplay. "We feel this is an album that is very, very deep and has to be heard, so any way we can expose potential consumers to the entire album we want to do that because it is such a strong, strong album," Burns says.

The label plans "win it before you

can buy it" promotions at radio, and Singletary will continue to make visits to stations. "We really feel like he could be the country voice of his generation. We feel that strongly about his vocal qualities," says Burns. "He's had some success, but I think maybe the difference on this album compared to the previous album is that we have a number of follow-up singles. . . . We feel like we have five singles on this album without question. The key is having great songs and then having great songs to follow it up."

Johnson agrees. "In the past there have been holes in his single releases [There has been] a lack of consistency not only for his single releases but also for an album and what fans deserve when they buy an album. I hope that any fan that buys this album will not only love the single they heard, but they'll hear the album and know a tremendous amount of love and effort went into making a true album and not just a few singles and filler. Great country music simply reminds people that they are living, breathing, loving, hopeful people. We're not just here using up space. When somebody hears this album, I hope they love what they hear, but I hope they are amazed by what they feel."



Celebrating The Song. ASCAP recently held a party to celebrate the success of the song "Today My World Slipped Away," recorded by George Strait. Shown, from left, are the song's writers, Mark Wright and Vern Gosdin. At right is ASCAP VP Connie Bradley.

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

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

- 7 **ANGEL IN MY EYES** (Reynolds, BMI/Knob Twister, ASCAP) HL/WBM
- 60 **BELLEAU WOOD** (Cool Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 3 **BETWEEN THE DEVIL AND ME** (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Cott-N-Twins, BMI) HL/WBM
- 63 **BROKEN ROAD** (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI)
- 4 **A BROKEN WING** (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL
- 59 **BYE, BYE** (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI)
- 21 **A CHANCE** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 44 **CLOSER TO HEAVEN** (Careers-BMG, BMI) HL
- 29 **COME SOME RAINY DAY** (Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) WBM
- 32 **THE DAY THAT SHE LEFT TULSA (IN A CHEVY)** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
- 51 **DID I SHAVE MY LEGS FOR THIS?** (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL
- 12 **DON'T BE STUPID (YOU KNOW I LOVE YOU)** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 69 **DRIVE ME CRAZY** (Sony/ATV Cross Keys, ASCAP/Sleep-over Boy, ASCAP/Cogent, BMI/Hobo Arms, BMI) HL
- 15 **FROM HERE TO ETERNITY** (Warner-Tamerlane, BMI/EMI April, ASCAP/JKids, ASCAP) HL/WBM
- 72 **FROM THIS MOMENT ON** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 71 **THE GIFT** (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC) HL/WBM
- 5 **HE'S GOT YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 31 **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
- 25 **IF YOU CAN'T BE GOOD (BE GOOD AT IT)** (Living, BMI/Baby Dimples, BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
- 20 **I HAVE TO SURRENDER** (Pat Price, BMI/Sydney Erin, BMI)
- 11 **IMAGINE THAT** (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
- 2 **I'M SO HAPPY I CAN'T STOP CRYING** (Magnetic, BMI/Regatta, BMI/Illegal, BMI) HL
- 37 **IT'S NOT OVER** (Songs Of PolyGram Int'l, BMI) HL
- 10 **I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM**
- 41 **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/azmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP) HL
- 40 **JUST DON'T WAIT AROUND TIL SHE'S LEAVIN'** (Old Desperados, ASCAP/N2 D, ASCAP)

- 1 **JUST TO SEE YOU SMILE** (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 54 **THE KIND OF HEART THAT BREAKS** (CPL, ASCAP/Ke-Ching, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP/Brian's Dream, ASCAP/Wildawn, ASCAP/Bal-mur, ASCAP)
- 19 **LAND OF THE LIVING** (MCA, ASCAP/Delta Kappa Twaig, ASCAP/Tom Collins, BMI) HL/WBM
- 66 **LEAVING OCTOBER** (Emery, ASCAP/Texas Wedge, ASCAP/Womacote Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI)
- 74 **LITTLE BLUE DOT** (Sea Acre, ASCAP/Famous, ASCAP/BMG, BMI) HL
- 24 **LITTLE RED RODEO** (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL
- 67 **LOVELY WON'T LEAVE ME ALONE** (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI)
- 6 **LONGNECK BOTTLE** (Steve Wariner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL
- 18 **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
- 47 **MORE THAN EVERYTHING** (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM
- 55 **THE NEXT STEP** (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) HL
- 75 **NICKAJACK** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yatata, BMI) WBM
- 34 **THE NOTE** (Sixteen Stars, BMI/Walter Haynes, BMI/EMI, BMI) HL
- 43 **NOTHING BUT THE TAILLIGHTS** (Blackened, BMI/Steve Wariner, BMI) WBM
- 39 **OF COURSE I'M ALRIGHT** (Sony/ATV Tree, BMI/Salzilla, BMI/Kidbilly, BMI) HL
- 64 **ONE NIGHT** (Polygram Int'l, ASCAP/P S O Limited, ASCAP)
- 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
- 22 **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
- 61 **PERFECT LOVE** (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI)
- 57 **POSTMARKED BIRMINGHAM** (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
- 16 **THE REST OF MINE** (WB, ASCAP/Sawing Cumpny, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) WBM
- 36 **ROUND ABOUT WAY** (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI)
- 70 **SENDING ME ANGELS** (Howlin' Hits, ASCAP/His Majesty, ASCAP/Jerr, ASCAP/Frankie Miller, ASCAP) WBM
- 58 **SHAME ABOUT THAT** (Sony/ATV Songs, BMI/Magic Knees, BMI)
- 53 **SHE'S GONNA MAKE IT** (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 56 **SOMEBODY WILL** (Rick Hall, ASCAP/Waterlawn, ASCAP/BMG, ASCAP) HL/WBM
- 28 **SOMETHING THAT WE DO** (Blackened, BMI/Acuff-Rose, BMI) WBM
- 27 **STILL IN LOVE WITH YOU** (Post Oak, BMI) HL
- 73 **TAKIN' THE COUNTRY BACK** (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI)
- 50 **THAT DOES IT** (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Famous, ASCAP/Song Matters, ASCAP) HL
- 42 **THEN WHAT** (Wedgewood Avenue, BMI/Areles, BMI/Longtude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
- 45 **THERE'S ONLY YOU** (Acuff-Rose, BMI) WBM
- 33 **TODAY MY WORLD SLIPPED AWAY** (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL
- 65 **TWO PINA COLADAS** (Foreshadow, BMI/EMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 46 **WHAT A WOMAN KNOWS** (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/Mark D., ASCAP) HL/WBM
- 68 **WHAT IF I DO** (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
- 14 **WHAT IF I SAID** (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 48 **WHAT IF IT'S YOU** (Sony/ATV Cross Keys, ASCAP/Air Around Town, ASCAP/EMI April, ASCAP/JKids, ASCAP) HL/WBM
- 26 **WHAT IF (Realsongs, ASCAP) WBM**
- 49 **WHEN LOVE STARTS TALKIN'** (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knees, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL
- 62 **THE WISH** (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Suffer To Silence, BMI) HL
- 30 **YOU DON'T SEEM TO MISS ME** (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 52 **YOU'LL NEVER KNOW** (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP)
- 13 **YOU'VE GOT TO TALK TO ME** (Sony/ATV Tree, BMI/Magic Knees, BMI) HL
- 17 **YOU WALKED IN** (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM

Billboard

TOP COUNTRY ALBUMS

TM

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

JANUARY 17, 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 | 6 | GARTH BROOKS▲ [®] CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98) | 6 weeks at No. 1 SEVENS | 1 |
| 2 | 2 | 2 | 17 | LEANN RIMES▲ ⁴ CURB 77885 (10.98/15.98) | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 1 |
| 3 | 3 | 3 | 9 | SHANIA TWAIN MERCURY 536003 (10.98 EQ/16.98) | COME ON OVER | 1 |
| 4 | 4 | 4 | 16 | BROOKS & DUNN▲ ARISTA NASHVILLE 18852 (10.98/16.98) | THE GREATEST HITS COLLECTION | 2 |
| 5 | 5 | 5 | 19 | TRISHA YEARWOOD▲ ² MCA NASHVILLE 70011 (10.98/16.98) | (SONGBOOK) A COLLECTION OF HITS | 1 |
| 6 | 6 | 7 | 31 | TIM MCGRAW▲ ² CURB 77886 (10.98/16.98) | EVERYWHERE | 1 |
| 7 | 7 | 6 | 78 | LEANN RIMES▲ ⁵ CURB 77821 (10.98/15.98) | BLUE | 1 |
| 8 | 10 | 10 | 12 | JOHN MICHAEL MONTGOMERY● ATLANTIC 83060/AG (10.98/16.98) | GREATEST HITS | 5 |
| 9 | 8 | 9 | 70 | DEANA CARTER▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 2 |
| 10 | 11 | 11 | 19 | MARTINA MCBRIDE RCA 67516/RLG (10.98/16.98) | EVOLUTION | 9 |
| 11 | 12 | 13 | 9 | SAMMY KERSHAW MERCURY 536318 (10.98 EQ/17.98) | LABOR OF LOVE | 11 |
| 12 | 9 | 8 | 37 | GEORGE STRAIT▲ ² MCA NASHVILLE 11584 (10.98/16.98) | CARRYING YOUR LOVE WITH ME | 1 |
| 13 | 15 | 16 | 19 | COLLIN RAYE● EPIC 67893/SONY (10.98 EQ/16.98) | THE BEST OF COLLIN RAYE — DIRECT HITS | 4 |
| 14 | 17 | 18 | 11 | WYNONNA CURB 53061/UNIVERSAL (10.98/16.98) | THE OTHER SIDE | 5 |
| 15 | 14 | 15 | 11 | TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98) | BIG TIME | 7 |
| 16 | 13 | 12 | 47 | LEANN RIMES▲ ² CURB 77856 (10.98/15.98) | UNCHAINED MELODY/THE EARLY YEARS | 1 |
| 17 | 20 | 20 | 25 | MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS | MICHAEL PETERSON | 17 |
| 18 | 19 | 21 | 15 | BRYAN WHITE● ASYLUM 62047/EEG (10.98/16.98) | THE RIGHT PLACE | 7 |
| 19 | 24 | 23 | 29 | LILA MCCANN ASYLUM 62042/EEG HS | LILA | 8 |
| 20 | 16 | 14 | 62 | ALAN JACKSON▲ ARISTA NASHVILLE 18813 (10.98/16.98) | EVERYTHING I LOVE | 1 |
| 21 | 22 | 26 | 9 | MINDY MCCREADY BNA 67504/RLG (10.98/16.98) | IF I DON'T STAY THE NIGHT | 12 |
| 22 | 21 | 22 | 14 | PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98) | LONG STRETCH OF LONESOME | 9 |
| 23 | 18 | 17 | 23 | CLINT BLACK● RCA 67515/RLG (10.98/16.98) | NOTHIN' BUT THE TAILLIGHTS | 4 |
| 24 | 25 | 24 | 30 | NEAL MCCOY● ATLANTIC 83011/AG (10.98/16.98) | GREATEST HITS | 5 |
| 25 | 28 | 25 | 22 | JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98) | THE BEST OF JOHN DENVER LIVE | 8 |
| 26 | 23 | 19 | 7 | JOHN DENVER RIVER NORTH 161360 (10.98/16.98) | A CELEBRATION OF LIFE/THE LAST RECORDINGS | 16 |
| 27 | 26 | 27 | 10 | NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98) | BE GOOD AT IT | 23 |
| 28 | 27 | 30 | 31 | PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98) | GREATEST HITS | 6 |
| 29 | 31 | 34 | 25 | DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98) | GREATEST HITS | 8 |
| 30 | 30 | 31 | 15 | THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS | JUST BETWEEN YOU AND ME | 22 |
| 31 | 29 | 32 | 28 | TOBY KEITH MERCURY 534836 (10.98 EQ/16.98) | DREAM WALKIN' | 8 |
| 32 | 36 | 40 | 34 | LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS | LEE ANN WOMACK | 9 |
| 33 | 41 | 43 | 25 | KENNY CHESNEY BNA 67498/RLG (10.98/16.98) | I WILL STAND | 10 |
| 34 | 35 | 38 | 39 | CLAY WALKER● GIANT 24674/WARNER BROS. (10.98/16.98) | RUMOR HAS IT | 4 |
| 35 | 34 | 39 | 80 | TRACE ADKINS▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS | DREAMIN' OUT LOUD | 6 |
| 36 | 33 | 37 | 67 | CLINT BLACK▲ RCA 66671/RLG (10.98/16.98) | THE GREATEST HITS | 2 |
| 37 | 37 | 41 | 23 | BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98) | LOVE & GRAVITY | 8 |
| 38 | 40 | 36 | 13 | DELBERT MCCLINTON CURB 53042/RIISING TIDE (10.98/16.98) | ONE OF THE FORTUNATE FEW | 15 |

○ 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 17, 1998

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|---------------------------------------|-------------------|
| 1 | 2 | SHANIA TWAIN▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS | 23 weeks at No. 1 THE WOMAN IN ME | 152 |
| 2 | 1 | ALAN JACKSON▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 115 |
| 3 | 4 | JOHN DENVER● RCA 10374 (10.98/16.98) | JOHN DENVER'S GREATEST HITS | 12 |
| 4 | 5 | GARTH BROOKS▲ ¹⁹ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98) | NO FENCES | 353 |
| 5 | 6 | PATSY CLINE▲ ⁷ MCA NASHVILLE 12* (7.98/12.98) | 12 GREATEST HITS | 563 |
| 6 | — | THE CHARLIE DANIELS BAND▲ ⁸ EPIC 38795/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 421 |
| 7 | 8 | TIM MCGRAW▲ ⁵ CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 198 |
| 8 | 21 | WILLIE NELSON● COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 178 |
| 9 | — | CHARLIE DANIELS● EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 159 |
| 10 | 13 | JOHN DENVER▲ RCA 12195 (10.98/16.98) | JOHN DENVER'S GREATEST HITS, VOLUME 2 | 29 |
| 11 | 10 | GARTH BROOKS▲ ⁷ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98) | GARTH BROOKS | 353 |
| 12 | 9 | GARTH BROOKS▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98) | FRESH HORSES | 111 |
| 13 | 20 | HANK WILLIAMS, JR.▲ CURB 77638 (6.98/9.98) | GREATEST HITS, VOL. 1 | 188 |

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|------------------------------------|-------------------|
| 14 | 14 | GEORGE STRAIT▲ ⁶ MCA NASHVILLE 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 276 |
| 15 | 12 | GARTH BROOKS▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98) | ROPIN' THE WIND | 202 |
| 16 | 19 | GARTH BROOKS▲ ⁶ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98) | IN PIECES | 140 |
| 17 | 23 | TRAVIS TRITT▲ WARNER BROS. 46001 (10.98/16.98) | GREATEST HITS — FROM THE BEGINNING | 116 |
| 18 | 3 | KENNY ROGERS● MAGNATONE 108 (10.98/16.98) | THE GIFT | 19 |
| 19 | 24 | GEORGE STRAIT▲ ³ MCA NASHVILLE 42035 (7.98/12.98) | GREATEST HITS VOLUME 2 | 514 |
| 20 | — | PATSY CLINE▲ MCA NASHVILLE 4038 (7.98/12.98) | THE PATSY CLINE STORY | 168 |
| 21 | 17 | REBA MCENTIRE▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98) | GREATEST HITS VOLUME TWO | 218 |
| 22 | 22 | TIM MCGRAW▲ ² CURB 77800 (10.98/16.98) | ALL I WANT | 111 |
| 23 | 18 | ALABAMA▲ RCA 66410 (10.98/15.98) | GREATEST HITS VOL. III | 162 |
| 24 | — | GEORGE STRAIT▲ ² MCA NASHVILLE 5567 (7.98/12.98) | GREATEST HITS | 592 |
| 25 | — | VINCE GILL▲ ³ MCA NASHVILLE 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 183 |

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.

U.S. Latino Market Could Rebound

A GREAT '98? Though the U.S. Latino market took it on the chin in 1997, according to SoundScan (see story, page 5), there are signs of a possible turnaround for 1998.

Certainly at first blush the annual holiday hangover in the U.S. Latino market calls for something stronger than aspirin. The 107,000 units moved this chart week by titles on The Billboard Latin 50 were nearly 50% lower than the previous week's sales of 211,000 units. During the same period in 1997, sales tanked from 186,500 units to 108,000 pieces.

Upon closer inspection, however, all is not as bad as it seems. The two-week holiday sales of charting albums was 392,000 pieces—4% higher than the 1996 holiday season.

Also, the December 1997 sales of 648,000 units was slightly higher than the 637,500 pieces moved in December 1996.

Further, the distribution of sales among titles on The Billboard Latin 50 in December remained as broad as it has been for months. There was no crossover smash like "Dreaming Of You" or "Tango" anchoring the Latino sales ship, but the overall consumption of non-crossover Latino product continued on the uptick.

There is even better news. Only one of the 15 best sellers this issue has spent 30 weeks on the chart. Last year at this time, six of the top 15 titles had logged an average of nearly 60 weeks on the chart. Further, five of the top 11



by John Lannert

best sellers had been camping on the chart for an average of 71 weeks.

With so many current top-selling titles in the early stages of their shelf lives, there is a good shot that the overall market will improve over last year's performance.

And as the percentage of sales from crossover product keeps sliding, the U.S. Latino sector should be able to fill that loss and boost the market in 1998 with new albums from such notables as Enrique Iglesias, Juan Gabriel, Ricky Martin, Shakira, Juan Luis Guerra 440, Los Tucanes De Tijuana, and Los Temerarios.

Following are 1998 capsule prognostications for the seven largest labels.

BMG U.S. LATIN: Ariola, this Miami record company's primary label, was slammed in 1997 by the declining sales of "Macarena." BMG is hardly suffering, however, under the steady hand of VP/GM Francisco Villanueva. Thanks to several hit albums by Juan Gabriel and Rocío Dúrcal, plus strong sellers from Cristian, Ilegales, and Di Blasio, Ariola moved 209,500 units of non-"Macarena"-related titles

in 1997—a sales figure 53% higher than in the pre-"Macarena" boom year of 1995.

As the label continues to work the latest Cristian disc, new product by Juan Gabriel and José José should pop robust numbers in the first quarter.

EMI LATIN: The fading Tejano market and the transfer of several Selena titles from The Billboard Latin 50 to the catalog chart put a crimp in EMI Latin's 1997 numbers. Label CEO/president José Béhar says EMI is going to the mat for the March debut of actor/singer Carlos Ponce (produced by Emilio Estefan Jr.) and the second-quarter album by norteño luminaries Los Tucanes De Tijuana, the label's second-best seller. A Selena retrospective is reportedly being mulled over, although there is no official word that it will be released.

FONOVIISA: This Los Angeles indie and its CEO/president, Guillermo Santiso, earned deserved plaudits in the trade and consumer press for its record-setting year in 1997. But with the next album by top seller Enrique Iglesias not due until September, Fonovisa might be hard pressed to match its gaudy tallies of last year. New albums by always-reliable sellers Los Tigres Del Norte and Los Temerarios, plus steadily rising Banda El Recodo, should fill in part of the breach left by Iglesias.

POLYGRAM LATINO: Grupo Limite's 204,500 units provided most of the sales punch for PolyGram as the label increased sales for the fourth straight year. The imprint's second-year honcho Marcos Maynard needs to establish a stable staff in order to break new artists in a big way and replicate the label's 63% sales jump on The Billboard Latin 50 in 1997.

SONY DISCOS: Sony rebounded strongly in 1997 under the leadership of label VP/GM Oscar Lord, who increased sales by combining smart compilation sets with the maximization of unit sales from albums by Alejandro Fernández, Ana Gabriel, Fey, Víctor Manuelle, Shakira, and Grupo Mania. Though upcoming albums by superstars Ricky Martin and Shakira should keep Sony rolling in the first quarter, Lord acknowledges that newcomers must be broken for the label to duel Fonovisa and EMI Latin for year-end honors in December. By the way, high fives go to Sony for helping to bring Latino indies on board as SoundScan reporters. Similar assistance from other labels would be welcomed.

UNIVERSAL MUSIC LATINO: The slow but sure approach by label head Marco Antonio Rubí yielded only three titles on The Billboard Latin 50 in the company's first year in the U.S. But look for the Miami-based imprint to boost its market presence with a Jan. 27 salsa disc, "A Todo Dar," by Liliana Rodríguez, daughter of José Luis "El Puma" Rodríguez, and a new ranchera disc by Lucero. Universal's distribution deal with RMM boosted its distributor share of the U.S. Latino market from 1.6% to 4.2%.

WEA LATINA: The puzzling depar-
(Continued on page 39)

Hot Latin Tracks™



| | | | | COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 109 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK | |
|-----------------------------|-----------|------------|---|--|--|
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST IMPRINT/PROMOTION LABEL | TITLE PRODUCER (SONGWRITER) |
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 2 | 7 | ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY | ◆ EN EL JARDIN E. ESTEFAN JR. (K. SANTANDER) |
| 2 | 3 | 3 | 11 | ANA GABRIEL SONY DISCOS/SONY | ◆ A PESAR DE TODOS A. GABRIEL (A. GABRIEL) |
| 3 | 2 | 1 | 18 | ALEJANDRO FERNANDEZ SONY DISCOS/SONY | ◆ SI TU SUPIERAS E. ESTEFAN JR. K. SANTANDER (K. SANTANDER) |
| 4 | 6 | 4 | 6 | LUIS MIGUEL WEA LATINA | CONTIGO (ESTAR CONTIGO) L. MIGUEL (B. SILVETTI, S. RIERA, I. BANEZ) |
| 5 | 8 | 10 | 33 | JUAN GABRIEL ARIOLA/BMG | TE SIGO AMANDO J. GABRIEL (J. GABRIEL) |
| 6 | 9 | 6 | 13 | GRUPO LIMITE POLYGRAM LATINO | HASTA MANANA J. CARRILLO (F. RIVERA, K. CAMPOS) |
| 7 | 12 | 20 | 5 | ENRIQUE IGLESIAS FONOVIISA | LLUVIA CAE R. PEREZ-BOTIJA (E. IGLESIAS, R. PEREZ-BOTIJA) |
| 8 | 7 | 8 | 6 | CRISTIAN ARIOLA/BMG | ◆ SI TU ME AMARAS R. PEREZ (R. PEREZ) |
| 9 | 4 | 7 | 15 | VICENTE FERNANDEZ SONY DISCOS/SONY | NOS ESTORBO LA ROPA P. RAMIREZ (T. BELLO) |
| ★ ★ ★ GREATEST GAINER ★ ★ ★ | | | | | |
| 10 | 20 | 15 | 9 | GRUPO MANIA SONY DISCOS/SONY | ME MIRAS Y TE MIRO O. SERRANO, B. SERRANO (O. SERRANO) |
| 11 | 5 | 5 | 15 | MARCO ANTONIO SOLIS FONOVIISA | LA VENIA BENDITA M. A. SOLIS (M. A. SOLIS) |
| 12 | 15 | 22 | 8 | PEDRO FERNANDEZ POLYGRAM LATINO | DESAPACITO H. PATRON (J. A. JIMENEZ) |
| 13 | 19 | 28 | 16 | LUIS MIGUEL WEA LATINA | EL RELOJ L. MIGUEL (R. CANTORAL) |
| 14 | 22 | 19 | 6 | VICTOR MANUELLE SONY DISCOS/SONY | ◆ ASI ES LA MUJER NOT LISTED (O. ALFANNO) |
| 15 | 11 | 9 | 19 | CRISTIAN ARIOLA/BMG | ◆ LO MEJOR DE MI R. PEREZ (R. PEREZ) |
| 16 | 14 | 21 | 8 | LA MAKINA J&N/SONY | NADIE SE MUERE O. SANTANA (O. SANTANA) |
| 17 | 13 | 23 | 3 | MARC ANTHONY RMM | ME VOY A REGALAR A. PEÑA, M. ANTHONY (O. ALFANNO) |
| 18 | 18 | 24 | 8 | BANDA EL RECODO FONOVIISA | COMO EL PRIMER DIA G. LIZARRAGA (O. OCHOA) |
| 19 | 26 | 27 | 3 | JOSE JOSE ARIOLA/BMG | EL MAS FELIZ DEL MUNDO J. JOSE, R. PEREZ-BOTIJA (M. ALEJANDRO) |
| 20 | 21 | 11 | 14 | MARC ANTHONY RMM | Y HUBO ALGUIEN A. PEÑA, M. ANTHONY (O. ALFANNO) |
| 21 | 31 | 25 | 12 | INTOCABLE EMI LATIN | ◆ DONDE ESTAS? J. L. AYALA (E. ALANIS) |
| 22 | 10 | 35 | 3 | JUANMA Y SU TUNA PARA TODO EL AÑO DIGI LATIN | POR DOS PULGADAS C. MARRERO (S. CASTRO, J. M. LEBRON) |
| 23 | 17 | 14 | 26 | BANDA EL LIMON FONOVIISA | QUE SE TE OLVIDO M. CONTRERAS (PGARZA) |
| 24 | 24 | 26 | 4 | GILBERTO SANTA ROSA SONY DISCOS/SONY | QUE SE LO LLEVE EL RIO J. M. LUGO, G. SANTA ROSA (R. BARRERAS) |
| 25 | 30 | 30 | 3 | MDO SONY DISCOS/SONY | VOLVERAS A MI NOT LISTED (A. JAE, R. QUIJANO) |
| 26 | RE-ENTRY | 13 | DOMINGO QUINONES RMM | NO VOY A DEJARTE IR C. SOTO, D. QUINONES (R. VASQUEZ) | |
| 27 | 28 | 35 | 7 | BANDA ARKANGEL R-15 LUNA/FONOVIISA | VOY A PINTAR MI RAYA A. DE LUNA (J. NAVARRO) |
| 28 | 23 | 12 | 11 | GISSELLE RCA/BMG | ◆ QUIERO ESTAR CONTIGO B. CEPEDA (J. NUNEZ) |
| 29 | 38 | — | 24 | ALEJANDRO FERNANDEZ SONY DISCOS/SONY | ◆ NUBE VIAJERA P. MARTINEZ (M. MASSIAS) |
| 30 | 32 | 32 | 7 | FEY SONY DISCOS/SONY | ◆ SUBIDON J. R. FLOREZ (M. ABLANEDO, D. BORADONI) |
| 31 | 37 | — | 2 | ALTO VOLTAJE FONOVIISA | YO SIN TU AMOR C. I. CABEZA ELIAS (F. GILL) |
| 32 | 40 | — | 2 | JERRY RIVERA SONY DISCOS/SONY | EL AMOR NUNCA PREGUNTA A. PEÑA, C. SOTO (R. PEREZ) |
| 33 | 27 | 29 | 20 | LOS TUCANES DE TIJUANA EMI LATIN | ES VERDAD G. FELIX (M. QUINTERO LARA) |
| 34 | 35 | — | 2 | TIRANOS DEL NORTE SONY DISCOS/SONY | ENSENATE A VIVIR J. MARTINEZ (E. FRANCO) |
| 35 | 39 | 37 | 10 | BOBBY PULIDO EMI LATIN | ◆ LE PEDIRE NOT LISTED (M. MUNOZ) |
| 36 | RE-ENTRY | 5 | EROS RAMAZZOTTI DDD/BMG | ◆ CUANTO AMOR ME DAS E. RAMAZZOTTI (E. RAMAZZOTTI, A. COGLIATI, C. GUIDETTI) | |
| 37 | 36 | 40 | 22 | LOS ANGELES AZULES DISA/EMI LATIN | COMO TE VOY A OLVIDAR NOT LISTED (J. MEJIA AVANTE) |
| 38 | NEW ► | 1 | JOSE LUIS RODRIGUEZ SONY DISCOS/SONY | NO ME QUIERAS TANTO H. MASELLI, J. NAVARRO (R. HERNANDEZ) | |
| 39 | 16 | 16 | 9 | RICARDO MONTANER WEA LATINA | ◆ ES ASI P. CASSANO (R. MONTANER, P. CASSANO) |
| 40 | NEW ► | 1 | LOS TIGRES DEL NORTE FONOVIISA | CON QUE DERECHO E. HERNANDEZ, LOS TIGRES DEL NORTE (D. VITE) | |

| POP | TROPICAL/SALSA | REGIONAL MEXICAN |
|--|---|--|
| 26 STATIONS | 23 STATIONS | 70 STATIONS |
| 1 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY EN EL JARDIN | 1 GRUPO MANIA SONY DISCOS/SONY ME MIRAS Y TE MIRO | 1 GRUPO LIMITE POLYGRAM LATINO HASTA MANANA |
| 2 LUIS MIGUEL WEA LATINA CONTIGO | 2 VICTOR MANUELLE SONY DISCOS/SONY ASI ES LA MUJER | 2 VICENTE FERNANDEZ SONY DISCOS/SONY NOS ESTORBO LA ROPA |
| 3 CRISTIAN ARIOLA/BMG SI TU ME AMARAS | 3 LA MAKINA J&N/SONY NADIE SE MUERE | 3 MARCO ANTONIO SOLIS FONOVIISA LA VENIA BENDITA |
| 4 JOSE JOSE ARIOLA/BMG EL MAS FELIZ DEL MUNDO | 4 MARC ANTHONY RMM ME VOY A REGALAR | 4 ANA GABRIEL SONY DISCOS/SONY A PESAR DE TODOS |
| 5 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU SUPIERAS | 5 JUANMA Y SU TUNA PARA TODO EL AÑO DIGI LATIN POR DOS PULGADAS | 5 BANDA EL RECODO FONOVIISA COMO EL PRIMER DIA |
| 6 ANA GABRIEL SONY DISCOS/SONY A PESAR DE TODOS | 6 MARC ANTHONY RMM Y HUBO ALGUIEN | 6 INTOCABLE EMI LATIN DONDE ESTAS? |
| 7 LUIS MIGUEL WEA LATINA EL RELOJ | 7 GILBERTO SANTA ROSA SONY DISCOS/SONY QUE SE LO LLEVE EL RIO | 7 BANDA EL LIMON FONOVIISA QUE SE TE OLVIDO |
| 8 CRISTIAN ARIOLA/BMG LO MEJOR DE MI | 8 DOMINGO QUINONES RMM NO VOY A DEJARTE IR | 8 BANDA ARKANGEL R-15 LUNA/FONOVIISA VOY A PINTAR MI RAYA |
| 9 MDO SONY DISCOS/SONY VOLVERAS A MI | 9 GISSELLE RCA/BMG QUIERO ESTAR CONTIGO | 9 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU SUPIERAS |
| 10 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO | 10 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY EN EL JARDIN | 10 LOS TEMERARIOS FONOVIISA YA ME VOY PARA SIEMPRE |
| 11 ENRIQUE IGLESIAS FONOVIISA LLUVIA CAE | 11 ALTO VOLTAJE FONOVIISA YO SIN TU AMOR | 11 LOS TUCANES DE TIJUANA EMI LATIN ES VERDAD |
| 12 FEY SONY DISCOS/SONY SUBIDON | 12 JERRY RIVERA SONY DISCOS/SONY EL AMOR NUNCA PREGUNTA | 12 TIRANOS DEL NORTE SONY DISCOS/SONY ENSENA A VIVIR |
| 13 PEDRO FERNANDEZ POLYGRAM LATINO DESAPACITO | 13 MDO SONY DISCOS/SONY VOLVERAS A MI | 13 BOBBY PULIDO EMI LATIN LE PEDIRE |
| 14 EROS RAMAZZOTTI DDD/BMG CUANTO AMOR ME DAS | 14 INDIA RMM MI MAYOR VENGANZA | 14 LOS TEMERARIOS FONOVIISA ACEPTA MI ERROR |
| 15 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO | 15 CRISTIAN ARIOLA/BMG SI TU ME AMARAS | 15 LOS ANGELES AZULES DISA/EMI LATIN COMO TE VOY A OLVIDAR |

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 and Rising Stars are placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.



Más Kudos For Sanz. During a recent promotional stop in Buenos Aires, Alejandro Sanz, left, accepted a gold award from Warner Argentina president Luis Méndez for "Más," which has sold more than 30,000 units. "Más" has been the No. 1 title since September in Spain, where the record has gone six times platinum.

H L DISTRIBUTORS

6940 S.W. 12th Street • Miami, Florida 33144

¡Distribuidora Latina con Toda Clase de Música!

Nuevos Lanzamientos
y ademas el catalogo
mas Profundo de
Música Latina

¡Distribuidora Completa
con alto porcentaje
de cumplimiento
en ordenes!

- Discos Compactos
- Videos Laser
- VHS & DVD's
- y mucho más



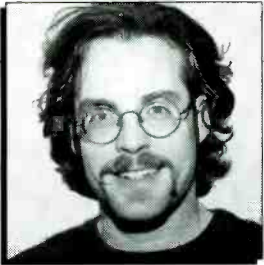
Con su primera
orden le
mandaremos Gratis
nuestro amplio catalogo

Llamos Hoy o Mandenos Un Fax y descubre por usted mismo!

U.S.: 1-800-227-7711 • Int'l: (305) 262-7711

Fax: (305) 261-6143

Classical
KEEPING
SCORE



by Bradley Bambarger

ROLL OVER BEETHOVEN: There was a time when I thought all "symphonic rock" collections were inherently sad, cynical creations—kitsch aimed at baby boomers who could no longer rock but still wanted to hum the old tunes, with the arrangements lacking not only respect for the source material but imagination in applying the resources of the symphony orchestra. But I began to make exceptions to that rule a couple of years ago when Philip Glass and his producer and Point Music colleague Kurt Munkacsi played me some excerpts from what would be the Point album "Us And Them: Symphonic Pink Floyd." What I heard surprised and then seduced me.

Learning that "Symphonic Pink Floyd" was the work of Jaz Coleman, I was doubly pleased, since I was a fan of his art-metal band Killing Joke in the '80s and was glad to hear that he had betrayed neither his rock roots nor his classical training. Coleman's orchestrations of songs from "Dark Side Of The Moon" and other Pink Floyd classics were dark and mysterious, capitalizing on the material's latent symphonic texture.

True, some of the Pink Floyd tunes took to the orchestral treatment better than others, but overall, Coleman didn't just slap a penguin suit on some dinosaur rock; he tapped into the Floyd's ethos with real rapport, treating the themes like the well of inspired folk melodies that they are. Deservedly, "Symphonic Pink Floyd" crowned the Top Classical Crossover chart for 26 weeks on its way to being the No. 1 crossover album of 1996.

Now Coleman's encore, "Kashmir: Symphonic Led Zeppelin," is high on the crossover chart, and it's an even more pleasant surprise than the Pink Floyd venture. Against all odds again, Coleman has produced arrangements of dynamism and depth, in communion with Led Zeppelin's mystical side. Reunited with co-producer Youth (also of Killing Joke) and the London Philharmonic Orchestra under Peter Scholes, Coleman accents Zeppelin's Eastern influences in "Kashmir" and the group's Celtic fixations in "The Battle Of Evermore" with élan.

Miraculously, Coleman even makes "Stairway To Heaven" sound fresh, like Emerald Isle pastoralism of the most beguiling sort. Again, not all the songs seem so suited to orchestration ("When The Levee Breaks" is perhaps best left alone), but beauties like the adagio "All My Love" could charm even the

staunchest traditionalists.

Coleman says he sees Led Zeppelin's twin totems, Jimmy Page and Robert Plant, as "great English composers, just as worthy as Vaughan Williams or Delius." Coleman knew the music of the latter duo long before he heard the work of the former, as he grew up in England singing in cathedral choirs and playing violin in student orchestras to prize-winning distinction. Rock'n'roll bent his ear as a teenager, though, and he co-founded Killing Joke in 1979, producing a string of intensely creative albums that influenced bands ranging from Nirvana to Nine Inch Nails.

Coleman resumed his classical studies in the late '80s, working in Leipzig, Germany, and Minsk, Belarus; he also followed his love of Eastern music to the Cairo Conservatoire. After settling in New Zealand, he became composer-in-residence with the Auckland Philharmonia. Coleman's Symphony No. 1, written in a characteristically neo-Romantic mode, was recorded by the New Zealand Symphony under Scholes and issued last year by RCA Victor.

A colorful character to say the least, the 37-year-old Coleman spends much of his time traveling the Middle East and pursuing an interest in the occult. And although he eschews software for pen and paper when forging his scores, Coleman's thoughts on classical music are anything but traditional.

"Beethoven and Mahler are the great past of the symphony orchestra—not its future," Coleman says. "I want to kick the blue-rinse brigade out of the halls. One of my life's goals is to help change the perception of the symphony orchestra and to introduce its wonders to people who haven't traditionally listened to this sort of music." And, of course, he loathes other attempts at classic rock: "I think that stuff sucks, those tacky elevator arrangements. It's cheap. There's no love, no passion."

Passion is what Glass and company feel about Coleman's work, obviously, as they're investing in his original compositions, too. An album of Coleman's Maori-influenced work, "Pacifica," is due from Point this summer, and an epic piece for orchestra and double choir, "Illuminati," is also in development. Glass says he hears in Coleman's scores "a flair for musical drama and the ability to make the orchestra sound like an instrument, which is a challenge."

Glass also shares Coleman's zeal for breaking down cultural barriers in symphonic music, as his variations on David Bowie/Brian Eno themes in the "Low" and "Heroes" symphonies show. "In Europe, there are more divisions between classical and popular music," Glass says, "but in America, young musicians have always listened to all kinds of music—I know when I was at Juilliard I was open to everything. In that spirit, Point is trying to redefine just what 'serious' music is."

A "Symphonic Led Zeppelin" concert with the London Philharmonic is planned for the summer at London's Royal Albert Hall.

LATIN TRACKS A-Z

| | | | | | |
|----|---|----|--|----|---|
| 1 | A PESAR DE TODOS (Sony Discos, ASCAP) | 13 | EL RELOJ (Peer Int'l., BMI) | 29 | NUBE VIAJERA (Rightsongs, BMI) |
| 2 | ASI ES LA MUJER (New Edition Emoa, SESAC) | 14 | EN EL JARDIN (FIPP, BMI) | 30 | QUE SE LO LLEVE EL RIO (Lida Scopai, ASCAP) |
| 3 | COMO EL PRIMER DIA (Fonometric, SESAC) | 15 | ENSENATE A VIVIR (P.O.W.) | 31 | QUE SE TE OLVIDO (Unimusic, ASCAP) |
| 4 | COMO TE VOY A OLVIDAR (Edimonsa, ASCAP) | 16 | ES ASI (EMI April, ASCAP) | 32 | QUERO ESTAR CONTIGO (Unimusic, ASCAP) |
| 5 | CON QUE DERECHO (TN Ediciones, BMI) | 17 | ES VERDAD (Flamingo) | 33 | SI TU ME AMARAS (Rubet) |
| 6 | CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP) | 18 | HASTA MANANA (Warner Chappell) | 34 | SI TU SUPIERAS (FIPP, BMI) |
| 7 | CUANTO AMOR ME DAS [QUANTO AMORE SEI] (EMI Blackwood, BMI) | 19 | LA VENIA BENDITA (Crisma, SESAC) | 35 | SUBIDON (Sony Discos, ASCAP) |
| 8 | DESPACITO (Peer Int'l., BMI) | 20 | LE PEDIRE (Copyright Control) | 36 | TE SIGO AMANDO (BMG Songs, ASCAP) |
| 9 | DONDE ESTAS? (Ser-Ca, BMI) | 21 | LO MEJOR DE MI (JMC) | 37 | VOY A PINTAR MI RAYA (De Luna, BMI) |
| 10 | EL AMOR NUNCA PREGUNTA (Rubet) | 22 | ME MIRAS Y TE MIRO (Sony Latin) | 38 | Y HUBO ALGUIEN (New Edition Emoa, SESAC) |
| 11 | EL MAS FELIZ DEL MUNDO (SGAE, ASCAP) | 23 | NADIE SE MUERE (J&N, ASCAP) | 39 | YO SIN TU AMOR (M.A.M.P.) |
| 12 | | 24 | NO ME QUIERAS TANTO (Peer Int'l., BMI) | | |
| | | 25 | NO VOY A DEJARTE IR (Viorli, ASCAP) | | |

THE Billboard Latin 50

| THIS WEEK | LAST WEEK | WKS. ON | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|------------------|--------------------------------------|----------------------------------|--------------------------------------|-------------------------------------|---|
| 1 | 1 | 15 | ALEJANDRO FERNANDEZ | SONY DISCOS 82446/SONY | ME ESTOY ENAMORANDO |
| 2 | 2 | 9 | MARC ANTHONY | RMM 82156 | CONTRA LA CORRIENTE |
| 3 | 3 | 22 | LUIS MIGUEL | WEA LATINA 19798 | ROMANCES |
| 4 | 4 | 13 | MANA | WEA LATINA 20430 | SUENOS LIQUIDOS |
| 5 | 5 | 15 | BUENA VISTA SOCIAL CLUB | WORLD CIRCUIT/NONESUCH 79478/AG | BUENA VISTA SOCIAL CLUB |
| 6 | 6 | 29 | CHARLIE ZAA | SONOLUX 82136/SONY | SENTIMIENTOS |
| 7 | 12 | 3 | LOS TIGRES DEL NORTE | FONOVISA 6072 | ASI COMO TU |
| 8 | 8 | 6 | LOS TUCANES DE TIJUANA | EMI LATIN 23461 | DE FIESTA CON... |
| 9 | 7 | 21 | GIPIY KINGS | NONESUCH/ATLANTIC 79466/AG | COMPAS |
| 10 | 15 | 17 | INDIA | RMM 82157 | SOBRE EL FUEGO |
| 11 | 9 | 14 | CRISTIAN ARIOLA | 52205/BMG | LO MEJOR DE MI |
| 12 | 11 | 10 | ANA GABRIEL | SONY DISCOS 82563/SONY | CON UN MISMO CORAZON |
| 13 | 14 | 11 | GRUPO LIMITE | POLYGRAM LATINO 539331 | SENTIMIENTOS |
| 14 | 10 | 13 | MARCO ANTONIO SOLIS | FONOVISA 0514 | MARCO |
| 15 | 17 | 31 | VICTOR MANUELLE | SONY DISCOS 82334/SONY | A PESAR DE TODO |
| 16 | 13 | 49 | ENRIQUE IGLESIAS | FONOVISA 0001 | VIVIR |
| 17 | 19 | 9 | GRUPO MANIA | SONY DISCOS 82438/SONY | ALTO HONOR |
| 18 | 22 | 36 | OLGA TANON | WEA LATINA 18733 | LLEVAME CONTIGO |
| 19 | 20 | 5 | JOSE LUIS RODRIGUEZ WITH LOS PANCHOS | SONY DISCOS 82635/SONY | INOLVIDABLE |
| 20 | 16 | 8 | PEDRO FERNANDEZ | POLYGRAM LATINO 539222 | CANTA A JOSE ALFREDO JIMENEZ |
| 21 | 31 | 6 | SHAKIRA | SONY DISCOS 82512/SONY | THE REMIXES |
| 22 | 23 | 27 | THALIA | EMI LATIN 57977 | AMOR A LA MEXICANA |
| 23 | 24 | 9 | EROS RAMAZZOTTI | DDO 53047/BMG | EROS |
| 24 | 26 | 4 | GILBERTO SANTA ROSA | SONY DISCOS 82566/SONY | DE CORAZON |
| 25 | 29 | 21 | DLG | SONY DISCOS 82340/SONY | SWING ON |
| 26 | 18 | 59 | JULIO IGLESIAS | COLUMBIA 67899/SONY | TANGO |
| 27 | 28 | 49 | FEY | SONY DISCOS 82059/SONY | TIERNA LA NOCHE |
| 28 | 34 | 96 | SHAKIRA | SONY DISCOS 81795/SONY | PIES DESCALZOS |
| 29 | 21 | 15 | BOYZ II MEN | MOTOWN 530823/POLYGRAM LATINO | EVOLUCION |
| 30 | 35 | 17 | CARLOS VIVES | EMI LATIN 59452 | TENGO FE |
| 31 | 36 | 64 | GRUPO LIMITE | POLYGRAM LATINO 533302 | PARTIENDOME EL ALMA |
| 32 | 44 | 8 | LA MAKINA | J&N 82492/SONY | LOS REYES DEL RITMO |
| 33 | RE-ENTRY | | GISSELLE | RCA 52734/BMG | QUIERO ESTAR CONTIGO |
| 34 | 37 | 10 | CRISTIAN UNIVERSAL LATINO | 40092 | MIS MEJORES MOMENTOS |
| 35 | 38 | 15 | JERRY RIVERA | SONY DISCOS 82435/SONY | YA NO SOY EL NINO AQUEL |
| 36 | RE-ENTRY | | ALEJANDRO SANZ | WEA LATINA 20281 | MAS |
| 37 | 25 | 15 | BOBBY PULIDO | EMI LATIN 57522 | LLEGASTE A MI VIDA |
| 38 | 49 | 4 | RUBEN GONZALEZ | WORLD CIRCUIT/NONESUCH 79477/AG | INTRODUCING... RUBEN GONZALEZ |
| 39 | 40 | 37 | LOS TUCANES DE TIJUANA | EMI LATIN 56921 | TUCANES DE ORO |
| 40 | 30 | 30 | LOS TIGRES DEL NORTE | FONOVISA 80711 | JEFE DE JEFES |
| 41 | 42 | 4 | EDDIE GONZALEZ | SONY DISCOS 82430/SONY | MI CHARCHINA |
| 42 | NEW | | BANDA ARKANGEL R-15 | LUNA 7049/FONOVISA | LA 4 X4 |
| 43 | 41 | 6 | VARIOUS ARTISTS | J&N 82379/SONY | MERENHITS '98 |
| 44 | 45 | 14 | DOMINGO QUINONES | RMM 82219 | SE NECESITA UN MILAGRO |
| 45 | RE-ENTRY | | LAURA FLORES | UNIVERSAL LATINO 40004 | ME QUEDE VACIA |
| 46 | 39 | 6 | SPARX | FONOVISA 9594 | TIENE QUE SER AMOR |
| 47 | 27 | 52 | SELENA | EMI LATIN 53585 | SIEMPRE SELENA |
| 48 | 32 | 36 | JUAN GABRIEL/ROCIO DURCAL | ARIOLA 478D5/BMG | JUNTOS OTRA VEZ |
| 49 | RE-ENTRY | | VARIOUS ARTISTS | MAX 2040 | MERENGUE MIX 3 |
| 50 | 47 | 5 | AFRO-CUBAN ALL STARS | WORLD CIRCUIT/NONESUCH 79476/AG | A TODA CUBA LE GUSTA |
| POP | | | TROPICAL/SALSA | | |
| 1 | ALEJANDRO FERNANDEZ | SONY DISCOS/SONY | 1 | MARC ANTHONY | RMM CONTRA LA CORRIENTE |
| 2 | LUIS MIGUEL | WEA LATINA ROMANCES | 2 | BUENA VISTA SOCIAL CLUB | WORLD CIRCUIT/NONESUCH/AG BUENA VISTA |
| 3 | MANA | WEA LATINA SUENOS LIQUIDOS | 3 | CHARLIE ZAA | SONOLUX/SONY SENTIMIENTOS |
| 4 | GIPIY KINGS | NONESUCH/ATLANTIC/AG COMPAS | 4 | INDIA | RMM SOBRE EL FUEGO |
| 5 | CRISTIAN ARIOLA | BMG/LO MEJOR DE MI | 5 | VICTOR MANUELLE | SONY DISCOS/SONY A PESAR DE... |
| 6 | MARCO ANTONIO SOLIS | FONOVISA MARCO | 6 | GRUPO MANIA | SONY DISCOS/SONY ALTO HONOR |
| 7 | ENRIQUE IGLESIAS | FONOVISA VIVIR | 7 | OLGA TANON | WEA LATINA LLEVAME CONTIGO |
| 8 | JOSE LUIS RODRIGUEZ WITH LOS PANCHOS | SONY DISCOS/SONY INOLVIDABLE | 8 | GILBERTO SANTA ROSA | SONY DISCOS/SONY DE CORAZON |
| 9 | SHAKIRA | SONY DISCOS/SONY THE REMIXES | 9 | DLG | SONY DISCOS/SONY SWING ON |
| 10 | THALIA | EMI LATIN AMOR A LA MEXICANA | 10 | CARLOS VIVES | EMI LATIN TENGO FE |
| 11 | EROS RAMAZZOTTI | DDO/BMG EROS | 11 | LA MAKINA | J&N/SONY LOS REYES DEL RITMO |
| 12 | JULIO IGLESIAS | COLUMBIA/SONY TANGO | 12 | GISSELLE | RCA/BMG QUIERO ESTAR CONTIGO |
| 13 | FEY | SONY DISCOS/SONY TIERNA LA NOCHE | 13 | JERRY RIVERA | SONY DISCOS/SONY YA NO SOY EL... |
| 14 | SHAKIRA | SONY DISCOS/SONY PIES DESCALZOS | 14 | RUBEN GONZALEZ | WORLD CIRCUIT/NONESUCH/AG INTRODUCING... RUBEN GONZALEZ |
| 15 | BOYZ II MEN | MOTOWN/POLYGRAM LATINO EVOLUCION | 15 | VARIOUS ARTISTS | J&N/SONY MERENHITS '98 |
| REGIONAL MEXICAN | | | | | |
| 1 | LOS TIGRES DEL NORTE | FONOVISA ASI COMO TU | 2 | LOS TUCANES DE TIJUANA | EMI LATIN DE FIESTA CON... |
| 2 | LOS TUCANES DE TIJUANA | EMI LATIN DE FIESTA CON... | 3 | ANA GABRIEL | SONY DISCOS/SONY CON UN MISMO... |
| 3 | ANA GABRIEL | SONY DISCOS/SONY CON UN MISMO... | 4 | GRUPO LIMITE | POLYGRAM LATINO SENTIMIENTOS |
| 4 | GRUPO LIMITE | POLYGRAM LATINO SENTIMIENTOS | 5 | PEDRO FERNANDEZ | POLYGRAM LATINO CANTA A... |
| 5 | PEDRO FERNANDEZ | POLYGRAM LATINO CANTA A... | 6 | GRUPO LIMITE | POLYGRAM LATINO PARTIENDOME... |
| 6 | GRUPO LIMITE | POLYGRAM LATINO PARTIENDOME... | 7 | BOBBY PULIDO | EMI LATIN LLEGASTE A MI VIDA |
| 7 | BOBBY PULIDO | EMI LATIN LLEGASTE A MI VIDA | 8 | LOS TUCANES DE TIJUANA | EMI LATIN TUCANES DE ORO |
| 8 | LOS TUCANES DE TIJUANA | EMI LATIN TUCANES DE ORO | 9 | LOS TIGRES DEL NORTE | FONOVISA JEFE DE JEFES |
| 9 | LOS TIGRES DEL NORTE | FONOVISA JEFE DE JEFES | 10 | EDDIE GONZALEZ | SONY DISCOS/SONY MI CHARCHINA |
| 10 | EDDIE GONZALEZ | SONY DISCOS/SONY MI CHARCHINA | 11 | BANDA ARKANGEL R-15 | LUNA/FONOVISA LA 4 X4 |
| 11 | BANDA ARKANGEL R-15 | LUNA/FONOVISA LA 4 X4 | 12 | SPARX | FONOVISA TIENE QUE SER AMOR |
| 12 | SPARX | FONOVISA TIENE QUE SER AMOR | 13 | SELENA | EMI LATIN SIEMPRE SELENA |
| 13 | SELENA | EMI LATIN SIEMPRE SELENA | 14 | JUAN GABRIEL/ROCIO DURCAL | ARIOLA/BMG JUNTOS... |
| 14 | JUAN GABRIEL/ROCIO DURCAL | ARIOLA/BMG JUNTOS... | 15 | VICENTE FERNANDEZ | SONY DISCOS/SONY ESTATUA DE... |

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

In the SPIRIT



by Lisa Collins

DAWNING OF A NEW ERA: While no one could have imagined the impact made by the debut release from **God's Property** ("God's Property From Kirk Franklin's Nu Nation"), which is nearing double-platinum, 1998 looks to be the year gospel will flex its growing commercial muscle.

Gospo Centric will set the pace with its highly touted debut release from **Bobby Jones & the Nashville Super Choir**, due Feb. 17, and a scheduled March release of the latest effort from **Kirk Franklin & the Family**. While the label has been hush-hush on the Franklin & the Family studio album, big-name guest vocals are likely.

Meanwhile, the buzz is already growing for the label's summer release slate, which includes the 25th live reunion of **Walter Hawkins & the Love Center Choir** and the sophomore project from the **Full Gospel Baptist Fellowship Mass Choir**, which will feature a rousing duet from **Marvin Winans** and **Bishop Paul Morton**.

B-Rite hopes to parlay the success of **God's Property** with its long-awaited February release by **Trin-i-tee 5:7**, a trio that packs stunning good looks and a spirited punch. The debut recording features cuts produced by **R. Kelly** and **Franklin**.

Verity Records will cut loose with **Fred Hammond's** "Pages Of Life" and **Daryl Coley's** "Live In Oakland—Home Again." In keeping with the theme of the Tuesday (13) release, Coley is backed by his original choir, formed more than 20 years ago. However, the highlight of the album is Coley's duet with his mother, **Marion**, for a jazzy

remake of the classic "Yes, Jesus Loves Me."

Another of Verity's big guns, **Hezekiah Walker**, is expected to roll out his **Love Fellowship Church Choir** by spring. But the high point of Verity's first-quarter campaign is the highly anticipated "WOW Gospel '98" compilation, which will utilize a triple-force approach in its combined marketing efforts to the gospel/Christian marketplace through its distribution partnership with Word Entertainment and Chordant (Billboard, Jan. 10).

Malaco will start its year with the latest release from **Willie Neal Johnson & the Gospel Keynotes**, "The Country Boy Goes Home II." But the label will hang its hat on the near yearlong celebration of the **Mississippi Mass Choir's** 10th anniversary, which is expected to culminate with a live recording this summer in Spain. Its New York counterpart, Savoy Records, hopes to hit hard and fast with a February release from **LaShun Pace**.

Sparrow will pull out its big guns with a sophomore solo effort from **CeCe Winans**, scheduled for release March 17, while Word Records gets the ball going with the Feb. 3 release of **Kelli Williams'** sophomore project, "I Get Lifted." Warner Alliance has a double-header with its Feb. 24 release of **O'Landa Draper's** "Reflections" and **Beverly Crawford's** sophomore release, "Now That I'm Here."

CGI Records, still in the throes of its **William Becton** promotional rollout, will open the year with **Gospel Music Workshop Of America Mass Choir's** live "30 Years In The Spirit" album Tuesday (13) and then double up Feb. 10 with **Vickie Winans'** "Live In Detroit" video and the **L.A. Mass Choir's** "Back To The Drawing Board," which will be marked by a gala launch at the L.A. House of Blues.

But if the release slates of these gospel majors is impressive, the real growth in 1998 is expected to be in the multimedia expansion of gospel in soundtracks, corporate sponsorship, and television—Franklin's new Universal Television sitcom will debut later this year.

BRIEFLY: The sixth annual American Gospel Quartet Convention will run Jan. 20-24 in Birmingham, Ala.

NOTAS

(Continued from page 37)

ture of **Sergio Rozenblat** lays the groundwork for **George Zamora** to re-establish himself as a prime player with a major label. The former long-time head of Sony Discos distinguished himself in 1997 as the driving force behind the hot tropical imprint **Weacaribe** and the joint-venture label **Sir George Records**, which he founded with **Sergio George**. Zamora's challenge is to improve WEA Latina's record performance on The Billboard Latin 50—a tough assignment, particularly since **Luis Miguel** and **Maná** are coming off best-selling albums in 1997.

DECEMBER SORROW: December usually is a joyous time of the year. Not so last month, as the Latino biz witnessed a month full of personal loss.

First of all, sincere condolences go out to family and friends of **Jerry Masucci**, the Brooklyn, N.Y.-born visionary who literally put salsa on the map in the early 1970s with his **Fania Records** imprint (Billboard, Jan. 10).

Likewise, heartfelt wishes go to **Bill Marín**, RMM's VP/GM, whose mother **Carmen** passed away of heart failure, and also to **D'Aldo Romano**, EMI Latin's media director, whose wife **Ilma** died after a long battle with **Lou Gehrig's** disease.

REGIONAL ROUNDUP: **Charlie Zaa's** "Sentimientos" (Sonolux/Sony) has been certified gold by the Recording Industry Assn. of America.

Brazil's Carnival gets a visit from EMI's alluring actress/singer **Thalía**, who is slated to appear Feb. 23 in the parade of Rio de Janeiro's samba school **Imperatriz Leopoldinense**. There is no word as to what exactly she will be

wearing for the parade.

Casa De Los Tapes, an 18-store retailer based in Puerto Rico, is scheduled to open a 6,000-square-foot superstore in May in Bayamón. "It will be the largest CD store in the Caribbean," says company GM **Fernando Ramos**. Also to be stocked in the superstore will be DVDs, CD-ROMs, and laserdiscs.

Also opening a new store in February is **Ritmo Latino**, the largest Latino indie chain in the U.S. **Ritmo Latino** president **Dave Massry** says the new 3,000-square-foot outlet in Los Angeles will be the New Jersey-based company's 23rd store. Eighteen of the chain's stores are already located on the West Coast.

With hit theme songs becoming an ever-important ingredient in Mexican *telenovelas* (witness "Nada Personal" or "Si Tú Supieras"), **Ricky Martin's** December entry "Vuelve" from the Televisa novela "Sin Ti" could not have been more timely. Penned by Martin's Sony labelmate **Franco de Vita**, "Vuelve" will be included on Martin's first-quarter release.

"Entrega Total" by Sony's **La Onda Vaselina** was certified gold (100,000 units sold) by Mexican trade group **Amprofon**.

CHART NOTES, RETAIL: **Alejandro Fernández's** "Me Estoy Enamorando" (Sony Discos/Sony) remains perched atop The Billboard Latin 50 for the sixth consecutive week. The disc moved 10,000 units, which betters **Marc Anthony's** "Contra La Corriente" (RMM) by 1,100 copies.

Also, "Me Estoy Enamorando" spends its 15th week on The Billboard 200, moving 177-172.

"Contra La Corriente," which re-enters The Billboard 200 at No. 194, records the best genre chart performance this issue, as the album logs its ninth successive week on the tropical/salsa chart. "Me Estoy Enamorando" stays at No. 1 on the pop chart for the eighth straight week. **Los Tigres Del Norte's** "Así Como Tú" (Fonovisa) lands at No. 1 on the regional Mexican chart, ending the two-week run atop the chart by **Los Tucanes De Tijuana's** "De Fiesta Con..." (EMI Latin).

CHART NOTES, RADIO: **Alejandro Fernández** rules both The Billboard Latin 50 and Hot Latin Tracks for the fourth straight week, as his ballad duet with **Gloria Estefan**, "En El Jardín," notches its third week on top of Hot Latin Tracks.

Sony Discos nearly made an unprecedented clean sweep of the genre charts this issue. "En El Jardín" remains atop the pop chart for the sixth week in a row. And Sony's merengue act **Grupo Manía** hits No. 1 on the tropical/salsa chart with "Me Miras Y Te Miro," which knocks out "Por Dos Pulgadas" (Digilatin), a perky salsa ditty by **Juanma Y Su Tuna Para Todo El Año** that is jammed with witty double-entendres.

But PolyGram Latino's *norteño* stars **Grupo Límite** broke up the triple play on the regional Mexican chart with "Hasta Mañana," which replaced "Nos Estorbó La Ropa" by **Alejandro's** labelmate and father, **Vicente Fernández**.

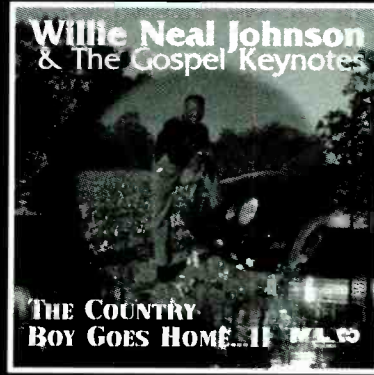
Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City.

Top Gospel Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|--|-----------|---------------|---|-------------------------------------|--|
| Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan® | | | | | |
| 1 | 1 | 33 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ | B-RITE 90093/INTERSCOPE | GOD'S PROPERTY |
| 2 | 2 | 10 | BEBE WINANS | ATLANTIC 83041/AG | BEBE WINANS |
| 3 | 4 | 9 | KAREN CLARK-SHEARD | ISLAND 524397 HS | FINALLY KAREN |
| 4 | 3 | 58 | SOUNDTRACK ▲ | ARISTA 18951 | THE PREACHER'S WIFE |
| 5 | 5 | 11 | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE | NEW LIFE 43108/VERITY HS | STRENGTH |
| 6 | 6 | 44 | VARIOUS ARTISTS | CGI 165252 | TODAY'S GOSPEL MUSIC COLLECTION |
| 7 | 7 | 89 | KIRK FRANKLIN AND THE FAMILY ▲ | GOSPO CENTRIC 72127 | WHATCHA LOOKIN' 4 |
| 8 | 10 | 34 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR | VERITY 43023 HS | LIVE IN LONDON AT WEMBLEY |
| 9 | 8 | 29 | OLETA ADAMS | HARMONY 1601 | COME WALK WITH ME |
| 10 | 15 | 25 | THE CANTON SPIRITUALS | VERITY 43021 HS | LIVING THE DREAM: LIVE IN WASHINGTON D.C. |
| 11 | 17 | 13 | THE MOTOR CITY MASS CHOIR | INTEGRITY/WORD 68144/EPIC | SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR |
| 12 | 14 | 84 | FRED HAMMOND & RADICAL FOR CHRIST | VERITY 43046 HS | THE SPIRIT OF DAVID |
| 13 | 16 | 62 | DONNIE MCCLURKIN | WARNER ALLIANCE 46297 | DONNIE MCCLURKIN |
| 14 | 9 | 62 | BEBE & CECE WINANS | SPARROW 37048/EMI | GREATEST HITS |
| 15 | 13 | 34 | VIRTUE | VERITY 43020 | VIRTUE |
| 16 | 12 | 36 | SHIRLEY CAESAR | WORD 68003/EPIC HS | A MIRACLE IN HARLEM |
| 17 | 19 | 28 | VICKIE WINANS | CGI 161279 | LIVE IN DETROIT |
| 18 | 18 | 47 | T.D. JAKES | INTEGRITY/WORD 67931/EPIC | T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED! |
| 19 | 20 | 12 | WILLIAM BECTON & FRIENDS | CGI 161318 | HEART OF A LOVE SONG |
| 20 | 21 | 14 | ANGIE AND DEBBIE | ATF 9760/DIAMANTE | BOLD |
| 21 | 25 | 47 | CARLTON PEARSON | WARNER ALLIANCE 46354 HS | LIVE AT AZUSA 2 PRECIOUS MEMORIES |
| 22 | 22 | 62 | ANointed | WORD 67804/EPIC HS | UNDER THE INFLUENCE |
| 23 | 24 | 78 | YOLANDA ADAMS | VERITY 43027 | YOLANDA LIVE IN WASHINGTON |
| 24 | 23 | 19 | VARIOUS ARTISTS | PLATINUM/LIGHT 161304/CGI | GOSPEL'S GREATEST HITS VOLUME III |
| 25 | 33 | 26 | DOTTIE PEOPLES | ATLANTA INT'L 10233 | TESTIFY |
| 26 | 29 | 33 | THE WILLIAMS BROTHERS | BLACKBERRY 1618/MALACO | STILL STANDING |
| 27 | 26 | 88 | RICHARD SMALLWOOD WITH VISION | VERITY 43015 | ADORATION: LIVE IN ATLANTA |
| 28 | 32 | 42 | KURT CARR SINGERS | GOSPO CENTRIC 72138 | NO ONE ELSE |
| 29 | 31 | 34 | MARVIN SAPP | WORD 68039/EPIC | GRACE AND MERCY |
| 30 | 27 | 21 | BEN TANKARD & TRIBE OF BENJAMIN | VERITY 43095 | GIT YO PRAYZE ON |
| 31 | 11 | 9 | DONALD LAWRENCE FEATURING THE TRI-CITY SINGERS | CRYSTAL ROSE 20178 | HELLO CHRISTMAS |
| 32 | RE-ENTRY | | WANDA NERO BUTLER | SOUND OF GOSPEL 223 | ALL TO THE GLORY OF GOD |
| 33 | 37 | 50 | THE GEORGIA MASS CHOIR | SAVOY 7123 | GREATEST HITS |
| 34 | 30 | 32 | ANDRAE CROUCH | QWEST 45924/WARNER BROS. | PRAY |
| 35 | NEW | | LUTHER BARNES & THE RED BUDD GOSPEL CHOIR | ATLANTA INT'L 10239 | GOD'S PROMISE |
| 36 | 38 | 16 | THE GMA GOSPEL ANNOUNCERS GUILD RADIO ANGELS | ALHO INT'L MUSIC 20155/STARSONG | SO YOU WOULD KNOW |
| 37 | 35 | 23 | JAMES HALL & WORSHIP AND PRAISE | CGI 161278 | ...ACCORDING TO JAMES HALL — CHAPT. III |
| 38 | RE-ENTRY | | THE WILLIAMS SISTERS | FIRST LITE 4003 | LIVE ON THE EAST COAST—LET EVERY EAR HEAR |
| 39 | 34 | 82 | MISSISSIPPI MASS CHOIR | MALACO 6022 HS | I'LL SEE YOU IN THE RAPTURE |
| 40 | 36 | 28 | CANDI STATON | CGI 161276 | COVER ME |

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

Yes, you can go home again...
...and Willie Neal Johnson
& The Gospel Keynotes
do just that, in their exciting
new release from
The Malaco Music Group.
Give it a listen and you might
just join them.





by Deborah Evans Price

IT'S A NEW YEAR, and expectations are high in the Christian music industry. There's no denying 1997 was a good year, as evidenced by success stories like Bob Carlisle's "Butterfly Kisses" and the fact that the Recording Industry Assn. of America cited Christian music as the fastest-growing genre, with market share increasing from 3.1% to 4.3%.

"If I could just clone 1997 and maybe make it a little better, I'd be happy," says Word Records president Roland Lundy. "Our 1997 was really good, and a lot of historical things we had fought for a while came back into focus in a real good way, like returns, for instance. Our returns level for 1997 was back at the returns level of 1995, so it was good. And from all indications I can get, we had a good Christmas selling season."

However, as the new year gets under way some familiar concerns are surfacing. "Our challenges for 1998 are the same old challenges. Can we break some new artists?" Lundy asks. "Can we take artists at the gold-selling level and make them a platinum artist? Is the market ready for that? And can we find some new talent? New talent is what makes everything go."

EMI Christian Music Group president/CEO Bill Hearn agrees. "At the core of our key issues this year is breaking artists," he says, "and in doing that, expanding the consumer base for Christian music."

It seems the time for expansion has never been better. With the popularity of shows like "Touched By An Angel" and network news programs devoting air time to Christian artists (Amy Grant and Sandi Patty recently appeared on "Prime Time Live"), the Christian message is getting a great deal of exposure. But are people becoming hungry for the message and turning to Christian music to satiate their appetite? "The media awareness is at an all-time high, and we really do need to take advantage of that," Hearn says. "There are a couple of ways to do that, and one is creative A&R. I think our industry is going to have to get very creative at producing unique yet still truly

Christ-centered products for the consumers.

"The second way to continue to capitalize on this increased media and consumer awareness is to maximize the resources that have been made available to us by our secular owners and continue to improve our relationships with the pop labels that are carrying our artists... and continue to explore other relationships with our resources that are available to us through EMI, including international and special markets."

Provident Music Group president/CEO Jim Van Hook agrees that increased exposure provides increased opportunities and challenges. "This heightened awareness of Christianity and Christian music has certainly helped," he says. "I don't think it's the all-consuming issue. We've still got to produce hit records. If we produce product the world doesn't like, whether it's the Christian world or the secular world, I don't think it's going to sell. We're still back to great songs and great recordings that are authentic... There has been some help in terms of sheer awareness that Christian music exists, but I think all it really does is create an antenna going up on the part of the listener who has not been aware to say, 'Hmm, that's interesting.' It opens the door for people to take a look."

NEWS NOTES: Essential Records and Tyndale House Publishers have joined forces for a cross-promotional campaign between Jars Of Clay's current album "Much Afraid" and Hannah Hurnard's classic novel "Hinds Feet On High Places." Look for a Jars Of Clay collector's edition of the best-selling book to be in stores by March 1. Only 50,000 copies will be available, at a suggested retail price of \$6.99. The edition will include a foreword written by the band, a photo gallery, and Bible study guidelines, including a study for the song "Much Afraid." An in-store merchandising kit available through Tyndale House includes an endcap header, a hanging banner, shelf talkers, and product stickers... Monterey Artists has entered into a joint venture with noted Christian music booking agency Vanguard Entertainment. The plan is for the two companies to work together to position in the mainstream marketplace Christian acts on Vanguard's roster, including Newsboys, All Star United, Plumb, Seven Day Jesus, Skillet, and the Waiting. Among the acts represented by Monterey are Hootie & the Blowfish, Aerosmith, Ricky Skaggs, Lyle Lovett, Sawyer Brown, and Blues Traveler. Vanguard CEO Chuck Tilley looks for this new association with Monterey to expand Vanguard acts' careers "into venues we could only dream of before."

ANDREA BOCELLI

(Continued from page 15)

Philips also got a boost from the modern feel of the album when it introduced the little-known tenor to audiences at AC radio with his debut single, "Time To Say Goodbye."

In fact, Philips sought the help of Mercury, which jointly worked the album with the label, to help capitalize on the popular aspects of "Romanza" and break the artist beyond his core classical fan base (Billboard, Sept. 13, 1997).

The song, which features a duet between Bocelli and British soprano Sarah Brightman, was picked up by such syndicated AC programs as "Delilah" and such stations as WLTE Minneapolis.

Meanwhile, Philips and Mercury rolled out their promotional efforts, which included advertisements on talk radio stations coupled with a substantial print campaign.

Like the album it came from, "Time To Say Goodbye" already had a proven track record in Europe, where it sold massive quantities in such territories as Germany.

"Any marketing plan looks flat on paper, but at the end of the day it comes down to the music, and what we knew we had was a song that had

connected with people to the tune of 8 million units and was on the top of the charts in every major international market," says Altman. "After ['Time To Say Goodbye'] hit in the U.K. last spring, we knew that we could work this in an English-speaking market."

Before testing U.S. waters, however, the album first broke in North America via French-speaking Quebec. It later spread to Toronto.

In the States, a high-profile send-off with a release party hosted by actress Isabella Rossellini and endorsements by such stars as Julie Andrews drew media attention.

The press also latched onto the singer's biography. Blinded as a youth after a soccer accident, Bocelli had originally pursued a career in law before being discovered by Italian rocker Zucchero and, later, Luciano Pavarotti.

Bocelli, during his first major U.S. promotional tour supporting "Romanza," was featured on such television networks as CNN and in such publications as People magazine and The New York Times.

Though the tenor, who is managed by Bologna, Italy-based MJ Blue's

and is negotiating a booking agent, will not return to the U.S. until March 31 for a performance on "The Rosie O'Donnell Show," Philips is seeking to re-energize its campaign in the coming months with a Valentine's Day promotion. Again, talk-radio advertising will be pivotal, says Altman.

Bob Reamer, music buyer for Ann Arbor, Mich.-based chain Borders Books & Music, says the stores saw a huge boost in Bocelli sales after the PBS airings, but he expects the album to hold fast in coming weeks.

"It's like the Andre Rieu thing all over again," says Reamer. "It just came out of the blue and appeals to a certain segment of the population. I don't have an immediate sense of who's buying it because I'm not in the stores, but from the numbers we're seeing, I'd imagine it's pretty broad-based."

"You have to admit that this is very pretty stuff," he adds. "Witness Celine Dion or Bob Carlisle or the new Barbra Streisand. It's not necessarily my cup of tea, but for the vast majority of people, it taps into something. I would never denigrate that, and I can respect how much this music moves people."

Top Contemporary Christian

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|-----------|---------------|--|---|
| | | | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by. | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 17 | LEANN RIMES ▲ CURB 77885/WCD | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS |
| 2 | 2 | 9 | VARIOUS ARTISTS SPARROW 1629/CHORDANT | WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS |
| 3 | 4 | 17 | AMY GRANT ● MYRRH 7008/WORD | BEHIND THE EYES |
| 4 | 3 | 16 | JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT | MUCH AFRAID |
| 5 | 5 | 11 | STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT | GREATEST HITS |
| 6 | 6 | 80 | BOB CARLISLE ▲ ² DIADEM 1139/PROVIDENT HS | SHADES OF GRACE |
| 7 | 9 | 10 | BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT | BEBE WINANS |
| 8 | NEW | | AVALON SPARROW 1639/CHORDANT HS | A MAZE OF GRACE |
| 9 | 7 | 7 | AUDIO ADRENALINE FOREFRONT 5182/CHORDANT | SOME KIND OF ZOMBIE |
| 10 | 8 | 19 | DC TALK FOREFRONT 5184/CHORDANT | LIVE IN CONCERT — WELCOME TO THE FREAK SHOW |
| 11 | NEW | | JENNIFER KNAPP GOTEK 3832/WORD HS | KANSAS |
| 12 | 12 | 85 | JACI VELASQUEZ MYRRH 6995/WORD HS | HEAVENLY PLACE |
| 13 | 10 | 10 | VARIOUS ARTISTS FOREFRONT 5183/CHORDANT | WWJD |
| 14 | 13 | 69 | POINT OF GRACE ● WORD 9694 | LIFE LOVE & OTHER MYSTERIES |
| 15 | 11 | 11 | SANDI PATTY WORD 9911 HS | ARTIST OF MY SOUL |
| 16 | 22 | 7 | CARMAN SPARROW 1625/CHORDANT | MISSION 3:16 (EP) |
| 17 | 17 | 31 | THE SUPERTONES BEC 7401/CHORDANT HS | SUPERTONES STRIKE BACK |
| 18 | 15 | 19 | THIRD DAY REUNION 10006/PROVIDENT | CONSPIRACY NO. 5 |
| 19 | 24 | 8 | FIVE IRON FRENZY 5 MINUTE WALKS/SARABELLUM 46815/WCD HS | OUR NEWEST ALBUM EVER! |
| 20 | NEW | | SEVEN DAY JESUS FOREFRONT 5179/CHORDANT | SEVEN DAY JESUS |
| 21 | 16 | 13 | VARIOUS ARTISTS SPARROW 1583 | AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL |
| 22 | 19 | 62 | VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT | WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS |
| 23 | 35 | 47 | RICH MULLINS REUNION 0116/PROVIDENT HS | SONGS |
| 24 | 25 | 9 | PLANKEYE BEC/TOOTH & NAIL 1097/DIAMANTE HS | THE ONE AND ONLY |
| 25 | 23 | 79 | REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS | GOD |
| 26 | 38 | 48 | MXPX TOOTH & NAIL 1060/DIAMANTE HS | LIFE IN GENERAL |
| 27 | 14 | 11 | RAY BOLTZ WORD 9957 HS | A CHRISTMAS ALBUM |
| 28 | 26 | 17 | THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT | LOVIN' GOD & LOVIN' EACH OTHER |
| 29 | 27 | 70 | STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT | SIGNS OF LIFE |
| 30 | 31 | 34 | CAEDMON'S CALL WARNER ALLIANCE 46463/WCD HS | CAEDMON'S CALL |
| 31 | 34 | 91 | NEWSBOYS ● STAR SONG/SPARROW 0075/CHORDANT | TAKE ME TO YOUR LEADER |
| 32 | 30 | 29 | CHRIS RICE ROCKETOWN 1528/WORD HS | DEEP ENOUGH TO DREAM |
| 33 | 39 | 10 | RON KENOLY HOSANNA! 12032/WORD | HIGH PLACES: THE BEST OF RON KENOLY |
| 34 | RE-ENTRY | | PFR SPARROW 1631/CHORDANT HS | THE LATE GREAT PFR |
| 35 | 37 | 82 | KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2127/CHORDANT | WHATCHA LOOKIN' 4 |
| 36 | 40 | 55 | VARIOUS ARTISTS HOSANNA!/INTEGRITY 8952/WORD | SHOUT TO THE LORD |
| 37 | 36 | 64 | CRYSTAL LEWIS MYRRH 5039/WORD HS | BEAUTY FOR ASHES |
| 38 | 29 | 40 | CARMAN SPARROW 1565/CHORDANT | I SURRENDER ALL—30 CLASSIC HYMNS |
| 39 | RE-ENTRY | | VARIOUS ARTISTS BRENTWOOD 60343/PROVIDENT | BUTTERFLY KISSES & OTHERS |
| 40 | 33 | 27 | CLAY CROSSE REUNION 10005/PROVIDENT HS | STAINED GLASS |

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

USE US . . .

TAKE US FOR WHAT WE'RE WORTH . . .
THE #1 MUSIC PUBLICATION IN THE INDUSTRY.

BILLBOARD CLASSIFIED

800-223-7524

212-536-5174

FAX: 212-536-8864

Artists & Music

THANKS TO GRAVITY BIDES TIME

(Continued from page 19)

fall in behind his voice instead of driving the music.

"Radio's so hits-based these days, it's so one-song-based, that people don't really work albums anymore," says Scott Laudani, music director of the Portsmouth rock station WHEB, which has had Thanks To Gravity in regular rotation for the past few years. "But Andy Happel isn't the kind of guy who even thinks about writing a hit song. He does it because it sounds sonically good to him. It's not a one-hit wonder type of thing."

Nevertheless, Laudani speculates that "Birthday Suit" is strong enough to be the band's breakthrough single and says that "Pulsar" is more suitable

for traditional album rock radio.

Shortly after signing a deal with EMI Publishing around 1995, Thanks To Gravity was the subject of a prolonged major-label bidding war. The band was in the midst of recording its 1996 release, "Slingshot," for Aware when Capitol came calling. Happel says that he and his bandmates, friends since high school, deliberately chose a major label that would indulge the slow, patient strategy—and grant the music industry's artistic holy grail, creative control.

"We didn't want to rush. We didn't want to jump into anything that we didn't feel absolutely good about," Happel says by phone from his home in Kittery, Maine, just across the river from Portsmouth. "We took about a year deciding. Capitol came in very late, at the absolute end."

A meeting with Capitol's president, Gary Gersh, solidified the decision. "The only fear I had was we'd be signing to a record label that would just throw us on the radio, throw us onto television, and I think our greatest achievement thus far is our longevity," Happel says. "I had a fear that somebody was going to come along and screw that up, and just the opposite happened. It will just be the pace we've been on so far, which has been very good to us, and we don't want to disturb it. I feel very fortunate that [Capitol] is waiting for us in that sense."

Unlike "Slingshot," a spontaneous album with the occasional percussive sound of a table saw or a coin rolling across a table, the band's sixth album (including a live record and the 1991 debut EP) is the result of a carefully planned studio sound. The band members—Happel, bassist Drew Wyman, keyboardist Sean Caughran, and drummer Sean Daniels—plus producer Rupert Hine mapped out a sound beforehand and mostly followed the blueprint. Happel describes the album as "mature" but insists it wasn't overly produced.

"Yes, there are string sections and a ton of overdubs and all this, but there's also a very live feeling and natural feel to it," he says. "We didn't spend too long on anything. Part of the whole idea was to not do anything more than three times in one sitting. And to not get trapped into this downward spiral that takes all the life out of it. What we ended up with was a very natural-sounding record."

Happel gets most animated when talking about the limited-edition packaging that houses the first several hundred copies of "Start." He says he pushed Capitol to press the CD as reminiscent of a vinyl LP as possible, complete with two five-song "sides." The two discs, he says, represent the two sides of the brain. Then he begins pontificating on the romantic qualities of old-fashioned records.

"I remember you'd listen to a record that's 20 minutes long, and that's a real experience that you can sink your teeth into and become part of," he says. "Nowadays you put on a 75-minute CD, and anybody, even real music lovers, will just lose their attention span. We were thinking of all these ways to have a two-sided CD like a record. You can't turn it over—it doesn't work because of the laser. So we did this limited-edition pressing to sell to our local audience. We were just remembering records."

IHA

(Continued from page 18)

at a recording facility listed in the album credits as Bugg Studios. "Oh, that's my basement," Iha says with a laugh. "Bugg is my dog... That was another thing. I really didn't want to go to a studio and spend thousands and thousands of dollars every day, or whatever, so we did the whole thing in my basement. It's pretty much like a regular studio—I have a really good 24-track and good microphones and weird amplifiers—well, old amplifiers, nothing really too modern. We weren't purists about it; we didn't have to use a guitar from 1965, but everything we recorded, we tried to get a warm, clear sound on [it]. If you put something through a digital processor, it just sounds so cold and hard. But if you put the same guitar or voice through older [analog equipment], it sounds so much more natural."

Iha completed "Let It Come Down" before heading for Los Angeles to record the Pumpkins' upcoming Virgin release. By the time his solo record comes out, he says, "hopefully, we'll be in mixing mode, so I'll be doing promotion for my album. I might even do some shows, depending on how things look. I may either put together a small band of the same people that played on the record or I might just go out with Neal Casal, do some sort of acoustic-duo thing."

Ray Cooper, co-president of Virgin Records U.S., says the first single will be leadoff track "Be Strong Now," which will be released to radio in early January. It will initially be promoted at modern rock, triple-A, and college stations, says Cooper, "and eventually to pop radio." He acknowledges that Iha's work is "different from what's in the marketplace" at present, but "that is its strength. Its style is based on direct simplicity and purity; it has an understated dynamic, and it is all the stronger for that reason." Iha's role in Smashing Pumpkins means that "virtually every radio programmer knows who he is," which Cooper says is also an advantage. "We're launching a significant level of promotion at the press and radio level and putting final touches on our initial marketing plans," says Cooper, adding that TV appearances are also being discussed.

"We see 'Let It Come Down' as a commercially significant record—invariably, Smashing Pumpkins' fan base will embrace it, but it has even a wider appeal," says Cooper. "There's a market for well-crafted songs, and James' music stands on its own."

Billboard.

JANUARY 17, 1998

TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|----------------------------------|
| | | | Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan | |
| 1 | 1 | 6 | ★★ NO. 1 ★★ INNA HEIGHTS GERMAIN 2068*/VP HS 5 weeks at No. 1 | BUJU BANTON |
| 2 | 3 | 13 | THINK LIKE A GIRL WORK 67959/EPIC | DIANA KING |
| 3 | 2 | 8 | STRICTLY THE BEST 19 VP 1519 | VARIOUS ARTISTS |
| 4 | 5 | 3 | MANY MOODS OF MOSES VP 1513* | BEEINIE MAN |
| 5 | 6 | 3 | BEST OF BOB MARLEY MADACY 7420 | BOB MARLEY |
| 6 | 7 | 33 | REGGAE GOLD 1997 VP 1509* | VARIOUS ARTISTS |
| 7 | 4 | 15 | DREAMS OF FREEDOM—AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND | BOB MARLEY |
| 8 | 8 | 19 | MIDNIGHT LOVER VIRGIN 44487* | SHAGGY |
| 9 | 10 | 30 | YARDCORE DELICIOUS VINYL 5018*/RED ANT HS | BORN JAMERICANS |
| 10 | 11 | 8 | STRICTLY THE BEST 20 VP 1520 | VARIOUS ARTISTS |
| 11 | 14 | 6 | I TESTAMENT AFRICAN STAR/DEF JAM 536380/MERCURY | CAPLETON |
| 12 | RE-ENTRY | | DON'T LET THE BASTARDS GRIND YOU DOWN MOON SKA/ 123/MOON | THE TOASTERS |
| 13 | RE-ENTRY | | MAVERICK A STRIKE 550 MUSIC 68506/EPIC HS | FINLEY QUAYE |
| 14 | 13 | 27 | GUNS IN THE GHETTO VIRGIN 44402 | UB40 |
| 15 | 12 | 25 | FALLEN IS BABYLON ELEKTRA 62032/EEG | ZIGGY MARLEY & THE MELODY MAKERS |

TOP WORLD MUSIC ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|---|---|
| 1 | 2 | 14 | ★★ NO. 1 ★★ THE BOOK OF SECRETS QUINLAN ROAD 46719/WARNER BROS. 10 weeks at No. 1 | LOREENA MCKENNITT |
| 2 | 1 | 15 | ROMANZA PHILIPS 539207 HS | ANDREA BOCELLI |
| 3 | 5 | 16 | BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS | BUENA VISTA SOCIAL CLUB |
| 4 | 4 | 7 | CELTIC MOODS VIRGIN 44951 | VARIOUS ARTISTS |
| 5 | 7 | 20 | COMPAS NONESUCH/ATLANTIC 79466/AG | GIPSY KINGS |
| 6 | 6 | 29 | RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL | BILL WHELAN |
| 7 | 8 | 44 | MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS | RONAN HARDIMAN |
| 8 | 3 | 12 | CELTIC CHRISTMAS III WINDHAM HILL 11233 | VARIOUS ARTISTS |
| 9 | 9 | 11 | E O MAI PUNAHLE 005 HS | KEALI'I REICHEL |
| 10 | RE-ENTRY | | INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG HS | RUBEN GONZALEZ |
| 11 | RE-ENTRY | | A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG | AFRO-CUBAN ALL STARS |
| 12 | RE-ENTRY | | THE MAGIC OF IRELAND FEATURING LORD OF THE DANCE MADACY 8078 | IRISH CEILI BAND & SINGERS |
| 13 | RE-ENTRY | | CELTIC PRIDE RETRO 0090 HS | COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND |
| 14 | RE-ENTRY | | MUSIC FROM THE COFFEE LANDS PUTUMAYO 135 | VARIOUS ARTISTS |
| 15 | NEW | | CELTIC COLLECTIONS: SOUND OF IRELAND VOL. 1 K-TEL 6301 | VARIOUS ARTISTS |

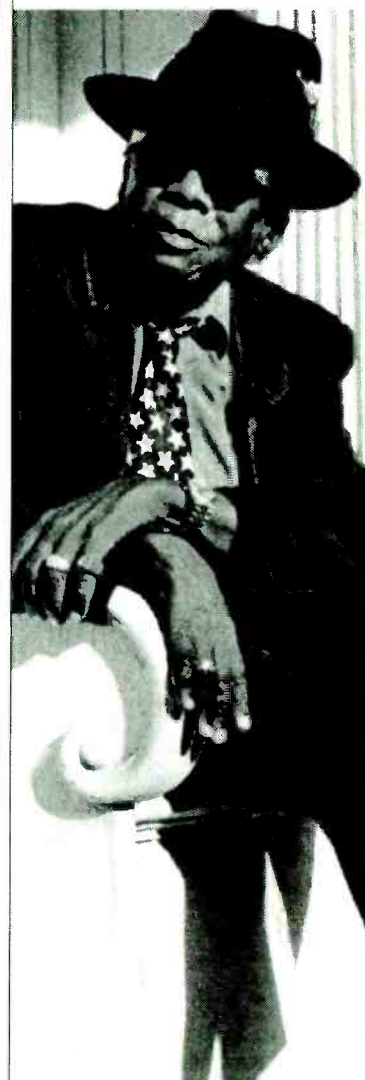
TOP BLUES ALBUMS™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|---------------|--|---------------------------------------|
| 1 | 1 | 9 | ★★ NO. 1 ★★ DEUCES WILD MCA 11711 9 weeks at No. 1 | B.B. KING |
| 2 | 2 | 49 | LIE TO ME ● A&M 540640 HS | JONNY LANG |
| 3 | 3 | 13 | TROUBLE IS... REVOLUTION 24689/WARNER BROS. | KENNY WAYNE SHEPHERD BAND |
| 4 | 5 | 13 | ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE | DELBERT MCCLINTON |
| 5 | 4 | 23 | LIVE AT CARNEGIE HALL EPIC 68163 | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE |
| 6 | 6 | 12 | PAINT IT, BLUE—SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152 | VARIOUS ARTISTS |
| 7 | 7 | 81 | JUST LIKE YOU OKEH 67316/EPIC HS | KEB' MO' |
| 8 | 9 | 39 | COME ON HOME VIRGIN 42984 | BOZ SCAGGS |
| 9 | 8 | 29 | SENIOR BLUES PRIVATE MUSIC 82151/WINDHAM HILL | TAJ MAHAL |
| 10 | 11 | 28 | LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273 | BLUES BROTHERS AND FRIENDS |
| 11 | RE-ENTRY | | GOOD LOVE! MALACO 7480 | JOHNNIE TAYLOR |
| 12 | 10 | 35 | ROAD TO ZEN EUREKA 77061/DISCOVERY HS | COREY STEVENS |
| 13 | 15 | 9 | CONTAGIOUS MISS BUTCH 4005/MARDI GRAS | PEGGY SCOTT-ADAMS |
| 14 | RE-ENTRY | | PLEASING YOU MALACO 7487 | TYRONE DAVIS |
| 15 | 12 | 50 | A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599 | VARIOUS ARTISTS |

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

"If Mick Jagger can sound even half as vital when he hits 60 as John Lee Hooker does today, we can expect the Stones to keep rolling well into the next century...the album finds Hooker sounding just as strong as he did 30 years ago."

—Baltimore Sun



JOHN LEE HOOKER DON'T LOOK BACK

The new album from the legendary two-time Grammy™-winner

featuring Van Morrison, Los Lobos & Charles Brown

Produced by Van Morrison except "Dimples" produced by Los Lobos with Marc Caldato Jr.
Executive Producer: Additional Production: Mike Kappus

ALSO AVAILABLE:
CHILL OUT
BOOM BOOM
LEGENDARY MODERN RECORDINGS
MR. LUCKY
JEALOUS

ON TOUR:
2/28 Temecula, CA
3/7 Las Vegas, NV

paintblank Roots. Blues. Soul.

http://www.virginrecords.com
AOL Keyword: Virgin Records
©1997 Virgin Records America, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Moraine Links With Carlin Music Nashville Pub. Sees Int'l Boost Via Deal

■ BY DEBORAH EVANS PRICE

NASHVILLE—When Nashville producer/publisher Brent Maher recently signed a co-publishing agreement that linked his Moraine Music with Freddy Bienstock's Carlin Music Group, he saw the deal as an opportunity to expand Moraine's presence and do business with a compatible corporate partner.



MAHER

"We couldn't be happier," Maher says. "Freddy is a legend. The whole concept of that company and how they built it over the years [and] our vision here is basically identical. We want to stay independent. We like the entrepreneurial sense of publishing. And I don't know anybody that has done what Freddy's done on the scale that he's done it. I think the vision that he has and how they feel about songs is the important issue for us."

Credited with discovering the Judds, Maher produced all 10 of their records as well as reuniting with Wynonna to produce her current album, "The Other Side." As a songwriter, he's penned numerous hits, including the Judds' "Girls Night Out" and "Rockin' With The Rhythm Of The Rain" and Tanya Tucker's "Some Kind Of Trouble." He's had songs recorded by Tina Turner, Carl Perkins, Dottie West, Kenny Rogers, the Forrester Sisters, Shelby Lynne, and others. He began his career as an engineer, working with such artists as Diana Ross, Gladys Knight, and Sly & the Family Stone and even engineering the Ike & Tina Turner hit "Proud Mary."

A Kansas native, Maher had lived in Nashville, moved away, and then returned in 1974. During the last two decades, Maher has been a strong presence on the Nashville music scene. Most recently he was president of Magnatone Nashville, where he worked with Rogers on his 1996 album, "The Gift." Recently Maher departed Magnatone and is focusing on his production projects and on building Moraine. The company's roster includes Steve Mandile, Billy Montana, Sean Michaels, Craig Bickhardt, Mark Selby, Jack Sundrud, Brian Dean Maher, Rich McCready, Kieran Kane, and Maher himself. Moraine also represents the catalogs of Roger Wajohn, Jeff Bullock, Benny Hester, Renee Coale Willis, and Jim Weatherly.

"In that, there's a mix of two artists who write that we'll be developing and also a couple of young producers who write," says Maher. "The vision we have here with Moraine is to have a real complement of writers that are basically just writing for the community, and then writer/producers that are working with young artists, and then artists themselves."

Moraine's most recent signings are Michaels, Kane, Selby, and Mandile. Selby wrote Kenny Wayne Shepherd's "Deja Voodoo," as well as his current hit "Slow Ride." Mandile wrote Sherrie Austin's current single "One Solitary

Tear." Kane is one of the artists who own and operate the Dead Reckoning label. Michaels is also an artist/writer.

Maher says the relationship with Carlin will benefit both companies. Carlin's Nashville office is manned by Bob Burwell and Jeff Gordon. According to Maher, the writing roster has been extremely small, and most of the work has been with Carlin's impressive catalog. "They want to expand and are excited about being in Nashville with us in this scenario," he says. "And we had some growth plans that we really need some assistance on. When you work with a company like Carlin, there's an education to be had there."

The association with Carlin will boost Moraine's international presence, as Carlin also has offices in London and Paris. "Our facility is a stand-alone [operation]," says Maher. "We have our

own studio, writer rooms, and production rooms, but we work closely with the Bienstocks and with Bob and Jeff here in Nashville. I look to their catalog for songs because they have such a rich catalog. Staffers Dianna Maher and Michael Martin are going over to MIDEEM with the Bienstocks."

Staffers include Brent Maher as CEO, Dianna Maher as VP; Eileen Bickhardt as director of administration; Michael Martin as creative director; Philip Scoggins as staff engineer; Molly Whinnery as office manager; and Jan Greenfield as production manager.

One way in which the company has planned to increase the visibility of its writers is to record a CD of their songs. Maher says the CD will promote Moraine songs as well as be used for the company's writers to sell at showcases and writers' nights around the country.

BMI Music Offering Sonic Escape At 1998 Sundance Film Festival

■ BY IRV LICHTMAN

NEW YORK—If the film industry offers escapism, then BMI Music Publishing is adding an audio version, the Sonic Escape, with a weeklong showcase of live music acts to be held Jan. 18-23 at the 1998 Sundance Film Festival in Park City, Utah (Billboard Bulletin, Jan. 7).

A further sign of the tighter relationship between recorded performances and their use on soundtracks, the project at the independent film festival will be presented at a rented house that will serve as its main headquarters. Independent filmmakers will be invited to the house to meet with BMG Music Publishing artists as well as to watch live acoustical performances, to be held nightly from 5-8 p.m. Artists

scheduled to appear include Mary Lou Lord, Larry Loftin, Kim Fox, Julia Darling, and Jude.

According to BMG Music, Sonic Escape is being supported by the artists' labels, which contributed to travel, marketing, and production costs. Participating labels include the Work Group (Lord), Wind-Up (Darling), DreamWorks (Fox), and Maverick Records (Jude). Loftin, a songwriter who has turned to performing, was among those recently cited by Billboard as one of the best unsigned artists in New York (Billboard, Oct. 25, 1997).

In a prepared statement, Art Ford, VP of film and television at BMG Music, said, "BMG Sonic Escape will give indie filmmakers a chance to meet our artists in a fun, relaxing, and intimate setting."

Appeals Court Rules On Webber Suit

This story was prepared by Carolyn Horwitz, associate editor of Billboard Bulletin.

Following a seven-year legal battle, a New York Court of Appeals has ruled that Sir Andrew Lloyd Webber will stand trial on charges that his "Phantom Song" is not an original composition. The song, copyrighted in 1985, is from Lloyd Webber's smash musical "The Phantom Of The Opera" (Billboard Bulletin, Jan. 6).

The Dec. 30 decision stems from a suit filed in 1990 in which Ray Repp, a U.S. composer of liturgical music, claimed that "Phantom Song" was a copy of Repp's composition "Till You," copyrighted in 1978. In addition to Lloyd Webber, the suit names as defendants the Really Useful Co., MCA Records, Hal Leonard Publishing Corp., and PolyGram Records. Lloyd Webber subsequently filed a counterclaim in which he stated that both "Phantom Song" and "Till You" were derived from an earlier Lloyd Webber composition, "Close Every Door" from his musical "Joseph And The

Amazing Technicolor Dreamcoat." In 1995, a U.S. District Court judge threw Repp's suit out of court in a summary judgment and, ruling on Lloyd Webber's countersuit, decided in favor of Repp. Both decisions were appealed.

The Dec. 30 decision reverses the summary judgment on Repp's suit and upholds the decision on Lloyd Webber's countersuit. A date for the new trial has not been set.

In determining its decision, the appeals court noted that the lower court "fell into error in rejecting the evidence presented by the plaintiffs... Two highly qualified experts... gave unequivocal opinions based on musicological analyses," one that declared the two pieces "are strikingly similar."

"You've got a little guy against a big guy," says Mike Cherry of Cherry & Flynn, an attorney for Repp, "and it's all about truth and honesty."

Lloyd Webber's attorney, Jane G. Stevens of Gold, Farrell & Marks, says that the affirmance of the decision on the countersuit "doesn't harm us in going forward on [the original] case."

NO. 1 SONG CREDITS

THE HOT 100
TRULY MADLY DEEPLY • D. Hayes, D. Jones • Rough Cut/EMI Australia/APRA, EMI Blackwood/BMI

HOT COUNTRY SINGLES & TRACKS
JUST TO SEE YOU SMILE • Mark Nesler, Tony Martin • Music Corp. Of America/BMI, Glitterfish/BMI, Hamstein Cumberland/BMI, Baby Mae/BMI

HOT R&B SINGLES
MY BODY • Darrell Allamby, Lincoln Browder, Antonette 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 Angeletti, 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

Peermusic, Rondor, Famous Team For Combined-Catalog Web Site

ON-SITE INSPECTION: Three corporately unrelated music publishers—peermusic, Rondor Music International, and Famous Music—began sharing a common World Wide Web site Jan. 5 to reach professional music supervisors in film, TV, and commercials.

SyncSite (www.SyncSite.com) will make available the combined catalogs for search by era, genre, subject matter, writer, artist, and label. Once a title has been selected, a portion of the song can be heard via RealAudio, and, if desired, quotes for sync licenses can be obtained from the publisher of the material directly over the Internet. Close to half a million copyrights are accessible from the combined publishers.

Executives from the companies who worked on the project are **Brady L. Benton**, peermusic's manager of film, television, and new media; **Derek Alpert**, VP of motion picture music for Rondor; **Ron Moss**, director of A&R for Rondor; and **Mary Beth Roberts**, senior creative director of standard catalog for Famous.

GETTIN' ON WITH SUCCESS: Galahad Music, the BMI firm of **Stanley Mills**' New York-based September Music, has renewed subpublishing agreements and signed new deals.

Renewed are "Beach Baby," which Mills reports was on five compilation albums in 1997, and "The Chicken Dance," which was on more than a half-dozen dance party albums and was also used as a jingle for Spanish TV and radio in the U.S. Mills has also made representation deals for "We'll Sing In The Sunshine" and "What A Difference A Day Makes."

For "The Chicken Dance," formerly known as "Dance Little Bird," there will be a new orchestra and choral print release from Warner Bros. Publications, while Shawnee Press is planning band versions this spring.

According to Mills, another deal made early in 1997 is showing renewed activity for the songs involved. It was then that September Music Corp. purchased composer **Fred Spielman**'s publishing share to

three of his standards, "It Only Hurts For A Little While," "If Love Is Good To Me," and "The Longest Walk." There have been catalog reissues of "If Love Is Good To Me" in performances by **Nat King Cole**, who had the original hit in 1953; **Sarah Vaughan**; and **Dean Martin**. "It Only Hurts For A Little While" has album releases by the **Statler Brothers** and **Anne Murray**.

And **Jay P. Morgan**'s 1955 hit recording of "The Longest Walk" was recently reissued by Simitar Records.

The new year marks the 30th anniversary of Mills' establishment of an independent publishing operation. He also serves on the board of the National

Music Publishers' Assn. and its sister company, the **Harry Fox Agency**, which collects mechanical royalties.

WILD(HORN) ABOUT HIM: Bronx Flash

Music has extended its songwriting arrangement with composer **Frank Wildorn**, whose two musicals, "Jekyll & Hyde" and "The Scarlet Pimpernel," are current Broadway staples. In addition to projects previously reported by Words & Music, **Ken Weiss**, who operates Bronx Flash in Sherman Oaks, Calif., says that Wildorn is developing a work, "Havana," with previews set for the spring. Atlantic Records, where Wildhorn heads the theater division, will release the album later in the year. Also, Wildorn is "progressing," Weiss says, on "Svengali," the second musical in a "gothic trilogy" that started with "Jekyll" as well as a musical version of "Alice In Wonderland."

As for the new deal (which includes continuation of a co-publishing arrangement with Warner/Chappell), Weiss says, "Frank was hotly pursued throughout the publishing industry, so we are thrilled at our success in securing this important signing."

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

1. **Hanson**, "Middle Of Nowhere."
2. "Anastasia," vocal selections.
3. **Garth Brooks**, "Sevens."
4. **Jewel**, "Pieces Of You" (guitar tab).
5. **Jim Brickman**, "The Gift."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

G-Wiz Scores In Hollywood

Hip-Hop Producer Thrives On Film Work

BY SCOTT RUBIN

NEW YORK—Growing up in suburban Freeport, N.Y., producer Gary G-Wiz could not have been further removed, geographically and psychologically, from the sunny streets of Hollywood, Calif.

Back then, when G-Wiz was establishing himself as a prime mover of the early-'80s East Coast rap scene with his groundbreaking work for Public Enemy, Eric B. & Rakim, EPMD, and the Bomb Squad—the production team made up of brothers Hank and Keith Shocklee, Public Enemy's Chuck D., and Eric Sadler—Hollywood was like another world to him. Today, G-Wiz not only inhabits L.A., he also thrives on its fertile film-scoring market.

He has just finished scoring and soundtrack duties for Joe Eszterhas' upcoming film "Burn Hollywood Burn" with longtime collaborator Chuck D. Coincidentally sharing its name with a popular Public Enemy song, the film challenged G-Wiz's talents as composer, arranger, and producer.

"There was a wide array of scoring sections needed for that film," he observes. "Chuck and I had everything from gospel music to a full orchestral section, which I wrote. In addition, there were urban sections of the film."

G-Wiz also worked with Chuck D. on the recent Paramount film "Mad City," starring Dustin Hoffman and John Travolta. It features the track "Sides," with Chuck on vocals three times during the movie, including the coveted end-credit roll.

G-Wiz compares "Burn Hollywood Burn" to his first major film-scoring date: the 1992 Paramount Pictures film "Juice," starring the late Tupac Shakur and featuring music from Aaron Hall and Rakim.

"I received so much experience working on that film," he says of "Juice." "It was scored unconventionally. It was a very urban movie, and a lot of the score pieces we were doing were like smaller tracks or interludes, for the most part. There were only a few sections where traditional scoring came into play. I'm glad I got to be a part of that because now I'm doing

much more conventional scoring."

The "Juice" soundtrack went on to be one of many platinum-certified albums of G-Wiz's career.

Creating scores has been facilitated by a recent upgrade of G-Wiz's home studio facility, including the installation of an Akai DR-16 hard-disc recorder with 24 tracks of DigiDesign ProTools software and hardware and a Sony ¾-inch videotape machine that allows him to pre-produce his film sessions. Other equipment includes a 32-channel Soundcraft Ghost console with MIDI Automation, Urei 809 monitors, a rack of synthesizer modules, and a collection of vintage keyboards including Wurlitzer and Fender Rhodes electric pianos, a Moog Minimog analog synth, and an assortment of vintage mikes.

G-Wiz's sampling rack has as much variation as his discography. Roland's S-760, an EMU SP-1200, an Akai MPC-60II, and a fully blown Akai MPC2000 allow G-Wiz maximum versatility in sampling. "I've got it all covered, from grungy, 12-bit kick and snare samples to a 24-bit ProTools setup," says G-Wiz.

A believer in the credo that every piece of gear picks up vintage value as time goes on, G-Wiz never gets rid of equipment. "You never know when you're going to need that one thing you dumped or sold," he says. "Each piece may not be in the room, but I guarantee it's somewhere. I jump around from piece to piece depending on what sound I'm looking for."

His pre-production studio will expand again in the near future. G-Wiz says, "I may bring in a 24-track, 2-inch machine. I don't think mixing will be a goal here at the studio. I'll still bring tracks to outside studios and mix there. My goal would be to have the best tracking studio possible. A pre-production studio should provide a sketch of the way the song should be."

G-Wiz traces his musical influences to the early days of hip-hop. "I was listening to Run-D.M.C. and groups that were breaking down barriers, bringing rap music to the forefront," he says. With a record collection of more than 2,000 titles, G-Wiz has more than studied the music from which he often

samples.

Around 1983, G-Wiz was DJ'ing local parties, spinning records, and just starting to dive into the world of producing. He and an associate found their way to 510 Studios in Roosevelt, N.Y.—pre-production home to Public Enemy. After G-Wiz spent a few years paying dues, Chuck D. and Hank Shocklee asked him to join the Bomb Squad, which would be responsible for changing the way rap is recorded and listened to.

"You have to push the envelope," says G-Wiz. "You don't fuel anything by making more of the same. It's important when to know to go in a new direction."

Of Chuck D., G-Wiz says, "He just felt the tracks I'd been making. Chuck has been one who always goes after the not-so-obvious track. He sees that uniqueness in something and can turn it into something special. He does an incredible job with things that other people couldn't touch."

Besides his vast production and engineering résumé, G-Wiz is also a noted remixer whose credits include Janet Jackson's "That's The Way Love Goes," U2's "Bullet The Blue Sky," and Peter Gabriel's "Steam."

A self-motivated entrepreneur, G-Wiz runs an Internet site that helps



Jesus Appears At CRC. Hard rock band the Jesus Lizard has been working on a Capitol Records album at Chicago Recording Co. with producer Andy Gill, who was a member of pioneering punk outfit Gang Of Four and has produced albums for that band as well as the Red Hot Chili Peppers. Shown at the studio, seated from left, are Jesus Lizard members David Yow, Duane Denison, and David Sims. Standing, from left, are Gill and engineer Jeff Lane.

promote his career as well as the careers of his production clients.

"I'll use the site to help promote a group that I'm producing," he says. "I'll give information on the group for fans, and they can even download a part of a song."

G-Wiz's next technological frontier is using an ISDN digital line to record vocals in his home studio for projects that may be taking place elsewhere.

"I've been doing hip-hop records for a long time," he reflects. "I'm moving into different directions because I find them interesting. [Hip hop] will continue to be a part of my life; that's what I grew up with. At the same time, you've got to move forward into new areas. I love to hear and be involved with records that are to the left of what's happening at the time."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 10, 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) | MY BODY LSG/ Darryl "Delite" Allamby (EastWest/EEG) | A BROKEN WING Martina McBride M. McBride, P. Worley (RCA) | 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 | SOUNDTRACK STUDIOS/ SOUTHERN TRACKS/ (New York, NY/Atlanta, GA) Ben Arrindell, Carl Heilbron | THE MONEY PIT (Nashville, TN) Kevin Beamish | DADDY'S HOUSE/ROOM WITH A VIEW (New York, NY) Carl Glanville/Doug Wil- son | WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt |
| RECORDING CONSOLE(S) | SSL 4072G+ w/Ultimation | SSL 4072G+ w/Ultimation/ SSL 4000G+ | Trident 80 | Neve VR60/Protools | Neve 8063/Sony MPX 3000 |
| RECORDER(S) | Sony 3348 digital | Studer 827 | Sony 3348 | Studer A800 III/Protools | Otari MTR 100A/ Studer A827 |
| MASTER TAPE | BASF 931 | Ampex 499 | Sony 1460 | Ampex 499 | Ampex 499 |
| MIX DOWN STUDIO(S) Engineer(s) | TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis | SOUNDTRACK STUDIOS (New York, NY) Ben Arrindell | THE MONEY PIT (Nashville, TN) Clarke Schleicher | ELECTRIC LADY/ DADDY'S HOUSE (New York, NY) Michael Barbiero/Tony Maserati | AXIS (New York, NY) Bill Klatt |
| CONSOLE(S) | SSL 4072G+ w/Ultimation | SSL 4072G+ w/Ultimation | Trident 80 | SSL 9000/Neve VR60 | SSL E/G |
| RECORDER(S) | Sony 3348 digital | Studer 827 | Sony 3348 | Sony 3348/Studer A800 III | Studer A827 |
| MASTER TAPE | DAT | Ampex 499 | Sony 1460 | Ampex 499 | Apogee DAT/Ampex 499 |
| MASTERING Engineer | TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis | POWERS HOUSE OF SOUND Herb Powers | GEORGETOWN MAS- TERS Denny Purcell | HIT FACTORY James Cruz POWERS HOUSE OF SOUND Dave Kutch | GATEWAY Bob Ludwig |
| CD/CASSETTE MANUFACTURER | PDO-HTM | WEA | BMG | BMG | WEA |

© 1998, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



Agents Invade A&M. New RCA Records signing Agents Of Good Roots has been working on its label debut at A&M Recording Studios in Los Angeles with noted producer Paul Fox, engineer Jeff Tomei, and mixing engineer Tom Lord-Alge. Shown at the sessions, seated from left, are bassist Stewart Myers, Tomei, and Fox; standing, from left, are group members Andrew Winn (guitars, vocals, keyboards), J.C. Kuhl (saxophone), and Brian Jones (drums, vocals).

LIFELINES

BIRTHS

Girl, Elizabeth, to **Scott and Gillian Edel**, Nov. 26 in Santa Monica, Calif. Father is a partner/agent at Air Edel.

Boy, Samuel John, to **Ann and John Eversen**, Dec. 3 in Cleveland. Mother is a trademark lawyer. Father is an Eversong recording artist.

Boy, Miles Noel, to **John and Debra Van Tongeren**, Dec. 23 in Los Angeles. Father is a composer for "Outer Limits" and "Poltergeist: The Legacy" series.

DEATHS

Carl "Chill" Crawford, 29, in an automobile accident, Dec. 20 in Los Angeles. Crawford was a guitarist for Gypsy Blue Records act Funk Rage 'N Soul. He is survived by his wife, Cat; two daughters; and a son.

Robert Cook, 80, of an undisclosed illness, Dec. 23 in Franklin, Tenn. A former board member of the Country Music Assn., he was president of RCA Records International until 1980. He joined RCA in 1943 and spent seven years as head of RCA in Argentina, five years as VP of RCA Ltd. in Canada, and three years in charge of Asian operations. He is survived by daughters Sarah and Susan, six grandchildren, and five great-grandchildren.

I. Martin "Marty" Emerson, 85, of a heart attack, Dec. 23 in Martinsville, W.Va. Emerson was president of the American Federation of Musicians from 1987 to 1991 after serving 10 years as the union's secretary. He began playing trombone in the Washington Boys Independent Band at age 12, eventually touring with bandleaders Tommy Dorsey, Gene Krupa, and Paul Tremaine. He began his labor career in 1950 as secretary of a local musicians' union in Washington, D.C. He is survived by his wife, a son, and a daughter.

Kent Robbins, 50, in an automobile accident, Dec. 27 in Clanton, Ala. A prolific Nashville songwriter, Robbins was represented on the country charts in 1997 with Trace Adkins' recording of "Every Light In The House Is On" and Gary Allen's version of "Her Man." A native of Mayfield, Ky., Robbins moved to Nashville in 1974 after serving in the U.S. Air Force and signed with Charley Pride's Pi-Gem Music. Pride recorded Robbins' "(When I Stop Leaving) I'll Be Gone," and Robbins began to click with other artists such as Dotts and John Anderson. Robbins

formed his own publishing company in 1981 and two years later joined Irving Music, where he remained for the rest of his career. He is survived by his wife, Kathy; a daughter, Katy, and a son, Jonathan. Donations may be made in his name to the Arthritis Foundation of Tennessee at 1719 West End Ave., Nashville, Tenn. 37203 or to the Hendersonville Samaritan Center at 108 Midtown Court, Hendersonville, Tenn. 37075.

Don Brody, 44, of natural causes, Dec. 27 in Mansfield, Ohio. Brody, national sales director at Razor & Tie Records, was a member of Hoboken, N.J.-based band the Marys for more than a decade. The act's latest album, "Back This Way," was recently released on Zesty Records. Prior to Razor & Tie, Brody worked at Roadrunner and TVT Records.

Julie Hall, 27, of complications from an asthma attack, Dec. 29 in Nashville. She was marketing manager for MCA Records Nashville. Hall, a native of Lexington, Ky., joined TNN in 1991 after graduating from Western Kentucky University and won several advertising awards while at the cable channel. At MCA, Hall worked on marketing programs for such artists as Vince Gill and Reba McEntire. She is survived by her parents, Don and Sharon Hall; her grandfather Howard Perry; and her companion, Patrick Cunningham.

Buck Ramsey, 59, of natural causes, Jan. 3 in Amarillo, Texas. A cowboy poet and musician, Ramsey performed at the Smithsonian, the Barns of Wolf Trap, the Gene Autry Western Heritage Museum, and the Buffalo Bill Cody Museum. He is survived by his wife, Bette; daughter Amanda Ramsey; his mother, Pearl; sisters Wanda Pirtle, Ellen Watson, and Sylvia Askew; and brother Charles.

John Gary, 65, of cancer, Jan. 4 in Dallas. A popular baritone singer during the '60s and '70s, Gary performed with Ken Murray's Blackouts revue in Hollywood, Calif., as a teenager. He was also a regular on Don McNeill's "Breakfast Club" radio show in Chicago. Gary recorded 50 albums throughout his career, including "Catch A Rising Star." He is survived by his wife, Lee; eight children; two brothers; and a sister.

Barry Lazell, 50, of a heart attack, Jan. 5 in London. A British music archivist and chart expert, Lazell was a fixture in the U.K. record industry through his work with research firm MRIB and the Guinness series of chart books, among other projects.



Master Class. Steve Rodby, bassist with the Pat Metheny Group, led a clinic last November at the Berklee College of Music in Boston. Rodby discussed his work writing and producing with Metheny and answered questions about the music industry, performing, and recording. Rodby co-produced the Metheny Group recordings "Letter From Home" and "Still Life (Talking)" and Metheny's solo album "Secret Story."

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. 7-10, **International Assn. Of Jazz Educators 25th Annual Conference**, Marriott Marquis Hotel, New York. 913-776-8744.

Jan. 8-11, **International Consumer Electronics Show Conference**, sponsored by Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Alexis Park Hotel, Las Vegas. 703-907-7674, <http://www.cemacity.org>.

Jan. 13, **Michael F. Sukin Presents What A Publisher Needs To Know About Record Deals**, sponsored by Assn. of Independent Music Publishers, ASCAP Building, New York. 212-758-9400/6157.

Jan. 15, **Making It Real: Live Music On Television**, seminar presented by the Museum of Television and Radio and the New York chapter of the National Academy of Recording Arts and Sciences. 212-621-6600.

Jan. 15, **Copyright Infringement Litigation—What Makes Or Breaks A Case**, seminar sponsored by National Music Publishers' Assn., New York Helmsley Hotel, New York. 212-370-5330.

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. 212-245-5440.

Jan. 22, **BUZZ Breakfast—The Evolution Of Gospel Music: Past, Present & Future**, BUZZ 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**, 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, **BraInCamp**, 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.

VANGUARD GIVES PETER CASE ALBUM THE 'FULL SERVICE'

(Continued from page 18)

out in Europe—"Kool Trash" on the French label Musicdisque.

Noting that, Case says, "There's no point in breaking up the Plimsouls twice." The group is scheduled to do a European tour this month. But Case's priority for 1998 is his solo career, which will require some psychological gear switching. It's a long way from the Plimsouls to such "Full Service No

Waiting" songs as "Beautiful Grind," a perfectly detailed ode to the beneficial rigors of family life.

"It confuses people that I do both," Case admits. "It even confuses me a little. I go through this Jekyll and Hyde thing, because the inspiration for both comes from very different places. When I'm on a solo tour and it's time to do the Plimsouls, I'll be kicking and screaming that I don't want to. But once I start, I love it. Then I'm kicking and screaming when it's time to go back to doing the solo thing."

Case manages himself nowadays and feels that the rejuvenated Vanguard is the ideal label for this phase of his career. His initial contact with Vanguard was by chance; he met the label's then publicist Michelle Anderson on a bus in Los Angeles. Vanguard subsequently picked up his self-released 1993 covers collection, "Peter Case Sings Like Hell," and issued 1995's "Torn Again."

Prior to Vanguard, Case put out

three albums on Geffen, which also released the Plimsouls' 1983 album "Everywhere At Once" (featuring the minor hit "A Million Miles Away"). Though critically acclaimed, none of Case's Geffen albums broke through. The experience left him frustrated.

"One time, I sat down and told them, 'Look, there's this group called R.E.M. who are successful because they tour,' " Case recalls. "I tour a lot, too. I don't have a big single, but I can make it happen by touring if I get some support." Somebody at Geffen, who shall remain nameless, said, 'Nah, R.E.M. doesn't sell records.' That's the way they treated me there.

"I'm glad that's over. I'm happier at Vanguard, where I can do things on my own terms. I can make the record I want, and they'll back me up. They're working hard on it, which is unheard of for me. I've made a record that my record company actually likes. Jeez, imagine that."

<http://www.billboard.com>
FOR SOUND SAMPLES
Hear free musical samples
from the hottest titles on the
major Billboard
albums charts
Provided by the Music Previews Network in
• Real Audio • WAV • MPEG

January 10, 1998

Dear Ahmet,

We met over 30 years ago and have been friends ever since.

I may not have always agreed with everything you said, but I always listened with the utmost respect.

My family and I would like to congratulate you on 50 years of brilliance, performed with charisma, class and style. We wish you many, many more.

*with love,
The Goldstein Family
Jerry, Claire,
Jackie, Jeremy & Tessie*



Dear Ahmet,

*Much love and appreciation for the
great years and times at Atlantic.*

*You are the genesis and the launching
pad for a work still in orbit and progress.*

*Much love always,
Aretha*



ATLANTIC 1948



ATLANTIC 1998



BILLBOARD SALUTES

AHMET ERTEGUN AND ATLANTIC RECORDS'



TH
ANNIVERSARY

JUST SEEING THE FAMILIAR RED AND BLACK LABEL STIRS CHERISHED MEMORIES FOR ANY ATLANTIC FAN. AND MANY PEOPLE WHO WORK IN THE BUSINESS ARE FANS OF THE IMPRINT THAT IS CELEBRATING ITS GOLDEN ANNIVERSARY. IT'S RARE IN AN INDUSTRY WHERE LABELS COME AND GO FOR ONE COMPANY TO FLOURISH FOR SUCH A LONG TIME, LET ALONE BE GUIDED BY ITS FOUNDING FORCE FOR 50 YEARS. BUT HALF A CENTURY AFTER ITS HUMBLE ORIGINS AS AN INDEPENDENT R&B LABEL STARTED BY JAZZ AFICIONADOS, THE ATLANTIC LOGO IS FAMILIAR TO RECORD COLLECTORS AND MUSIC FANS THE WORLD OVER, WHETHER THEY LIKE JAZZ, R&B, POP, HARD ROCK, HEAVY METAL, COUNTRY, BLUES, HIP-HOP, SOUNDTRACKS OR BROADWAY MUSICALS. ON THE OCCASION OF ATLANTIC'S 50TH ANNIVERSARY, BILLBOARD SALUTES THE LABEL AND PAYS TRIBUTE TO ITS BELOVED GUIDING SPIRIT, AHMET ERTEGUN.



THE ATLANTIC STORY

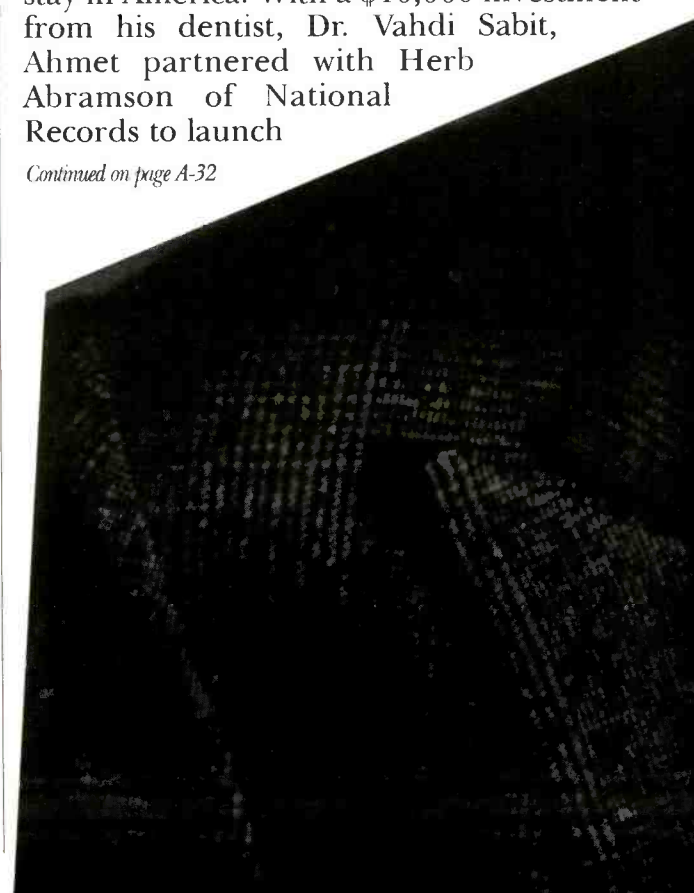
From the start, it's been about ears and instinct and an abiding love of music.

BY FRED BRONSON

When Munir Ertegun was appointed Turkey's ambassador to the United States in 1934, his youngest son Ahmet moved with him to Washington, D.C. Ahmet was just 10 years old, but he had already become fascinated with jazz music while his father was in his previous post as ambassador to Britain. A janitor at the Turkish Embassy in Washington, Cleo Payne, befriended the young jazz aficionado and introduced him to American R&B music. When he was 14, Ahmet traveled to New York with the chief of the Turkish Air Force and managed to slip away long enough to visit night clubs in Harlem.

Munir passed away in 1944. While their mother and sister returned home to Turkey, Ahmet and older brother Nesuhi, who had moved to the U.S. in the late '30s, elected to stay in America. With a \$10,000 investment from his dentist, Dr. Vahdi Sabit, Ahmet partnered with Herb Abramson of National Records to launch

Continued on page A-32



AHMET ERTEGUN:

THE BILLBOARD INTERVIEW

BY ADAM WHITE

1997. An autumn afternoon in New York. A young man approaches a curbside limousine as its passengers settle into their seats, and asks, "Do you still listen to new music, Mr. Ertegun?" Moments before, the co-chairman and co-founder of Atlantic Records had emerged from the darkened dugout that is CBGB's, completing—for that day, anyway—a photo session with Annie Leibowitz. "Yes," he answers, "but not tonight." His questioner is persistent: "Can I give you a tape?" "Give it to them," Ertegun says, waving toward a couple of Atlantic staffers. "I'll lose it." As the car pulls away, its other passenger has a question. "Does that pitch happen often?" Ertegun nods: "All the time."

Continued on page A-4

LED ZEP



50 years Atlantic, 30 years association



Bill Curbishley, Trinifold Management Ltd
Joan Hudson

P P E L L I N



Congratulations Ahmet, 1000 fond memories and more to come



Richard Chadwick, Opium (Arts) Ltd
George Fearon



Ertegun, Miriam Abramson, Jerry Wexler, mid-'50s

ON DINING WITH SIDNEY POITIER

Jumbo Jack Walker was an important disc jockey in New York; he had a very good rhythm & blues and jazz show. One night, after he finished his show at the Palm Cafe, where I used to go to eat spaghetti, he said, "Listen, there's a new rib joint up the street, let's go get some ribs." It was opened by Sidney Poitier. He had made one film, then he hadn't gotten any other parts. He'd come to New York trying to get into something, and I guess nothing was going on, so he opened this rib joint. It was a very small place, like a small tunnel, and Sidney was behind the counter, with his partner. We were sitting there, having some ribs, when a comedy-type couple came in, a tiny man and a big, fat woman. As he walked in the door, the man said, "My God, look, that's Sidney Poitier, a famous movie actor." So the woman said, "Shit, if he's an actor, how come he ain't in Hollywood?"

AHMET ERTEGUN INTERVIEW

Continued from page A-4

and then and his part in it. Some recollections may have dimmed (was that \$2,500 he offered for Ray Charles' contract, or \$3,000?) while others remain as sharp and cool as any record by Clyde McPhatter or the Coasters. Many are endearing, like the admission that he recorded the Boyd Raeburn Orchestra in the 1940s because the bandleader's wife was "a beautiful girl" on whom he had a crush. Other reminiscences are wicked, as when he publicly embarrassed a talent manager during a NARM convention, because Atlantic's interest in the artist—still a top-drawer attraction—was used as leverage for a contract renegotiation with another label.

Still, the existence of many Ertegun chronicles is just as well. The man himself says he has no plans for an autobiography. "A lot of people have asked me to write a book," he says. "To do that, you have to take two years off. I'm not about to take two years off."

In the early years, did you and Herb Abramson model Atlantic Records on any particular company?

No, not really. Of course, we were the smallest company in the world, so all the [other] companies looked good to us. They all had one or two stars. I was hoping we could make records like Fats Domino or Amos Milburn or Charles Brown. But it wasn't easy. We made whatever we could.

We also made a lot of records that weren't rhythm and blues. We did an album—albums in those days were collections of 78 rpm records—of a book of poetry, "This Is My Beloved," which was very popular during the war. I

We at Time Warner are proud of Atlantic Records' status as one of the world's most successful recording companies. But Atlantic is also much more than that. For half a century, Atlantic and its artists have helped nurture and define our culture. The innovative and seminal music it has produced has given voice and significance to some of the world's greatest musicians and artists. Atlantic's success—a paradigm of how to mix business with creative expression—is inextricably linked with its founder, Ahmet Ertegun. Ahmet's vision, energy and compassion have shaped and propelled Atlantic. Though many will continue to try to emulate Atlantic's success, they will never surpass the impact it has had on our country and our world.

—Gerald M. Levin, chairman and CEO, Time Warner Inc.

had Vernon Duke, who was a friend of mine, write the score for that. [Alfred Ryder narrated.] That sold quite well.

We also had an idea to do Shakespeare on record, the whole library. We figured out that if each college bought one...[laughs]. We embarked on that, doing the music and everything, with a large orchestra. We had Eva La Galleane, a very famous American Shakespearian actress, and a couple of well-known British Shakespearian actors. They were all much older; Eva La Galleane was in her 60s, and she was playing Juliet! Of course, it didn't sell at all.

We had a magic album for children [with Burt Hilber]. By having the record hit accidental grooves—parts one, two, three and four—we had all these stories. There would be a different story every time you played it. On four records, you got 296 stories or something. That sold fairly well.

We made a square-dance record with Chubby Jackson, who had been a player with Woody Herman's band. We recorded a guy called Vince Mondy, who used to go around New York as a one-man band, playing drums, harmonica, guitar, all at the same time. We tried [sighs] a lot of things. Anything that was unusual. Many of those were Herb's ideas.

The sax seemed to symbolize much of what you were doing in rhythm and blues in the late '40s. There was Johnny Griffin in Joe Morris' band, Red Prysock in Tiny Grimes' group, and Frank Culley.

That's what everybody was buying: simple sax riffs. That lasted for a while. The vocalists we had at the beginning were not very outstanding, then we hit a good string of them: Joe Turner, LaVern Baker, Ruth Brown.

You wrote "Chains Of Love" for Joe Turner [in 1951]. Was necessity the mother of invention?

Exactly. Because I'm not really a composer [chuckles]. I had to write songs because we had no songs, and the singers didn't write in those days. The music-publishing establishment didn't have any songs for us.

We had a group of writers: Danny "Run Joe" Taylor, Otis Blackwell, Rudy Toombs. They would come down, sit around. None of them played any instrument, but they would clap hands and sing, "I've got fever," or whatever. Miriam [Abramson] chased Otis out of the office because he asked for \$10 for "Fever." That's how we didn't get that song.

We used to cut people in. I wrote "Chains Of Love." [Harry] Van Walls

Continued on page A-12



Shake, Rattle And Roll: Ertegun, Wexler and Big Joe Turner address pressing issue.

Ahmet Ertegun and Atlantic Records

THE MAN AND HIS MUSIC

congratulations on
50
years



WARNER MUSIC
INTERNATIONAL

© 1998 Warner Music International. A Warner Music Group company.

50 YEARS 50 ARTISTS

AC/DC
ALL-4-ONE
TORI AMOS
BLUES BROTHERS
BONEY M
LAURA BRANIGAN
CHIC
MARC COHN
COLLECTIVE SOUL
PHIL COLLINS*
JOHN COLTRANE
THE CORRS
MICHAEL CRAWFORD
CROSBY, STILLS & NASH
CROSBY, STILLS, NASH & YOUNG
EMERSON, LAKE & PALMER
ROBERTA FLACK
FOREIGNER
DAVID FOSTER
ARETHA FRANKLIN
GENESIS*
DEBBIE GIBSON
HOOTIE AND THE BLOWFISH
HONEYDRIPPERS
INXS*
IRON BUTTERFLY
MICK JAGGER
JEWEL
LED ZEPPELIN
LEMONHEADS
MANHATTAN TRANSFER
MAN O WAR
BETTE MIDLER
JOHN MICHAEL MONTGOMERY
MR BIG
ALANNAH MYLES
STEVIE NICKS
ROBERT PLANT
RATT
OTIS REDDING
RUSH
SKID ROW
PERCY SLEDGE
STONE TEMPLE PILOTS
TESTAMENT
PETE TOWNSHEND
TWISTED SISTER
JAMIE WALTERS
WHITE LION
YES



* (Canada only)

THE NIGHT
ROCK & ROLL HEROES
BECOME LEGENDS.



THE EAGLES

THE MAMAS AND THE PAPAS

FLEETWOOD MAC

SANTANA

INCLUDING A LIVE ALL-STAR PERFORMANCE

THE 13TH ANNUAL
ROCK & ROLL
HALL OF FAME
INDUCTION CEREMONY

MONDAY
JAN. 19
9PM ET/PT
ONLY ON



Phmet

YOU rolled up your sleeves

and went where the music was

felt it

lived it

and brought it back

so the rest of us could hear it too

thanks for 50 years of inspired risk-taking





Ruth Brown goes gold.

ON YESTERDAY'S GOLD

When an artist was told by rival record companies or by anybody who wanted to become their manager, "Hey, somebody should look after you, man, you sold millions of records"... Well, nobody sold millions of records. We used to give gold records, before there was any RIAA certification or anything. So if we [had a hit with] Wynonie Harris, he was given a gold record for a release that sold 75,000 copies. If we had a record which sold 100,000 copies, we would give them a platinum award. You just gave them out, on the stage of the Apollo, saying, "You've sold a million records." Well, nobody sold a million records in those days, except "White Christmas" by Bing Crosby, or something like that.

AHMET ERTEGUN INTERVIEW

Continued from page A-8

played such a beautiful introduction that I gave him half the song. Five years later, he called me and said he was going to sell his half of the song for \$200 or \$500 or something. I said, "Please don't, it's something I gave you, and I don't want you to sell it."

He said he needed the money, so I said, "Well, I'll come down and see you." He was playing in Asbury Park or one of those New Jersey summer places, with some little R&B band, so I gave him \$500 and bought it back.

Now people say he wrote the song and I put my name on it. He never wrote a song in his life—lyrics, I mean. He was a beautiful pianist, still is. I'm going to record him, playing solo, just for fun.

How would you usually compose?

I'd get an idea, hum the song to myself and go down to Times Square where they had these arcades with slot machines and so on. They had a record-making machine: You could put in a quarter and sing. A little record came out.



Genius At Work: Ray Charles, 1950s

That's how I would remember [a song] because, you know, I couldn't write it down, I couldn't play it. So I sang it [into the machine]. Then I'd write out all the lyrics, and have Howard Biggs or Jesse Stone or someone like that write down the chords. I'd sing the song to the singer, and the singer would learn it.

Sometimes, I'd make a [demo] record. In the case of Ray Charles, I'd make records of the songs so he would have the lyrics. Also, for Joe Turner, because Joe couldn't read.

Did it bother you when white pop acts covered your records? That's what happened with Joe Turner's "Shake, Rattle And Roll."

What bothered me was when we couldn't get our records on white stations. We couldn't get any of the major stations to play "Sh-Boom" [by the Chords, in 1954]. I was going crazy, because it was a pop hit.

Then the Crew-Cuts made it; they were an unknown group of four Canadians, who just copied it exactly. It was like real discrimination. For once, I could feel what black people feel every day, because I was being discriminated against. The only reason [pop stations] wouldn't play our record was because the group was black.

What did it take to sign artists in the early '50s?

We'd sign them up to record for, say, eight sides a year. Which meant four records. We'd usually not release four in one year, but we'd release two or three. There was a

Ahmet cared about artists. He was in every facet of their lives. It wasn't just "Come in and record and get your royalty and bye." Ahmet is my best friend. I made some lifelong friends and met people I would never have gotten close to if it had not been for him. I'd like to do it all over again.—Noreen Woods

Ahmet Ertegun is totally unique, and his boundless passion for all genres of music has made the history of Atlantic Records as rich and historic and wonderful as it is. Whether it's been R&B or jazz or rock or pop, he's been there casting an indelible stamp with impeccable and penetrating taste.—Clive Davis, president, Arista Records

minimum of [recording] eight sides a year. We'd sign them up with options. They would get a royalty, which was usually around 3% or 4%. The top royalty in those days was 5%; that was the top for everybody—all the pop stars and everything. Not all of them got 5%; they would usually start with 2% and gradually go up.

That was 2% or 3% or 4% of retail, which was 75 cents, so it wasn't that much. You'd have to sell a lot of records to make any royalties. We followed the business practices of the day, and we were in line with all the other record companies. I'm talking about the majors. Many of the independents didn't pay anything at all.

We worked on very low salaries. All our artists made much more money than we did. We wouldn't take any money out of the company—we didn't make enough to take out, because we needed all the cash to finance our growth.

The distributors would pay us three or four months after we delivered the records. But we had to pay on time to get pressings done, to get a discount. The later you paid, the more you had to pay. So we needed the cash for financing the two or three months between the time we paid and the time we got paid. We never borrowed money from the bank. I remember once when royalty time came, and we didn't have enough money to pay—we were four partners at that time—we all went to the bank and took out our personal money in order to pay royalties, because we always wanted to pay those on time.

And when you wanted Elvis Presley for Atlantic, you couldn't raise the money.

I tried to sign him up. Colonel Parker needed \$45,000, and we didn't have \$45,000. Our biggest purchase of a contract was when we paid \$3,000 to get Ray Charles from Jack Lauderdale [of Swingtime Records], through a booking agent, Billy Shaw, in New York. He knew of my enthusiasm for Ray, because I talked so much about him. Since we had so many artists Billy was booking, he thought that if Atlantic got the artist, he would be able to book him. So he was the middleman who told Jack Lauderdale that he thought he could sell the contract. Lauderdale, who had probably lost money with Ray Charles, was happy to get something out of it.

Had you seen Ray perform?

I never saw him live [at that time]. I met him after we signed the contract.

How was he to work with?

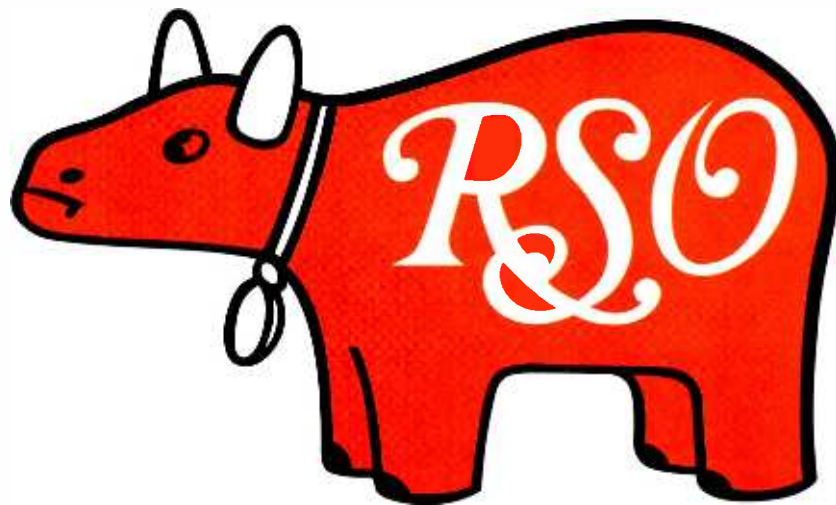
I thought we would do the same thing we did with Joe Turner or Ivory Joe Hunter or whoever: put them into the Atlantic thing. So we had Jesse Stone do the arrangements, I wrote a couple of songs. Ray had a few songs, and we got our usual band together.

Continued on page A-42

DEAR AHMET

**We are so happy that your remarkable
achievements are being honoured
by the industry and all your friends.**

We treasure all the fantastic memories.



**Much love from Robert
and all at RSO (including Pinky)**



ATLANTIC RIGHT NOW: Co-Chairman And Co-CEO Val Azzoli On Work And Winning

BY PAUL VERNA

Val Azzoli's illustrious career in the music business started 20 years ago, when the restless young Canadian immigrant landed a job at the ATV Music Publishing operation in his hometown of Toronto. Azzoli admits he "knew nothing" about publishing at the time, but his love of the music business and his willingness to learn made up for his lack of knowledge.

Although the ATV gig gave Azzoli entrée into the business, it was not glamorous enough for a young man who aspired to be in the center of things. Within three years, he left to join Ray Danniels' SRO Management and Anthem Entertainment, home to the up-and-coming trio Rush.

The SRO gig, which Azzoli says he accepted without hesitation, turned out to be the opportunity of a lifetime. During Azzoli's tenure as GM, from 1980 through 1989, Rush broke through as an international phenomenon, selling millions of records and influencing a generation of musicians.

Rush's success established Azzoli as one of the industry's most savvy managers—an executive who was willing to persevere for his clients even in the face of seemingly insurmountable odds. That reputation attracted the management team of Cliff Burnstein and Peter Mensch—aka Q-Prime—who handled the likes of Metallica, Def Leppard, Queensryche and Bruce Hornsby, many of whom, like Rush, had substantial fan bases but relatively little airplay.

Azzoli joined Q-Prime in 1989 and, for the next year, helped steer the careers of the company's roster and was instrumental in such projects as the Rolling Stones' "Steel Wheels" tour. Besides expanding his horizons as a professional, the Q-Prime stint gave Azzoli his ticket to New York. As with most milestones in his career, he knew instinctively it was the right move.

Despite a fruitful relationship with Burnstein and Mensch—one that continues today—Azzoli felt his aspirations lay on the label side of the business, and in 1990 he joined Atlantic Records in a marketing position. Within months, he was named VP, still responsible for the label's marketing activities, and in October 1991 Azzoli was promoted to senior VP/GM, overseeing the company's day-to-day operations.

In August 1993, he was promoted to executive VP/GM, taking on additional responsibilities in virtually every area of Atlantic's operations. Then, in January 1996, Azzoli rose to his current position as co-chairman and co-CEO of the Atlantic Group, sharing the position with label founder Ahmet Ertegun.

Following a year in which the Atlantic Group enjoyed the distinction of being the top label in the industry in the first six months, according to SoundScan, Azzoli reflected on his career and his vision for Atlantic. Following are excerpts from an in-depth interview with Azzoli at his New York office.

Continued on page A-16




*Ertegun and Azzoli
with Mark Bryan and
Darius Rucker of
Hootie & The
Blowfish*

Dear, dear Ahmet,
...I love you!

You've helped me, encouraged me,
loved me, criticised me, laughed
with me, and much much more.
I'll always be in your debt, for your
friendship and inspiration.

Love always

Phil S





TEAM ATLANTIC '98

Realigned Management Preps For An Aggressive Year

BY DOUG REECE

VAL AZZOLI INTERVIEW

Continued from page A-14

You've very quietly and unassumingly built up this label to be a powerhouse. For the year just ended, you were the top imprint in the industry. How did you do it?

[Laughs]. That's a good question. I used to be a manager. One of the hardest things about being a manager is you realize that you can't do everything on your own. What makes a good manager is that he or she has to realize what tools they have to work with and get the highest level of performance from everybody. I tried to do that at Atlantic, and fortunately it's working. The industry has changed so much. It's not about one person anymore; it's about a team, and I've really, really spent a lot of time and effort building a team. I'm happy to say we have probably the best team of executives in the industry right now, and no one individual's stronger than the team.



Azzoli with Jewel

When you look at some of the artists who are now the core of the label—Jewel, Tori Amos, Duncan Sheik, Stone Temple Pilots—they had the odds stacked against them from the beginning because it seemed no one, except your team, believed in them. Tell me how those careers were built.

Any artists that have lasted the test of time, the odds were stacked against them. Remember those four long-haired idiots from England? Remember that guy from the South that would shake his hips and had the devil in him? Or the five guys from England who wore beat-up, dirty shirts and now are the biggest rock 'n' roll band ever? Every successful artist, the odds are against you. We changed our philosophy here. We only sign and develop acts we think are great acts—not sounds, not flavor-of-the-month, but great acts that we feel could hit a nerve. I would sit with the team and go, "This is great. I don't know if it's going to take a month, two months, three months, 12 months, three years, but if we all believe it's great, we're all going to have to keep going and going and going, literally one brick at a time." Sometimes you flatline, sometimes you drop and sometimes you drop some more. But if you stick it out long enough and it truly is good, it'll come back around.

I went to this camp with my kids, and they had one of those climbing walls. They'd strap you in and you would climb the wall, and when you couldn't climb anymore they'd let you down. But before they would let you down, you would have to climb one more rock. So when the kids would say, "I can't do it anymore," it'd be like, "OK, climb one more, and then we'll let you down." Well, most of them, when they said they couldn't do it anymore, once they'd climb that one more they went all the way up. So now when promotion or marketing or sales comes in and

Continued on page A-22

While the idea that the whole is greater than the sum of its parts has not always prevailed in the ego-driven realm of record labels, key executives at Atlantic say the company owes much of its recent success to a renaissance that has brought employees to the forefront in terms of cooperative decision-making and project deployment.

At the very core of Atlantic's current regime—under the guidance of Atlantic group co-chairman/co-CEO Val Azzoli—are executive VP/GM Ron Shapiro, executive VP/office of the chairman Craig Kallman, and executive VP, promotion, Andrea Ganis.

According to Azzoli, the promotions of each of these individuals over the past two years have cemented the foundation on which Atlantic hopes to build its future achievements.

"What I really wanted to pull together at Atlantic was a team atmosphere," says Azzoli. "Everyone uses that word, but to actually create a team is very difficult. Ron and Andrea and Craig all have a different personality and style that they bring to the table, and what I want to do is hear them all and work it out so that, ultimately, we make decisions collectively," he adds. "It's very time-consuming, but also very important for today's young, intelligent executives that you don't just hand down orders."

"The industry is changing. The icons of the past and all those ruling leaders, their style isn't going to be pertinent in forthcoming years. Music is too diversified."

RESPECT AND COMPLEMENTARY TALENTS

While Atlantic has endured its share of emotionally challenging executive- and roster changes in the past few years, what has resulted is a leaner, more focused and more compatible group, says Shapiro.

"In the wake of the turmoil that occurred three years ago, those of us that were left behind really bonded together," he says. "There is a sincere respect for each other, and a complement of each other's talents that makes this core executive group able to work so intimately and successfully. I'd be bold enough to say that we're more cohesive than any team in the American record business."

It was shortly after being named co-chairman and co-CEO of the Atlantic Group in January 1996 that Azzoli began aligning the players who would carry the label through inevitable future triumphs and setbacks.

The first appointment came to Andrea Ganis, who was upped to executive VP, promotion. Ganis, who is the most tenured member of Azzoli's team, with more than 15 years



Ron Shapiro



Craig Kallman



Andrea Ganis

at Atlantic, has steadily risen through the ranks of the company's promotions department.

Under her supervision, Atlantic has claimed recent victories by being named Airplay Monitor's No. 1 mainstream top-40 promotion label for three years running and the No. 1 mainstream rock label for two years in a row. Atlantic is also No. 1 at top 40 adult this year.

FIGHTING JEWEL'S BATTLE

Hard-won radio battles with artists such as Jewel and Everything But The Girl, coming during a time when group ownership contributed to tightened playlists, have been essential in building Atlantic's reputation as a steadfast artist-developer.

"Everyone is working hard these days, but I'd like to think that we work smart," says Ganis of her promotions team. "We isolate the hits, make sure that they are delivered and work extremely hard on the mid-charts for artist development."

"I think we're going into '98 with a lot of credibility in terms of what we lie down on the tracks for," she adds. "Every record isn't always a given radio hit, but we're hoping that the past few years have built our reputation to the point where programmers will see fit to give us the benefit of the doubt."

Next on Ganis' agenda is breaking a hard-rock band, a challenge handed down to her by Azzoli.

This summer, Azzoli installed longtime colleague Craig Kallman as executive VP/office of the chairman. Kallman, whose main duties lie in overseeing A&R and acquisitions, is responsible for building Big Beat, which he began while still a student at Brown University, into a highly regarded hip-hop and R&B label.

Kallman joined Atlantic when the label acquired Big Beat in 1991 and has expanded his reach into several areas. In addition to building the label's soundtrack divisions through such projects as "Space Jam," Kallman initiated Atlantic's partnership with Blackground. He also remains active in Atlantic Theatre.

EGGS AIN'T POULTRY

The label's trend toward limiting signings and working acts longer will take even deeper root under Kallman's supervision. "If you're going to put all your eggs in one basket, they better be great eggs," says Kallman. "What we've done is raised the bar, whether it's rock, modern rock, R&B, jazz or any genre in between."

"We're not going to be the label that picks up all sorts of records that are simmering and bubbling under," he adds. "That was a successful philosophy five years ago, but nowadays even great stuff needs nurturing and care and time. The trends have changed, and in years past we were

Continued on page A-24

“What
would
we be
without
the a?”

Congratulations Atlantic on your 50th Anniversary

wea

A Time Warner Company

ivyhill


Warner Media
Services


Warner/Elektra/Atlantic
Corporation

wea
Manufacturing



Atlantic's Greatest Hits

Atlantic's biggest hits on the Hot 100 and The Billboard 200 were compiled by Chart Beat columnist Fred Bronson. The Atlantic Hot 100 is based on a point system devised by Bronson. Eligible singles included all titles released on the Atlantic and Atco labels during the rock era. Peak positions were rewarded as well as chart longevity. For those who think Jewel topped the list because her latest single is a two-sided hit, it's interesting to note that the single accumulated enough points to be Atlantic's No. 1 single even before "Foolish Games" was listed on the Hot 100. The top 50 Atlantic albums list was compiled according to peak position, with length of stay on the chart as well as length of stay in the peak position used as tie-breaking information.

THE ATLANTIC HOT 100

| | | |
|--|-------------------------|----------------------|
| 1. "You Were Meant For Me / Foolish Games" | Jewel | Atlantic (1997) |
| 2. "Mack The Knife" | Bobby Darin | Atco (1959) |
| 3. "I Love You Always Forever" | Donna Lewis | Atlantic (1996) |
| 4. "Return Of The Mack" | Mark Morrison | Atlantic (1997) |
| 5. "Missing" | Everything But The Girl | Atlantic (1996) |
| 6. "Le Freak" | Chic | Atlantic (1978) |
| 7. "Barely Breathing" | Duncan Sheik | Atlantic (1997) |
| 8. "Only Wanna Be With You" | Hootie & The Blowfish | Atlantic (1995) |
| 9. "The First Time Ever I Saw Your Face" | Roberta Flack | Atlantic (1972) |
| 10. "Hold My Hand" | Hootie & The Blowfish | Atlantic (1995) |
| 11. "Searchin' / Young Blood" | The Coasters | Atco (1957) |
| 12. "To Be With You" | Mr. Big | Atlantic (1992) |
| 13. "Killing Me Softly With His Song" | Roberta Flack | Atlantic (1973) |
| 14. "People Got To Be Free" | The Rascals | Atlantic (1968) |
| 15. "I Wanna Be Down" | Brandy | Atlantic (1994) |
| 16. "How Can You Mend A Broken Heart" | Bee Gees | Atco (1971) |
| 17. "Against All Odds (Take A Look At Me Now)" | Phil Collins | Atlantic (1984) |
| 18. "Stand By Me" | Ben E. King | Atco (1961/1986) |
| 19. "Another Day In Paradise" | Phil Collins | Atlantic (1989) |
| 20. "My Lovin' (You're Never Gonna Get It)" | En Vogue | Atco/EastWest (1992) |
| 21. "Gloria" | Laura Branigan | Atlantic (1982) |
| 22. "Waiting For A Girl Like You" | Foreigner | Atlantic (1981) |



Jewel

| | | |
|--|-------------------------------|----------------------|
| 23. "Shine" | Collective Soul | Atlantic (1994) |
| 24. "Let Her Cry" | Hootie & The Blowfish | Atlantic (1995) |
| 25. "Owner Of A Lonely Heart" | Yes | Atco (1984) |
| 26. "December" | Collective Soul | Atlantic (1995) |
| 27. "Save The Last Dance For Me" | The Drifters | Atlantic (1960) |
| 28. "Who Will Save Your Soul" | Jewel | Atlantic (1996) |
| 29. "I Want To Know What Love Is" | Foreigner | Atlantic (1985) |
| 30. "Groovin'" | The Young Rascals | Atlantic (1967) |
| 31. "Lost In Your Eyes" | Debbie Gibson | Atlantic (1989) |
| 32. "Black Velvet" | Alannah Myles | Atlantic (1990) |
| 33. "Separate Lives" | Phil Collins & Marilyn Martin | Atlantic (1985) |
| 34. "Need You Tonight" | INXS | Atlantic (1988) |
| 35. "St. Elmo's Fire (Man In Motion)" | John Parr | Atlantic (1985) |
| 36. "Baby" | Brandy | Atlantic (1995) |
| 37. "A Lover's Question" | Clyde McPhatter | Atlantic (1959) |
| 38. "Stranger On The Shore" | Mr. Acker Bilk | Atco (1962) |
| 39. "I Got You Babe" | Sonny & Cher | Atco (1965) |
| 40. "Good Times" | Chic | Atlantic (1979) |
| 41. "The Rubberband Man" | Spinners | Atlantic (1976) |
| 42. "Dancing Queen" | ABBA | Atlantic (1977) |
| 43. "Tighten Up" | Archie Bell & The Drells | Atlantic (1968) |
| 44. "Two Hearts" | Phil Collins | Atlantic (1989) |
| 45. "One More Night" | Phil Collins | Atlantic (1985) |
| 46. "Giving Him Something He Can Feel" | En Vogue | Atco/EastWest (1992) |
| 47. "Wind Beneath My Wings" | Bette Midler | Atlantic (1989) |
| 48. "From A Distance" | Bette Midler | Atlantic (1990) |
| 49. "Groovy Kind Of Love" | Phil Collins | Atlantic (1988) |
| 50. "The Rose" | Bette Midler | Atlantic (1980) |
| 51. "Hold On" | En Vogue | Atlantic (1990) |
| 52. "Take A Chance On Me" | ABBA | Atlantic (1978) |
| 53. "Working My Way Back To You/Forgive Me, Girl" | Spinners | Atlantic (1980) |
| 54. "Respect" | Aretha Franklin | Atlantic (1967) |
| 55. "Urgent" | Foreigner | Atlantic (1981) |
| 56. "If Wishes Came True" | Sweet Sensation | Atco (1990) |
| 57. "Then Came You" | Dionne Warwick & Spinners | Atlantic (1974) |
| 58. "Until You Come Back To Me (That's What I'm Gonna Do)" | Aretha Franklin | Atlantic (1974) |
| 59. "Sussudio" | Phil Collins | Atlantic (1985) |
| 60. "Wild, Wild West" | Escape Club | Atlantic (1988) |
| 61. "Pick Up The Pieces" | Average White Band | Atlantic (1975) |
| 62. "Time" | Hootie & The Blowfish | Atlantic (1996) |
| 63. "Self Control" | Laura Branigan | Atlantic (1984) |
| 64. "The Living Years" | Mike + The Mechanics | Atlantic (1989) |
| 65. "Cold As Ice" | Foreigner | Atlantic (1977) |
| 66. "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)" | Chic | Atlantic (1978) |

| | | |
|--|--------------------------------|-----------------|
| 67. "When A Man Loves A Woman" | Percy Sledge | Atlantic (1966) |
| 68. "Sending All My Love" | Linear | Atlantic (1990) |
| 69. "Mr. Lee" | The Bobettes | Atlantic (1957) |
| 70. "The Winner Takes It All" | ABBA | Atlantic (1981) |
| 71. "Hold On" | Jamie Walters | Atlantic (1995) |
| 72. "Dream Lover" | Bobby Darin | Atco (1959) |
| 73. "The Closer I Get To You" | Roberta Flack & Donny Hathaway | Atlantic (1978) |
| 74. "Cupid/I've Loved You For A Long Time" | Spinners | Atlantic (1980) |
| 75. "You Can't Hurry Love" | Phil Collins | Atlantic (1983) |
| 76. "No Son Of Mine" | Genesis | Atlantic (1992) |
| 77. "Good Lovin'" | The Young Rascals | Atlantic (1966) |
| 78. "Foolish Beat" | Debbie Gibson | Atlantic (1988) |
| 79. "Cars" | Gary Numan | Atco (1980) |
| 80. "Feels Like The First Time" | Foreigner | Atlantic (1977) |
| 81. "I Can't Dance" | Genesis | Atlantic (1992) |
| 82. "That's All!" | Genesis | Atlantic (1984) |
| 83. "The Lion Sleeps Tonight" | Robert John | Atlantic (1972) |
| 84. "The World I Know" | Collective Soul | Atlantic (1996) |
| 85. "Hot Blooded" | Foreigner | Atlantic (1978) |
| 86. "Charlie Brown" | The Coasters | Atco (1959) |
| 87. "You Are The Woman" | Firefall | Atlantic (1976) |
| 88. "Devil Inside" | INXS | Atlantic (1988) |
| 89. "Shake Your Love" | Debbie Gibson | Atlantic (1987) |
| 90. "Whole Lotta Love" | Led Zeppelin | Atlantic (1970) |
| 91. "Feel Like Makin' Love" | Roberta Flack | Atlantic (1974) |
| 92. "Take A Letter Maria" | R.B. Greaves | Atco (1969) |
| 93. "Invisible Touch" | Genesis | Atlantic (1986) |
| 94. "Patches" | Clarence Carter | Atlantic (1970) |
| 95. "I Can't Wait" | Nu Shooz | Atlantic (1986) |
| 96. "Love Won't Let Me Wait" | Major Harris | Atlantic (1975) |
| 97. "Boy From New York City" | Manhattan Transfer | Atlantic (1981) |
| 98. "Only In My Dreams" | Debbie Gibson | Atlantic (1987) |
| 99. "Don't Lose My Number" | Phil Collins | Atlantic (1985) |
| 100. "What You Need" | INXS | Atlantic (1986) |

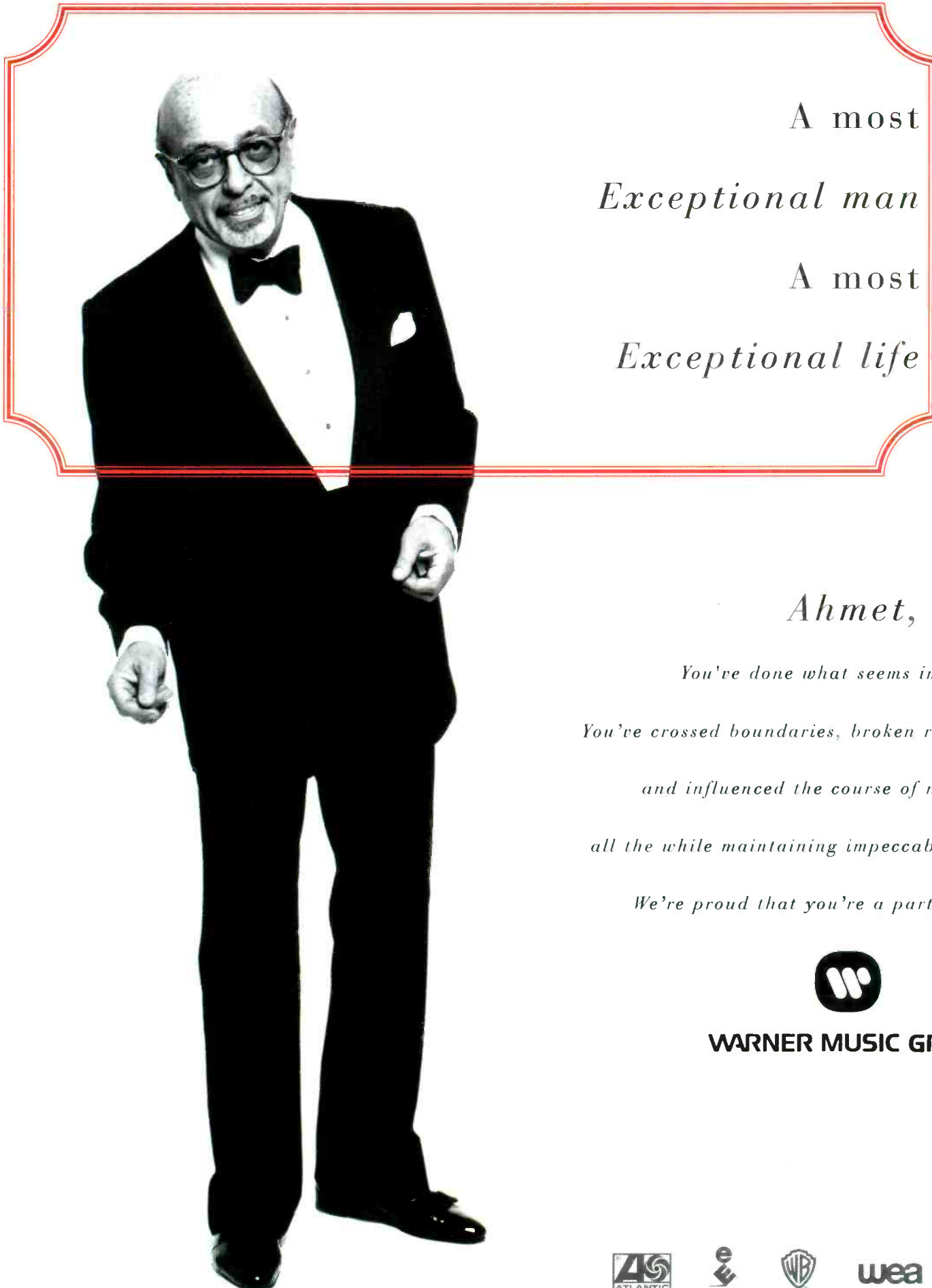


Foreigner

THE TOP 50 ATLANTIC ALBUMS

| | | |
|---|-----------------------|------------------|
| 1. 4 | Foreigner | Atlantic (1981) |
| 2. Cracked Rear View | Hootie & The Blowfish | Atlantic (1995) |
| 3. No Jacket Required | Phil Collins | Atlantic (1985) |
| 4. Led Zeppelin II | Led Zeppelin | Atlantic (1969) |
| 5. First Take | Roberta Flack | Atlantic (1972) |
| 6. Electric Youth | Debbie Gibson | Atlantic (1989) |
| 7. Woodstock | Various Artists | Cotillion (1970) |
| 8. Wheels Of Fire | Cream | Atco (1968) |
| 9. Led Zeppelin III | Led Zeppelin | Atlantic (1970) |
| 10. ...But Seriously | Phil Collins | Atlantic (1990) |
| 11. Purple | Stone Temple Pilots | Atlantic (1994) |
| 12. For Those About To Rock We Salute You | AC/DC | Atlantic (1981) |
| 13. Fairweather Johnson | Hootie & The Blowfish | Atlantic (1996) |
| 14. Blind Faith | Blind Faith | Atco (1969) |

Continued on page A-22



A most
Exceptional man

A most
Exceptional life

Ahmet,

You've done what seems impossible.

You've crossed boundaries, broken rules, created trends

and influenced the course of modern music,

all the while maintaining impeccable grace and style.

We're proud that you're a part of our family.



WARNER MUSIC GROUP





WARMEST CONGRATULATIONS
TO AHMET AND ATLANTIC RECORDS ON FIFTY GOLDEN YEARS

TONY SMITH, GENESIS, PHIL COLLINS, MIKE & THE MECHANICS AND ALL AT HIT AND RUN MUSIC

98

hit&run[®]music



You know the stories about the record-company bad guys? It hasn't been true at Atlantic. They're good people, and they manage to do their business and care about music too.—*Jewel*

Atlantic Records is one of the foundation blocks of today's music. The Ertegun brothers and their associates nurtured America's music roots and made that music popular worldwide. Atlantic Records blazed the trail for all who followed and helped make the music business the multinational phenomenon it is today.—*Dick Clark*

TOP 50 ALBUMS Continued from page A-18

| | | |
|--|--------------------------------|-----------------|
| 15. Deja Vu | Crosby, Stills, Nash & Young | Atlantic (1970) |
| 16. Kickin' It Up | John Michael Montgomery | Atlantic (1994) |
| 17. Time Peace/The Rascals' Greatest Hits | The Rascals | Atlantic (1968) |
| 18. Slave To The Grind | Skid Row | Atlantic (1991) |
| 19. The Crow | Original Soundtrack | Atlantic (1994) |
| 20. AWB | Average White Band | Atlantic (1975) |
| 21. 4 Way Street | Crosby, Stills, Nash & Young | Atlantic (1971) |
| 22. Briefcase Full Of Blues | Blues Brothers | Atlantic (1979) |
| 23. So Far | Crosby, Stills, Nash & Young | Atlantic (1974) |
| 24. Look At Us | Sonny & Cher | Atco (1965) |
| 25. Led Zeppelin IV (Untitled) | Led Zeppelin | Atlantic (1971) |
| 26. CSN | Crosby, Stills & Nash | Atlantic (1977) |
| 27. Beaches | Bette Midler/Soundtrack | Atlantic (1989) |
| 28. I Never Loved A Man The Way I Love You | Aretha Franklin | Atlantic (1967) |
| 29. Aretha: Lady Soul | Aretha Franklin | Atlantic (1968) |
| 30. Goodbye | Cream | Atco (1969) |
| 31. The Razor's Edge | AC/DC | Atco (1990) |
| 32. Boys For Pele | Tori Amos | Atlantic (1996) |
| 33. Counterparts | Rush | Atlantic (1993) |
| 34. Core | Stone Temple Pilots | Atlantic (1993) |
| 35. Double Vision | Foreigner | Atlantic (1978) |
| 36. Invisible Touch | Genesis | Atlantic (1986) |
| 37. Dirty Deeds Done Dirt Cheap | AC/DC | Atlantic (1981) |
| 38. Killing Me Softly | Roberta Flack | Atlantic (1973) |
| 39. Best Of Cream | Cream | Atco (1969) |
| 40. Ball | Iron Butterfly | Atco (1969) |
| 41. Roll The Bones | Rush | Atlantic (1991) |
| 42. Roberta Flack & Donny Hathaway | Roberta Flack & Donny Hathaway | Atlantic (1972) |
| 43. Stephen Stills | Stephen Stills | Atlantic (1971) |
| 44. Aretha Now | Aretha Franklin | Atlantic (1968) |
| 45. Close To The Edge | Yes | Atlantic (1972) |
| 46. Stranger On The Shore | Mr. Acker Bilk | Atco (1962) |
| 47. In-A-Gadda-Da-Vida | Iron Butterfly | Atco (1968) |
| 48. Back In Black | AC/DC | Atlantic (1980) |
| 49. Foreigner | Foreigner | Atlantic (1977) |
| 50. Pieces Of You | Jewel | Atlantic (1997) |

VAL AZZOLI INTERVIEW Continued from page A-16

says, "This is it," I say, "OK, fine, give it three more weeks." And a lot of things happen in three more weeks. The hardest thing for any record is the first 50,000 records. So we have a whole department now that all they do is concentrate on zero to 50. When we put out a Hootie & The Blowfish record or a Jewel record and the promotion department says to me, "I got 100 adds the first week," I say, "That's Fed Ex—getting 100 adds. That's the mailman. Because the band is already big. What radio station isn't going to play it?" It's the new acts, those are the hard ones. I figure my job is to build the catalog of the future, because we really really concentrate on breaking new acts, to the point where I drive everybody crazy because that's all I think about. So all this fundamental grass-roots marketing I did as a manager I applied to Atlantic, and it worked.

But there must be times when you have to say, "OK, that's all we're going to do here, because we can't make every record a hit."

Yeah, every once in a while I have to pull the plug. Sometimes the hard part is they're not hits. But one of the things we've done dramatically over the last couple of years is put out fewer releases. So, if you put out fewer releases, you have to work what you have longer because there's nothing coming behind you. That sense of urgency isn't there, the sense that something else is coming, so it's do or die because you need to break a record.



Azzoli with Pete Townshend

For the past two years, you've been co-chairman and co-CEO with Ahmet Ertegun. When you talk about the legends of the business, no one's greater than Ahmet. What has that been like?

The guy truly is a legend, and there ain't nobody like him and there never will be. But I was never intimidated by him, because he's such a warm guy, and he reassured me. One day, when they gave me the gig, I got a call from Ahmet. He was out in the Hamptons and he called me on a Sunday and said, "You know, I'm proud that you're my partner." Well, that blew my mind. That's the highlight of my career. He said, "It's going to be great having you as my partner," and I'm thinking, "I should be washing this guy's cars, let alone being his partner!" We have a great relationship. I have a lot of respect for him, and I get the same respect back. It's been great, and I hope we do it for another 20 years.

I'd like to talk about the diversity of Atlantic Records. You're not just a pop label or an alternative-rock label or an R&B label. You're all of those, plus country, new age, jazz, classical—pretty much across the board. Are there areas of music that you feel you could still do better in?

Yeah, I think we can do better in classical. We're certainly doing well with it, I just think there's growth there. Eventually, I think world music will be bigger than it is now. It'll never be as big as pop music or country, but I think there's growth there. I think there's going to be growth in Christian music, and there's still growth in country music. We have this thing called Division 1 [headed by Karen Colamussi], in which we put classical, jazz and world music. That division is doing well but can and will do better in the future, because we're really focusing on that now as opposed to it being an appendage to the label.

I'd like to go back to the early stages of your career and learn more about how you got where you are today. Tell me about your time at Q-Prime.

Q-Prime was a turning point in my career because it got

Atlantic Records came into my life during my DJ days in Boston in the '50s. I was playing R&B records without much knowledge when Ahmet Ertegun and Jerry Wexler came calling. They were hip, talented, funny and totally familiar with the music. Later, I met Nesuhi Ertegun, and through the years and our partnership at Warners, I came to realize that these three men were the greatest combination of record-company management there ever was. They could write the songs, produce the records and go on the road to promote and sell their goods. They knew it all and did it all with impeccable taste and constant humor. It was fun and educational to be around those guys. It's highly unlikely that another record company will have the track record and continuity over 50 years. The legacy of the brothers Ertegun and Mr. Wexler is a treasure of this industry.—*Joe Smith*

me from Canada to the U.S. [Q-Prime principals] Cliff Burnstein and Peter Mensch were friends for a long time. We used to go to Spring Training together every year, and one year while we were there they said, "Why don't you come work with us in New York?" And the thought of moving to New York had never even crossed my mind, ever, but there I was. I went back home, and it wasn't a hard decision. I talked to my wife, and she was supportive, so we packed up and we moved down here. I felt right from the beginning: it was the right thing to do. And then after I made that commitment and the months between saying "yes" and doing it, all the naysayers said, "What are you doing? You're going to pack up? It's not gonna work! What assurances do you have?" So I started to worry a little bit, but I figured, what the hell. I'm working with two of the smartest people in the industry, and we were friends and we still are friends, so I said, "Shit, this can't be all that bad. How bad can it be working with Cliff Burnstein and Peter Mensch?" And it was a great experience. As a manager, I learned a lot from them, and I thought I knew it all.

How would you describe your style compared to their style?

Peter is a much more in-your-face kind of a guy. I would always be amazed when we'd be sitting in a meeting and someone would say, "We should talk to so-and-so," and automatically he would turn around and start dialing the number, no matter what time of the day. And if the person wasn't there he'd say, "OK, what's his home number?" What I learned from Cliff is that it's not always the band that's right and the record company that's wrong. To this day, that certainly has helped me, because when you're involved with the band, you're so close with them. You're there when they conceive the song, when they make the demos, when they're in the studio recording, mixing, mastering it. You become so familiar with the songs it's like giving birth. And you think, "God, I can't have an ugly child! This is the smartest, most beautiful kid in the world. What do you mean it's ugly and stupid?"

Let's talk about SRO. Those had to be formative years for you.

Yeah, those were great years. I've been fortunate that I've worked with great people. Ray Danniels taught me a whole bunch of other things I didn't know. Ray's whole thing was he was the best dealmaker I've ever, ever, ever seen in my life. Ray would go every which way but loose. He knew how to squeeze the most amount of money from a promoter to a record company to merchandising. I spent most of my time with Rush—again, I was fortunate to work with three really intelligent, respectful individuals that put a lot of care in what they did, cared a lot for other people and were perfectionists, and I mean that in a complimentary way. Everything had to be great. Those were great years because they were a rite of passage not only professionally but personally. The world opened up to me. We went through everything together—marriages, births. It was a very fond time in my life. We're still friends; they're on the label.

Continued on page A-24



Ahmet,

Congratulations

for

Atlantic's 50 years

of musical glory.

I am so proud to

have been part of

the history created by

you, Jerry and Nesuhi.

Arif



As an artist on Atlantic Records, I cannot thank Atlantic and the entire staff enough for what they have done for me over the last seven years. Looking forward to the future.—Tracy Lawrence

Many of the artists Atlantic has are legendary. This is because, throughout the years, Atlantic has been led by, and staffed with, people of exceptional talent and style.—Ina Lea Meibach, attorney

TEAM ATLANTIC '98

Continued from page A-16

putting out more records than we could physically work 100%. Now we're in a position to give 110% to every album we put out."

Capping off this series of appointments was the promotion of Ron Shapiro to executive VP/GM in October. Shapiro, along with Ganis and Kallman, has helped oversee changes at Atlantic that resulted in the label's No. 1 standing this year.

Still, Atlantic's best days could be yet to come under this new executive team. Shapiro points out that, in addition to a select number of new releases by act such as Tea Party, the label will be bolstered in '98 by a slew of return talent. Along with the third album from Hootie & The Blowfish, the fourth by Tori Amos and sophomore entries from newly established acts Donna Lewis, Duncan Sheik, Brandy and Poe, 1998 is shaping up to be another banner year for the label.

"It's nice knowing that next year we are not only going to be breaking a lot of new acts, which is how we have chiefly arrived at our success this year," Shapiro says, "but that we'll be coming with all these successful acts from the past five years and taking them to the next level."

As part and parcel of this plan, Shapiro and Azzoli both mention an imperative mission to break new talent on a global level.

Other areas, such as the soundtracks and theater division, will also be more active in the label's future. Still, Shapiro says a lean and mean attitude will rule even while Atlantic expands its reach. "Our goal is to grow the core business without empire-building," he says. "Rather, we're hoping to refine everything, be that urban music, soundtracks, theatre or by experimenting in new areas such as Christian music. At the same time, we're going to take our recent stars to new levels and continue breaking new talent."

THE INCLUSION PRINCIPLE

While Shapiro, Ganis, and Kallman are all guardedly optimistic about the label's future and hesitant to proclaim a new Camelot, there is, they say, an underlying sense of contentment not found in earlier years. Perhaps, as their boss suggests, inclusion has made the difference.

"There's a sense that this is [the employees' company] now," says Azzoli. "It's not the property of someone else they work for. Each person will be a part of the next 50 years here and help contribute to building their own company." ■

VAL AZZOLI INTERVIEW

Continued from page A-22

Were you instrumental in bringing Rush to Atlantic?

No, but it's interesting, because they almost came here in '82—that's how I got to know Doug Morris. But they decided to re-sign with Mercury. Then I left Atlantic, and their deal was up with Mercury, and Doug came back into the picture. I wasn't working at Atlantic at the time, but one of the reasons I eventually came here is that Rush were here, and I thought, "It's nice to be back in familiar stomping grounds."

How did you first get involved with Ray Danniels?

I was working at a publishing company called ATV. It was a successful publishing company, but I was young, and when you're young in the music business the most unglamorous part of the business is publishing. I mean, I learned about the importance of the song, but when you're 22 years old, you want to party. I was getting bored of it all. Ray had a partner at the time, and they weren't getting along. I guess I was the hot kid in town—Toronto's not that big of a town—and we would all run across each other at clubs. He got wind that I was getting bored, and he had worked out an arrangement to end his partnership, and he and I were talking over beers one night and he said, "Have you tried management?" I had managed a band prior to my publishing days, so it was a part of the business I always wanted to get back into. It was a small band called Charity Brown from Canada. I always liked it, so when Ray asked me if I'd come work with him I said, "Yeah," and I never regretted a day of it.

It was interesting, because when I was managing this small band, Charity Brown, we were playing bars from the East Coast to the West Coast of Canada, hitting every mining town and mill town in Canada, and you never got paid. None of us made any money. And when I was



Collective Soul and Azzoli

offered this job at the publishing company, the guy said, "I'll give you \$175." I said, "A week?" He said, "Yeah." "Every week?" He said, "Yeah, you get paid every week." I said, "Yeah, I'm in." What a concept! And I kept saying, "So, every week I get paid?" And he kept looking at me like I was from Mars.

When you joined Atlantic Records, the press portrayed you as a "marketing wiz," and I'm not sure they paid much attention to the fact that you had been in management and publishing, and even running a small label, because Rush had its own label, Anthem Records, which had a licensing deal with Mercury.

Well, it's funny, this thing about being a marketing wiz. I'm not sure what that means, but in a sense every good manager is a marketing wiz. It goes with the job. Especially the bands I was managing. They didn't get a lot of airplay, so we as managers had to find ways to sell records other than airplay. Rush never got airplay, so we did everything but get airplay, and when they did get a little bit of airplay their records just zoomed up. Same thing with Metallica.

Atlantic, at the time I got here, was a very A&R-, promotion-driven company. Sign an act, get it on the radio, and WEA will sell it. Bam bam bam. There was nothing in between. So I developed a marketing department, product managers, a press department, a progressive marketing department and a stronger, more reactive sales department. Before, WEA used to do all the selling, but I developed guys that would work in conjunction with WEA. In essence, they would be at the accounts with the WEA guys. That's basically where this mystique of the marketing wiz came from. As an ex-manager, I did all the

The incredible success that Atlantic Records has had in producing smash-hit recordings of rhythm and blues, rock 'n' roll and pop music is well-known the world over.

The world is not aware that the whole guts and heart and soul and creativity and love for music was rooted in jazz. Ahmet Ertegun and Jerry Wexler were actually the equivalent of jazz scholars. They were record collectors

who literally knew all there was to know about this great American music. It was the prime force in their lives, and they fed upon it and were nurtured by it. When

they were joined by Ahmet's brother, Nesuhi, the concern for jazz at Atlantic Records was enhanced. As much

as Ahmet and Jerry were knowledgeable about jazz, unbelievably, Nesuhi had an even more developed background of the music. When Nesuhi came to Atlantic

Records, he started at the bottom. The first album he was asked to record was "Wein, Women and Song," featuring

yours truly on vocals accompanied by Bobby Hackett and Ruby Braff and others. From there everything

went uphill. The names of the great jazz artists that Nesuhi recorded are legendary. The spirit of jazz has

never left Atlantic Records. Nesuhi has passed away, and Jerry is no longer with the company. But, as long as

Ahmet Ertegun remains in any way connected with this great company, the energy and love and emotion that jazz

contributes will always be felt in most any type of music that Atlantic might record.—George Wein, CEO, Festival

Productions, Inc.

things that when I was managing bands. I'd say, "I can't believe record companies don't do this." It was a no-brainer. I did these things, and they all worked.

Give me an example.

Well, we spend millions of dollars a year on tour support, but no one would oversee tours. Now we have a guy here, Steve Davis, who oversees all these tours we give tour support to. He works with the agents, the club owners and the promoters, and he helps the band get more money and then plugs in with the marketing department and the sales department and the press department, to make sure there's press, posters, records, etc. He's the conduit to the road.

So when you were a manager you thought, "Why the hell can't the label have someone doing this?"

Yeah. I used to think, "Why am I going around checking stores? Why is it so difficult?" When I was a manager, I used to tell the record company: "I'm landing in Chicago at 10 o'clock, and my hotel is the Hyatt downtown. I'm going to be at this Tower store at 10:30, and at 10:45 I'm going to go to Rose's store, and at 3 o'clock I'm going to this other store." Well, you would think they'd put posters in all those stores, but for the longest time they never did, and I would raise so much hell.

Tell me more about yourself: where you grew up, etc.

I grew up in Toronto in a very poor household in a very typical Italian household—very emotional, a lot of yelling, a lot of food and a lot of wine. My parents worked their ass off. Never really were successful, but that's where I learned my work ethic. I never did well in school. I was always interested in things other than algebra. I didn't actually finish high school, but I ended up doing an entrance exam to get into a small college in Toronto, and I got into that small college because I realized I was just fucking around doing a lot of stupid jobs not making anything.

Continued on page A-26

Congratulations to Atlantic Records & Ahmet Ertegan on 50 Years of Music!

No one will ever accomplish
what you have accomplished
in the last 50 years. We're proud
to be associated with you. You
set the standard that has inspired
the entire industry.

Mike Curb
& Curb Records

CURB
RECORDS



VAL AZZOLI INTERVIEW

Continued from page A-24

Music was a big part of my life growing up. I would listen to music all the time. It was my escape from the world. I'd go to my room at night and get under the covers and listen to AM radio all night long. Then I started smoking pot and listening to Jimi Hendrix and the Beatles and Led Zeppelin and the Stones—all those heavy rock bands. And I'd sit at home listening to that music for hours and hours. Then when I got into headphones, pot and headphones opened my mind to a whole new thing.

So anyway, I went back to school, graduated from this college and worked for a meat-packing company. I was sharing an apartment with a guy I went to high school with, and he was in a rock band and I was on the road all the time with this company; I was a salesman. And he was on the road too, so we'd never see each other. But once in a while when we would run into each other; he'd bitch about how his manager was stealing money from him, blah blah blah, and of course at this age I knew everything, so I would give him all this great advice, like "Why don't you do this and this and that?" So he said, "Well, why don't you manage me?" And I said yes. It took me about 13 seconds to decide. I went back to my job and I told my boss that I was quitting, and he thought I was going to the competitor across the street. He said, "How much are they paying you?" And I said, "No, you don't understand. I'm leaving to manage a rock 'n' roll band." And he looked at me like I had two heads. "That's bullshit. How much?" he said. And I kept saying, "I'm going to manage a rock 'n' roll band." And to this day he probably still thinks I went across the street and changed my name [laughs].

So I started managing Charity Brown, but I wasn't really a manager; I was a glorified roadie. I drove the truck, I loaded the equipment, I fought with club owners. Those were grueling years. We used to play literally every club in Canada. We'd go from the Atlantic all the way across the country and then back again, and you would never eat properly so you were always fighting some kind of flu or cold. I remember coming back from British Columbia in the truck, driving through the Rockies. In the back of the mind, I was thinking, "Should I go back to school?" And at that point something came over me and I said, "I want to stay in the music business no matter what. This is now my career." And it was like a 16-ton weight off my shoulders. Yeah! That's it, that's who I am. And I felt fantastic. Once I accepted that, I felt so much better.

And then you joined ATV, which had the Beatles catalog, right?

Yeah. So here I was, this 22-year-old shmuck running ATV in Canada with the Beatles catalog. And I'm telling you, I had no idea what I was doing [laughs]. I was such a bad publisher at the beginning, because I had no idea what a publisher did. I was the first publisher in Canada to sign bands to production deals, because in my naïveté I thought, "This is great. I'll sign the band, we'll make a record, I'll take them over to a label, I'll take two or three points for being the production company, plus we get all

the publishing." No one was doing that. There are probably many reasons why you shouldn't do that, but none of us knew what we were doing, so we became a successful company.

I used to go to BMI to get the money for performance for the Beatles. And again, not knowing anything, I'd say, "How do you come to this number?" And it was a big number. So they'd said blah, blah, blah, and I knew nothing about what they were talking about. So I said, "I've gotta get another big catalog on ASCAP," and we got John Denver's publishing for Canada. I used to take whatever I got for the Beatles for BMI, say \$100,000 a year for argument's sake. Then I'd say to BMI, "How big are the Beatles?" And they'd say, "Well, they're the biggest band in the world!" So I'd say, "Well, John Denver at ASCAP gave me \$90,000, so something's not right here." And every time, they gave me more money.

So I figured, "Aah, I need more catalogs to compare." So we got John Denver, some old rock 'n' roll catalogs, and then the production thing was working. And then my big break was getting Pat Benatar to do "Hit Me With Your Best Shot," which was by a writer of ours in Canada. And then I got bored and went over to SRO.

Do you have any hobbies or interests outside of the music business?

Yeah, I've got lots of hobbies and interests. Absolutely! I learned a long, long, long time ago that the music industry can be very consuming and that it can fuck you up, so

I'm really conscientious of a life other than the music business. Most of my friends aren't in the music business. I've always said that the music business is a great business and I love being in it, but there is a whole other life, and when the day comes—and hopefully it won't be for a very long time—when I'm no longer part of it, I'm not going to be one of those guys who sits around saying, "I got screwed," because I have not been screwed. I've done very well financially. And I always feel sorry for these older guys who are still trying to be in it who are bitter, and that's because they don't have a life.

I do photography. I enjoy hiking, I'm an avid tennis player, I bird-watch. I have a bird feeder and binoculars and I take pictures of them. I can tell you every different bird that's in my backyard at any given time.

My idea of a Saturday night is not necessarily going to a club to see a band or a concert. Come the weekends, I really become

another person and I try not to mix business with pleasure at all. I enjoy reading.

Do you have role models?

Yes, I do. I look up to a lot of people. I try to get a little bit from everybody. There's a lot that I get from Ahmet. There's a lot that I get from Bob Daly and Terry Semel. There's a lot I get from Gerry Levin at Time Warner. I like Doug Morris. I try to take these guys who have had a big influence on my life. I don't have a particular person that I want to emulate my life after because I don't think you can do that. Everybody's life is so different, and you never know what's in the inner workings of people.

I'm the consummate opening act who looks at the headlining band and goes, "I love what they did with this, but I hate everything else." Then you open up for another band and you go, "Oh, I really like this part, but I don't like that." And then you take a little bit of everybody that you've opened up for and, hopefully, if you put it all together you have a great headlining show.

Which is what you're doing now, right?

Yeah, knock on wood [laughs].

One last question. Speaking of artist development and how you've built these careers, I happened to see you last week on a Saturday night at a showcase in a high-school auditorium. Now, if that's not a grassroots story in the making, then what is?

Yeah. I go to a lot of those shows. To be honest, I enjoy that more than going to see one of our bands at Madison Square Garden, because you don't need me at Madison Square Garden. You've made it. It's these early grassroots acts that I get the most enjoyment out of. ■



Azzoli's break was Benatar's "Best Shot."

"Atlantic Records leads the field in Rhythm & Blues."

That slogan during my years growing up probably had more impact on me than "Pepsi-Cola hits the spot, 12 full ounces, that's a lot" or "Rice Krispies, the cereal that goes snap, crackle and pop." It's the music that you hear when you are young that stays with you throughout your life, and so it is with my love affair with Atlantic Records. Very often, I would walk into a record store and inquire what was new on Atlantic or Atco. That is how I first found records like "Stormy" by the Prophets and "Mr. Lee" by the Bobbettes.

By the time I made my way to Billboard in 1957 and was working part-time while in high school, Atlantic had put together an executive and management team that was not only the envy of the indies, but of the then-four major labels. First of all, there were the partners, Ahmet, Herb Abramson, Jerry Wexler and Nesuhi, arguably the greatest jazz-music executive and producer ever. But that was only the beginning of Atlantic's incredible staff. Deserving of special mention is Noreen Woods, longtime assistant not only to Ahmet, with whom she still works, but to Jerry and Nesuhi as well. I consider myself extremely fortunate to have been able to seek the advice and counsel of Nesuhi Ertegun regarding the international music industry on numerous occasions. I was lying in my hospital bed, after meeting Madonna and offering her a contract, and it was Nesuhi who put up the money for Sire to sign her. He had never heard a note, but could tell from the sound of my voice that this was a major priority. Nesuhi was very intuitive. Herb Abramson left Atlantic and started a succession of small labels. It was while I was on a trip to Cincinnati in 1962 to meet with Sid Nathan that Herb altered the course of my career by offering me a job in New York. Although I loved Sid and King, I missed the excitement of New York and leapt at the opportunity. The job never panned out, but it eventually led me to George Goldner and Red Bird Records, located in the Brill building. This was where I met Richard Gottschler of F.G.G. Productions. In 1966, we started Sire Records and, as they say, the rest is history. In my 1976 negotiations with Mo Ostin to move Sire Records to Warner Bros, it was Jerry Wexler's strong support that helped push the deal through. Working closely with Ahmet over the past 15 years at the Hall Of Fame has been a never-ending source of satisfaction and joy. All four of the early partners in Atlantic have greatly influenced my life and career. I feel blessed that since my teenage years I have known—and worked closely with, on occasion—two of the greatest living record men: Ahmet Ertegun and Jerry Wexler. They are among the greatest raconteurs of all time, and I am proud to call both of them my friends.

—Seymour Stein, president & CEO,
Sire Records Group and president,
The Rock And Roll Hall Of Fame

THE ROLLING STONES
CONGRATULATE
AHMET & ATLANTIC
ON
50 YEARS OF MUSIC & PARTIES
WE WERE THERE!!





LOSE A GRAPE, GAIN THE GIBBS

With Ertegun as the key influence, Atlantic signed the Rascals, Cream (after seeing Eric Clapton play at the famous Scotch Club in London) and Buffalo Springfield. Although he recalls losing Moby Grape to Columbia, he got the BeeGees through Michael Butler, a good friend. "Michael had put 'Hair' on London's West End and Stigwood wanted the U.S. rights for Broadway," Ertegun relates. "However, Stigwood had taken on Brian Epstein, manager of the Beatles, who wanted the BeeGees on Capitol. We brokered the deal that got Stigwood the American rights to 'Hair,' and in return, Atlantic got the BeeGees for the U.S."

The label next asserted its international muscle in 1968 with the worldwide signing of Led Zeppelin, inked directly by Atlantic in the U.S. "Peter Grant had recommended Jimmy Page to us as a huge potential star," Ertegun recalls. "His band was the New Yardbirds then, but it was

INTERNATIONAL AFFAIRS

From the beginning, Atlantic planned for two-way musical traffic between its home office and the rest of the world.

BY STEVE TRAIMAN

After a successful first decade in the U.S., Ahmet Ertegun, who remembered how hard it was to find American records during his youth in Turkey, turned his attention toward increasing the label's international activity.

Ertegun recalls that one of the first people to become aware of Atlantic overseas was Nicole Barclay, owner of the French Blue Star label. "She was a great jazz fan, particularly of some of the black musicians that Atlantic was recording," he says. "On her first visit to America, she came by our old Jefferson Hotel office, and we made a deal to trade records. That led to the release of Errol Garner and Tiny Grimes in Europe. Her husband, bandleader Eddie Barclay, got involved with the label, and we're still very good friends."

By the early '60s, Atlantic began acquiring rights to some top European artists. Among the first international acts to release records on the label were skiffle star Lonnie Donegan, an important influence on The Beatles; the Shadows, Hank Marvin's guitar-instrumental combo; and Dixieland jazz clarinetist Acker Bilk, who had a U.S. chart-topper in 1962 with "Stranger On The Shore."

Like other American independent labels at the time, Atlantic had set up a licensing arrangement—initially with British Decca—to release Atlantic records in the U.K. "It was the start of the rock'n'roll explosion," Ertegun notes, "but they had their own U.S. imprint with London Records to release their top artists over here."

"In 1962, we decided to make a change to make it a two-way street. PolyGram had been looking to start a U.K. branch and approached us to build the label. The deal gave Atlantic first call on their artists for the U.S. Roland Rennie, their first managing director, lured Robert Stigwood, who already had made a name with pop successes in Australia, as a key A&R man, and there are thousands of stories after that."

changed before their first release for us. It is still the most influential band among younger rock 'n' roll bands today and remains the biggest international seller on the Atlantic label."

During the same period, Atlantic set up a London-based A&R department that signed such artists as Yes to world-

wide deals, after Ertegun auditioned them in another London club. Other licensing arrangements increased Atlantic's global profile. After hearing ABBA at London's Royal Albert Hall when the group was a worldwide hit, Ertegun made a deal with Stig Anderson for American rights. "It was a totally different audience," Ertegun recalls, "families with kids of all ages. I went backstage and saw the same stage crew for the Rolling Stones in suits and ties and commented 'My, how you've changed!'" A union with Chris Blackwell and his Island Records gave Atlantic the American rights to Emerson, Lake & Palmer, Mott The Hoople and King Crimson, among others. "Chris and I have been friends since his first visit to New York in the '60s," Ertegun notes. "I admire him very much as a great A&R person."

STONES AND SERGIO

Upon setting up their own Rolling Stones Records label in 1971, the Stones teamed up with Atlantic, which served as the new label's worldwide distributor. "All these deals we made at that time helped Atlantic become known as the label that broke new English bands [in America]," Ertegun says.

Meanwhile, Atlantic's Nesuhi Ertegun, Ertegun's brother and partner at the label since 1953, began to dramatically expand the company's international business. "As an example of our Latin deals," Ertegun notes, "Nesuhi heard Sergio Mendez in Brazil and signed him as jazz artist. We loaned him to A&M for pop records, and after 'Brasil '66,' the rest is history. My one major 'deal' in Japan was as a stand-in for Nesuhi, to

Continued on page A-30



The Logical Choice: Nesuhi Ertegun



International Push: BeBe Winans

Atlantic's International Best-Sellers

(Sales outside the U.S., by Atlantic artist, as of December 1997. Totals represent combined units for CDs, cassettes and albums. Source: Warner Music International)



Led Zeppelin

| | |
|----------------------------------|------------|
| 1. Led Zeppelin | 29,553,665 |
| 2. Original Soundtracks* | 18,154,712 |
| 3. Foreigner | 12,304,065 |
| 4. AC/DC | 10,541,235 |
| 5. Yes | 6,657,149 |
| 6. Mr. Big | 6,108,451 |
| 7. Bette Midler | 5,458,289 |
| 8. Phil Collins | 4,878,697 |
| 9. Skid Row | 4,458,393 |
| 10. Alannah Miles | 4,215,174 |
| 11. Genesis | 4,211,375 |
| 12. Manhattan Transfer | 3,958,326 |
| 13. Blues Brothers | 3,854,504 |
| 14. Crosby, Stills, Nash & Young | 3,740,902 |
| 15. Various Artists† | 3,692,977 |
| 16. Debbie Gibson | 3,622,777 |
| 17. Anita Baker | 3,579,043 |
| 18. 4 Non-Blondes | 3,423,564 |
| 19. John Miles | 3,342,590 |
| 20. All-4-One | 3,143,422 |
| 21. Laura Branigan | 3,022,932 |
| 22. Robert Plant | 2,909,020 |
| 23. Stone Temple Pilots | 2,818,300 |
| 24. Tori Amos | 2,515,129 |
| 25. Twisted Sister | 2,470,319 |
| 26. Hootie & The Blowfish | 2,400,100 |
| 27. the Corrs | 2,280,382 |
| 28. Roberta Flack | 2,244,239 |
| 29. Man O War | 2,009,032 |
| 30. INXS | 2,001,337 |
| 31. Emerson, Lake & Palmer | 1,819,937 |
| 32. Ratt | 1,722,068 |
| 33. Otis Redding | 1,717,259 |
| 34. Mick Jagger | 1,676,154 |
| 35. Collective Soul | 1,664,969 |
| 36. White Lion | 1,475,000 |
| 37. Aretha Franklin | 1,375,040 |
| 38. Testament | 1,333,146 |
| 39. Crosby, Stills & Nash | 1,325,300 |
| 40. Jewel | 1,317,163 |
| 41. David Foster | 1,310,752 |
| 42. Percy Sledge | 1,196,077 |
| 43. Iron Butterfly | 1,093,969 |
| 44. Lemonheads | 1,068,514 |
| 45. Snoop Doggy Dogg | 1,042,812 |
| 46. Stevie Nicks | 1,035,445 |
| 47. Rush | 995,747 |
| 48. Michael Crawford | 975,088 |
| 49. Pete Townshend | 936,087 |
| 50. Marc Cohn | 859,958 |

* Includes such top soundtracks as "The Blues Brothers," "Space Jam," "Beaches," "Lost Boys," "The Crow" and "Woodstock."

† Includes such top artist compilations as "Encomium: A Tribute," "Woodstock II," "Grammy's Greatest Moments" and "Tapestry."

**WHAT DO YOU CALL A GENTLEMAN WHO'S RELEASED HUNDREDS
OF MILLIONS OF THE HIPPEST RECORDS KNOWN TO MANKIND?**

OTIS REDDING LIKED TO CALL HIM "OMELET."

WE'LL JUST STICK WITH "MAESTRO."

congratulations to ahmet ertegun
and atlantic records on fifty
years of the finest music we could
have ever hoped to hear.





INTERNATIONAL AFFAIRS

Continued from page A-28

sign the contracts with Pioneer and the Watanabe Group that created Warner Pioneer."

The efforts paid off, and Atlantic was soon at the forefront of American companies in the competition for the rapidly growing world market. Nesuhi became the logical choice to create a worldwide distribution network for the three music companies which now came under the Warner Communications Inc. umbrella—Warner Bros., Elektra and Atlantic. Nesuhi left Atlantic in 1971 to establish WEA International, known today as Warner Music International (WMI).

"Ramon Lopez has expanded WMI and has done a remarkable job," Ertegun notes. "While we're still behind several other major-label groups, we have the chance to expand our International Department's efforts and build WMI into a force similar to what we are in the U.S."

GOING GLOBAL

Headed by senior VP Fran Lichtman for more than 22 years, Atlantic International has changed dramatically over the last five years, greatly increasing its focus on the global marketplace. The department serves as the liaison between the domestic operation and its foreign affiliates, exporting the label's American repertoire to WMI's 47 affiliates and 17 licensees in 64 countries around the world.

"The goal of the department continues to be breaking Atlantic artists globally," Lichtman says, "with an emphasis on those already broken in the U.S. Until recent years, we've been the stepchild, but changes in senior management, most notably the support from Ron Shapiro, executive VP and GM, have been the key to the turnaround."

"He's been travelling a lot to get a feel for the 'needs' that are out there," she adds. "He is helping convince our other executives to get the 'Jewels' of the label outside [the U.S.] when and where they're needed."

At the beginning, Lichtman had just three other people in the department, but that has increased to about a dozen as the level of involvement in putting together the promotional plans for all global markets has increased. "We do a little bit of everyone's work," Lichtman explains. "This includes publicity, promotion and product management, as well as supplying every marketing tool that domestic puts together."

SELLING BRANDY OVERSEAS

Atlantic International reflects the recent changes in the music world, such as the rise in popularity of R&B and hip-hop around the globe. The department has seen such American artists as Jewel—who recently passed the 1 million sales mark internationally—succeed outside their native country, particularly in Australia, New Zealand, Canada and Europe. American pop-metal combo Mr. Big have become superstars in Southeast Asia, especially Japan, where their latest greatest-hits collection has sold

more than 700,000 copies. All-4-One is also big in Japan and Southeast Asia, with its eponymously titled first album, released three years ago, surpassing the 1-million-units mark abroad, according to Lichtman.

Other current American artists getting a global push include Matchbox 20, just starting to work internationally after their breakthrough first album was released in September 1996; Sugar Ray; Duncan Sheik; Bebe Winans and Brandy, among a growing list, she notes.

"Among artists coming from abroad, AC/DC has been one of Atlantic's biggest-selling international acts," Lichtman says. "The entire Led Zeppelin catalog remains our top international seller."

CORRS CAUGHT FIRE

The department also focuses on Atlantic's internationally based artists. The Irish sibling group The Corrs, a 1996 U.S. signing, caught fire when International began to aggressively develop their profile outside of America. Lichtman relates, "We sat down with their manager, John Hughes; Brian Avnet from 143 Records; and Jason Flom from Lava Records, and came up with a coordinated effort to map out a global plan that everyone stuck to!"

"That's the key," she emphasizes, "as so often we put plans together that are great on paper but never materialize. You need 'true commitment' to set aside a block [of time] for international exposure in such key regions as Europe, Australia/New Zealand, Japan and Canada among others. And you need a willingness 'to do whatever it takes,' which covers such things as doubling up in rooms or riding in a van across Europe instead of a chartered jet."

As a result, The Corrs have become stars around the world, most notably in Australia, New Zealand, Spain, France and their native Ireland. With the quartet's new, sophomore effort, "Talk On Corners," International released the album overseas six months in advance of the U.S. release. "This gave the band flexibility to respond fully to international demands 'out of the box,'" Lichtman observes. "Then they will have the freedom to focus on the U.S. when the album is released Stateside."

She sees that more artists' managers are much more receptive to "getting involved," as they realize the strength of, and opportunities in the global marketplace. "We get the managers in a few months before the album release to set up promotional plans that will best support the necessary international lead time," she adds.

ATLANTIC GOES TO THE MOVIES

Atlantic's soundtracks have demonstrated great success internationally, with the multi-artist companion to "Space Jam" the No. 1 global seller for the year from November 1996 through October 1997. Other top-selling soundtracks have

been "The Blues Brothers," "Platoon" and "The Crow." The International department is mounting major campaigns behind the recently released "Anastasia" and "Great Expectations," due in January.

In addition, the Warner Music Group World Wide Web site is being used to actively promote the International department's efforts. Most Atlantic artists are up, some like The Corrs with their own dedicated site. International touring dates and promotions are plugged in, and special tidbits to entice visitors to the site are constantly being added. "Recently, there has been a much greater effort to keep the International Department out front in cyberspace," she says.

Looking ahead to the 21st century, Lichtman sees a very exciting future for International. "The company has reached the greatest heights ever in the U.S.," she says. "With the stature of Atlantic's roster, the growth area is clearly in the global marketplace. With the continuing commitment from senior management that is so critical, there are no boundaries as to how far we can go. I look forward to sharing many more successes." ■



Ramon Lopez

"Warner Music International and Atlantic Records operate as sister companies within the Warner Music Group, alongside Warner Bros. Records and Elektra Entertainment, and there is a longstanding, reciprocal relationship between us, covering the delivery and sharing of repertoire and releases."

"Atlantic's 50th birthday comes just three years after the 25th anniversary of WMI's founding by Nesuhi Ertegun, brother of Atlantic co-founder Ahmet Ertegun, and we are proud of that long association with Atlantic Records and its roster of artists."

"Co-chairman and co-CEO Val Azzoli now leads a new regime at Atlantic, which has successfully responded to the demands of the 1990s and resulted in its current position as the No. 1 label in America. And the benefit of still having Ahmet on hand to lend a hand (and an ear!) is enormous; he is a giant of the music industry and a great man to work with, and his understanding of the international aspects of the music business has always been appreciated by our people around the world."

"The future relationship between WMI and Atlantic will, I'm sure, continue along the same lines, with more success coming to Atlantic artists around the world through WMI affiliates and our own roster of artists achieving U.S. recognition."

"New artists such as Jewel (who has passed the million-unit sales mark outside the U.S.) and The Corrs are the latest in a long list of internationally successful Atlantic artists that features Led Zeppelin, Foreigner, AC/DC, Mr. Big and Bette Midler. And the past global performances of "The 3 Tenors 1994" and Phil Collins are perfect examples of the joint cooperation that exists between WMI and Atlantic."

—Ramon Lopez, chairman/CEO, Warner Music International



Big In Japan: All-4-One



Breaking Global: Brandy

AHMET,

YOU'VE ALWAYS HAD

THE KEY TO THE

RECORD BUSINESS.



MUCH LOVE FROM YOUR FRIENDS AT ELEKTRA.



ELEKTRA ENTERTAINMENT GROUP. www.elektra.com © 1998 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company.

www.americanradiohistory.com



SYNONYMOUS TO A 'T': ATLANTIC AND R&B

BY CHRIS MORRIS

The numbers tell the story. The most recent edition of Joel Whitburn's compendium of Billboard chart data "Top R&B Singles 1942-1995" places Atlantic at No. 1 among the top 30 R&B labels through 1995. The company charted a staggering 794 hits; Columbia, its closest competitor, charted 633. And Atlantic's total does not include singles on Atco, its subsidiary label, or Stax, which Atlantic distributed through 1968.

How does one explain the unique alchemy that has kept Atlantic at the top of the R&B game for half a century?

Jerry Wexler, one of the key Atlantic executives and producers from 1953 to 1975, offers, "One guy asked me, 'To what do you attribute the success, 'cause you're turning out nothing but hits and you're running away with the game.' I said, 'It all has to do with the nature and the character of the ownership, which is characterized by probity, taste and intelligence.' I said that kidding, on the square."



Ben E. King did supernatural things at Atlantic.

That ownership included co-founder Ahmet Ertegun (today co-chairman/co-CEO of the Atlantic Group) and his brother Nesuhi, who also joined the label in 1953. "Ahmet, Nesuhi and I were college graduates, and we were music fans," Wexler says. "This is the hallmark. Think of the people in the business who led the business. John Hammond—music fan. George Avakian—music fan. Bob Thiele—music fan. Milt Gabler—music fan. We were fans who chased the musicians around and used to have record sessions, playing Louis Armstrong and King Oliver, and we imagined that we could make records as well as they could, which was pretty stupid. But somehow we found ourselves in a position to make records, and we learned how."

Atlantic became active in the R&B market during a period—the late '40s and early '50s—when a number of other

Continued on page A-66

THE ATLANTIC STORY

Continued from page A-2

Atlantic Records in October 1947.

At first, the independent label concentrated on jazz, a field largely ignored by the major record companies. In 1949, Atlantic had its first national hit, with an R&B song, "Drinking Wine, Spo-Dee-O-Dee, Drinking Wine" by Stick McGhee. The single broke in New Orleans, so Ahmet and Herb rented a car and drove through the South looking for new talent to sign. Their travels led them to Blind Willie McTell and Professor Longhair (Roy Byrd). After "Drinking Wine" spent four weeks at No. 2 on Billboard's Rhythm & Blues Records chart, Atlantic expanded its R&B base, adding artists like Ruth Brown, Joe Turner and the Clovers to its roster. That last act was the first to record a song written by Ahmet: "Don't You Know I Love You" boasted a songwriter credit for "Nugetre," Ertegun spelled backward. Ahmet later wrote for other artists, including Joe Turner and Ben E. King. In 1952, Herb's wife Miriam, who ran a tight ship as office manager, told Ahmet about an artist she liked on the Swingtime label. Ahmet and Herb paid Swingtime \$3,000 for Ray Charles, and a year later Ertegun signed Clyde McPhatter, who became the lead singer for the Drifters before breaking out as a solo star.

ENTER WEXLER

Abramson was drafted in 1953. His place at Atlantic was filled by a former Billboard reporter who was working for a music publisher. Like the Erteguns, Jerry Wexler was an avid record collector and music lover. With chief engineer Tom Dowd promoted to producer, Ertegun and Wexler



Jerry Wexler

turned out R&B hits like "Shake, Rattle And Roll" for Joe Turner and "Tweedle Dee" for LaVern Baker, but these songs and many others were covered by white artists, whose reproductions outsold the originals.

Abramson returned to Atlantic in 1955, but Wexler was now an integral part of the company and wasn't willing to give up his desk next to Ertegun. Abramson was given his own company to run, a subsidiary label named Atco. One of that label's first releases was "Smokey Joe's Cafe" by the Robins, originally issued on Spark, a label owned by writer-producers Jerry Leiber and Mike Stoller. The Robins metamorphosed into the Coasters, and in 1957 they had a two-sided smash with "Searchin'" and "Young Blood." It marked the beginning of a long association between Atlantic and the Leiber/Stoller team. "They were great," acknowledges Ahmet.



Win, Place And Show: Atlantic atop the charts

I'm thankful for my longtime relationship and friendship with Ahmet Ertegun. I'm indebted to Atlantic for all that has happened to me in my entire career since signing with them in 1958.—Ben E. King

Due to Ahmet's vision and leadership, the history of Atlantic Records, like the history of American music, is rich in talent, courage, creativity and flair. Atlantic has recorded the music of the nation—in L.A., Memphis, Muscle Shoals, Miami, New Orleans, New York and elsewhere—and from a variety of genres: rock 'n' roll, rhythm and blues, soul, jazz, country and gospel. It is Ahmet's insight and his relationships with such industry giants as Nesuhi Ertegun, Arif Mardin and Jerry Wexler, combined with the artistry of a brilliant roster of songwriters and performers, that ensure the popular music of the 20th century will last forever.—Frances Preston, president/CEO, BMI

"They were blues lovers, like a later version of me. They were real songwriters, with great lyrics. They were an incredible team with a great sense of humor."

"Searchin'" spent 12 weeks at No. 1 on Billboard's R&B chart. Atco's fortunes were later assured when Ertegun



Tom Dowd

signed an artist who had been dropped from Decca. Bobby Darin wanted to go in an R&B direction, but Ertegun decided to produce the artist himself and used Atlantic's new eight-track machine to record a pop song with R&B overtones, "Splish Splash." Certain that the novelty number would flop and that his contract would not be picked up, Darin recorded "Early In The Morning" for Brunswick. When "Splish Splash" became a hit, Brunswick issued their Darin recording under the name "Rinky Dinks." Atco demanded that the Brunswick single be recalled, and it was released by Buddy Holly instead. At the same time, Abramson left the company, his share bought out for \$300,000.

NESUHI AND ALL THAT JAZZ

Nesuhi officially joined the company to supervise jazz recordings and quickly established the label as a major player in the genre, producing artists like John Coltrane, Ornette Coleman, Charles Mingus, Eddie Harris and the Modern Jazz Quintet.

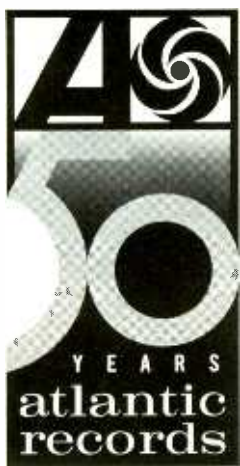
Leiber and Stoller, now staff producers, turned their attention to the Drifters. They put strings on a song called "There Goes My Baby," and the single went to No. 2 on the Hot 100 in 1959. A year later, Atlantic had its first No. 1 title on the Hot 100 with the Drifters' "Save The Last Dance For Me."

The company lost two of its biggest artists, as Ray Charles received a generous offer from ABC Paramount that Ertegun couldn't match, and Bobby Darin left for Capitol. But Atlantic prospered with R&B artists like Wilson Pickett and Solomon Burke and would benefit from its association with Jim Stewart and Estelle Axton's Memphis-based Stax Records. That brought talented artists like Otis Redding, Carla

Continued on page A-34

In a world of
extraordinary talents and
unforgettable characters,
Ahmet, you stand in your
Lobb shoes,
head and shoulders
above the crowd.
We are so lucky to have you
and Mica in our lives.

All of our love,
Bette, Martin & Sophie

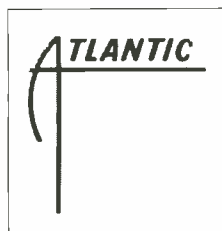


WHAT THE SOUND LOOKED LIKE

The label's logo and classic covers put a face on the music that said "This is a classy record."

BY JOE GOLDBERG

The company wasn't supposed to be called Atlantic. The company was supposed to be called Horizon. But Horizon was a name already on file with the musicians union, as was the next name and the one after that. Ahmet Ertegun recalls that Atlantic was the 15th choice of names, inspired by a small jazz label on the West Coast, Pacific.



The original logo, the one where the "A" in Atlantic swooped down below the line of type like a note placed below the staff in music, was drawn up by the Ertegun brothers together. Since then, the label has undergone many permutations—black and red, black and silver, red and green, blue and tan. Later, after the introduction of the LP, and especially after the introduction of the 12-inch LP,

the look of records became more and more important. Nesuhi Ertegun was placed in charge of design.

Not all record companies saw the artistic and promotional potential of the LP jacket. The original 12-inch classical covers for Columbia Records, for instance, were simply medium-blue paper jackets with a white space in the middle where the titles and artists' names were put. The independent labels were more innovative. Atlantic soon became one of the design leaders.



John Coltrane

The Atlantic look was instantly recognizable. The album came packaged in sturdy cardboard with a transparent overlay, probably cellophane, that gave the same illusion of depth, of looking down into the cover, that you get from the paint jobs on expensive foreign cars. The back liner had three columns of type for the notes, with a box in the middle column for the titles and credit. Everything about an Atlantic cover said, "This is a classy record."

The art director in those days was Marvin Israel, since deceased, a serious painter who also had worked as an art director for *Harper's Bazaar* and *Seventeen*. The photographer was Lee Friedlander. Both of them worked as freelancers, there never being enough work at Atlantic for the company to employ them full-time.

Continued on page A-78

THE ATLANTIC STORY

THE ATLANTIC STORY

Continued from page A-34

Bobby and recorded 'Splish Splash,' that was a very defining moment," Wexler concludes.

Atlantic delved deeper into the pop world with the signing of the Young Rascals in 1965. Working with the group proved to be a turning point for Arif Mardin, who had arrived in the U.S. from his native Turkey in 1958, as a recipient of a scholarship at Berklee College in Boston. Mardin met Nesuhi, who invited him to work at Atlantic as a vault researcher, looking for unreleased jazz masters. Mardin was promoted to studio manager, and his arrangements for King Curtis led to work with other artists on the label roster, including Wilson Pickett and the Sweet Inspirations. "The Rascals needed Tom Dowd's musical expertise. He was fabulous in A&R and engineering," explains Mardin. "They also needed someone with a



Groovin': Rascals



Regal: Lady Soul

musical background, so [Dowd and I] formed a team." After years of working with jazz and R&B artists, Mardin enjoyed working with the Rascals. "It was the first time I was bitten by the pop bug," says the man who went on to produce many of Atlantic's leading artists.

SOUL ON THE SHOALS

In November 1966, Wexler persuaded Ahmet to sign a woman who had been recording on Columbia for six years with little success. Wexler, Dowd and Arif Mardin brought Aretha Franklin to Rick Hall's Fame studios in Muscle Shoals, Alabama, for her first Atlantic session. She recorded the song that would establish her on the Hot 100, "I Never Loved A Man (The Way I Love You)," but when she tried to record a second track, "Do Right Woman—Do Right Man," an argument between Hall and Franklin's husband, Ted White, ensued and Aretha left town with only the first song completed. Wexler brought some of the Muscle Shoals musicians to New York to finish the session. Aretha's second single, a remake of Otis Redding's "Respect," brought her to the top of the Hot 100 in June of 1967.

Four months later, Atlantic was sold to Warner Bros.—Seven Arts for \$17.5 million. Some people, including Miriam Abramson, thought the company was worth twice that much. When Ertegun tried to buy the label back a year later for \$40 million, he was turned down. But after another year, Ahmet forced a renegotiation by threatening a mass exit of Atlantic's top executives. He still wasn't thrilled with the head of Warner-Seven Arts, but then the

Atlantic Records gave me the first chance to record on a full-scale, and they also gave me full sway in terms of... able to do just what I wanted to do, and

If you grew up around the music business in New York as I did, Atlantic Records' executives—Ahmet, Nesuhi, Arif Mardin and Jerry Wexler—embodied everything that made you want to be in this business. As for me personally, my schooling came from 1841 Broadway at the old Atlantic offices when I was a young manager, managing two unknowns named Daryl Hall and John Oates. I owe a lot of musical training and experience to all the great people at Atlantic Records. Atlantic was the coolest and hippest label out there, and it was the blueprint all of us followed—and I mean all of us. I celebrate them.

—Thomas Mottola, president and CEO, Sony Music

Entertainment



Wicked: Pickett

corporation was sold to Kinney National Services, a company chaired by Steve Ross. Ertegun would later say that the only reason he stayed was because of Ross, who lived up to his promises and gave Ahmet total autonomy to run the record company.

GINGER, GRAHAM AND THE GIBBS

Well-established in R&B, Atlantic expanded its pop base in the last half of the '60s. Buffalo Springfield was signed to Atco, and from that band came Stephen Stills and Neil Young. At a party held to honor Wilson Pickett in England, Ertegun met a guitarist named Eric Clapton. When Clapton teamed up with Ginger Baker and Jack Bruce to form Cream, the trio was signed to Atco. Through their A&R man, Robert Stigwood, Atco signed the Bee Gees for North America. Atlantic also had the British group Yes, and after recording the critically acclaimed "Dusty In Memphis" album, Wexler took Dusty Springfield's suggestion and signed Led Zeppelin.

Atlantic did not ignore its R&B roots. Just the opposite in the '70s, as the label heeded Aretha's advice to sign Motown's Spinners, who had a succession of top 10 hits, including "I'll Be Around" and "Could It Be I'm Falling In Love."

PLAY MISTY

One of Atlantic's leading artists in the '70s came to the label after newly signed jazz musician Les McCann called producer Joel Dorn. On McCann's recommendation, Dorn signed Roberta Flack without even hearing her sing. Two years after recording the "First Take" album, Dorn received a phone call from Clint Eastwood. On his way to work that day, the film star heard Flack's "The First Time Ever I Saw Your Face" on a jazz station and wanted it for the soundtrack of a film he was directing, "Play Misty For Me."

Continued on page A-38

ARISTA RECORDS, INC.
Arista Building
6 West 57th Street
New York, NY 10019

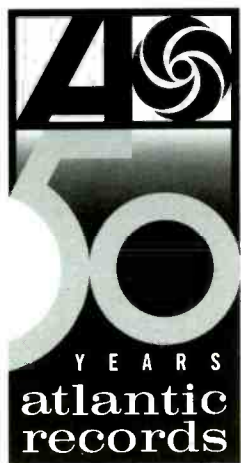
Clive Davis
President

Dear Ahmet:

This is an historic occasion and I wanted to communicate personally my feelings that you are totally unique. Your boundless passion for all genres of music has made the history of Atlantic so rich and special and wonderful. Whether it's been R&B or jazz or rock or pop, you've been there casting an indelible stamp with impeccable and peerless taste. May you continue to make competition so much fun for many more years.

With Love and admiration,

Clive



ATLANTIC ROCKS

From AC/DC to Zeppelin, from Butterflies to Blowfish and beyond, the label hasn't missed a beat.

BY CRAIG ROSEN

It would be impossible to write the history of rock music without writing about the history of Atlantic Records. In its 50 years of existence, the label has had a connection to some of the most significant acts in rock, from the Buffalo Springfield and Crosby, Stills, Nash & Young in the '60s; Led Zeppelin, Yes and AC/DC in the '70s and '80s; to Stone Temple Pilots and Hootie & The Blowfish in the '90s.



Stone Temple Pilots

Atlantic's rock roots can be traced as far back as 1954 with R&B legend Big Joe Turner's recording of "Shake, Rattle And Roll." Bill Haley & The Comets' cover of the song is usually cited as one of the first rock 'n' roll records.

While Atlantic's attempt to sign Elvis Presley failed, it did find its own early rock'n'roll sensation in Bobby Darin, who recorded the 1958 hit "Splish Splash" for the Atlantic subsidiary Atco before abandoning rock for middle-of-the-road fare.

While Capitol was scoring big with the Beatles in the mid-'60s, Atlantic found its answer to the British invasion in the New York-based Young Rascals, whose classic sides, including "Good Lovin'," combined R&B and soul with rock 'n' roll energy.

BUFFALOED IN L.A.

It wasn't until 1966, however, that Atlantic made its most important foray into the rock 'n' roll marketplace. Atlantic Records founder and co-chairman/co-CEO of the Atlantic Group Ahmet Ertegun still remembers that fateful day when, while he was on vacation in Mexico, he received a phone call from Atlantic VP/producer Jerry Wexler. "He said that there was a terrific new band in L.A., so instead of flying back to New York, I flew to L.A.," he says.

There he met with Charlie Greene and Brian Stone, who managed Buffalo Springfield. "We sat and listened to their music," Ertegun recalls. "They knew about me and Atlantic Records, and, although other people wanted them, I managed to sign them up."

With three singers-guitarists in Stephen Stills, Neil
Continued on page A-82

THE ATLANTIC STORY

Continued from page A-36

Me." "He said he was out of money and all he could offer was a thousand dollars," Dorn recalls. "It was a shot for Roberta, and Nesuhi said to do it." After the film was released, New Orleans program director Bobby Mitchell played the track and called Dorn to ask if there would be a single. "It was too long for radio play," says Dorn. "So I edited it and sent that version to Mitchell to see if it would translate on the radio." Mitchell called and said his secretary wanted to talk to Dorn. She asked who made the edit and Dorn said he did. "She said, 'You did a lousy job. It's completely wrong. Here's how you do it. Got a pencil?' She was 100% right. I edited it based on her version, sent it back, and it broke out in New Orleans and we released it nationally. When the album went platinum, we gave the awards to Mitchell and his secretary."

GENETIC MUTATION

After long negotiations with the Rolling Stones, Ertegun brought them to Atlantic on their own custom label, Rolling Stones Records. In 1973, label president Jerry Greenberg closed the deal with Charisma label founder Tony Stratton-Smith that brought Genesis to Atlantic. After Peter Gabriel left the band, Ertegun worked closely with the remaining members on their "...And Then There Were Three" album, developing a mutual-admiration society with the drummer and Gabriel's replacement on lead vocals, Phil Collins. Ertegun listened to a demo tape of some material Collins had recorded on his own, and—



The Rolling Stones



Genesis

believing he could make an album that would be very different from his Genesis work—encouraged Collins to record a solo album. The artist took Ertegun's suggestion to add extra drums to "In The Air Tonight" to give it a commercial backbeat that would be attractive to radio programmers.

Genesis and the Stones weren't the only international acts signed to Atlantic in the '70s. "I got a record in the

I was the agent for a lot of Atlantic's original acts, such as Solomon Burke and Joe Tex. I have fond memories, and I still talk to Jerry and Ahmet and continue to have a wonderful relationship with them. I remember when they had two rooms on Broadway and they'd have to move the desks away so they could record at night.—

Dick Allen, senior VP and personal-appearance agent, William Morris Agency

Atlantic started my career. We were Ahmet's discovery back in 1967, and we worked very closely with him on our second album, in particular, "The Beat Goes On." It was such a wild concept album, and Ahmet thought it would be huge although it was not commercial. Vanilla Fudge was also the first band to break the top 10 without a top-10 single to go with it. To me, Atlantic defined R&B.—*Carmine Appice, Vanilla Fudge*

mail from Phil Carson [head of Atlantic's U.K. office], Greenberg remembers. "Epic had it for the U.K., but he said it could be available for the States. I flipped over it—I thought it was an absolute smash. It reminded me of Phil Spector's sound." Greenberg made a deal with Stig Anderson of Polar Records in Sweden, giving Atlantic the North American rights to ABBA. That first single, "Waterloo," was a top-10 hit on the Hot 100.

EXORCISM AND ENVELOPES

In 1976, Greenberg was on his way to hear a new band audition when he announced he was going to sign the group without even hearing them. But the label prexy knew the group's manager, Bud Prager, and thought his time was due. "I knew he was a great manager and had a hunch," says Greenberg. "After I saw the band play, it only confirmed that I wanted to do this deal." The Anglo-American outfit was named Foreigner, and Greenberg made a bet with them: If their first album went gold, they had to let him play drums with them on stage at Madison Square Garden. "And they did," Greenberg laughs. "They carried a second drum set with them on tour so whenever I showed up, I could sit in with the band."

During Greenberg's tenure, Atlantic distributed two labels in their nascent days. "We had Island for a while, and I gave Richard Branson his first gold record," says the
Continued on page A-40

CONGRATULATIONS AHMET



You've been a hero, a model, an inspiration.

One love, Chris



islandlife

www.islandlife.com



ATLANTIC COUNTRY: AFTER SOME ROUGH STARTS, THE LABEL GOES TO TOWN BIG- TIME IN MUSIC CITY

BY CHET FLIPPO

Atlantic Records Nashville, now observing its official eighth birthday, is enjoying an unusually prolific history for such a young firm. As a fledgling start-up label, it presents a textbook example of a young entity muscling its way into the forefront of major country-music labels with an immediate platinum presence.

It was not quite all that simple, as Atlantic Group founder and co-chairman/co-CEO Ahmet Ertegun points out. "We had tried for years to get something going in



"Shotgun Willie" fired up the label in the '70s.

Nashville," Ertegun says. "Herb [Abramson, formerly of Atlantic] and I had tried, because we knew we should be there; that Atlantic should be represented in all music. You wouldn't have expected a little R&B label from the '40s to do that. But we went on to do it and now, besides Atlantic Nashville, we have our successful involvement with Curb Records."

WILLIE'S BENCHMARKS

To recap Atlantic's Music City activity, in the '70s, Jerry Wexler [former Atlantic executive] started up an Atlantic Nashville division briefly and had some critical success with Willie Nelson. In fact, Nelson's two Atlantic albums from the '70s, "Shotgun Willie" and "Phases And Stages," are heralded today as landmark recordings in Nelson's

Continued on page A-90

THE ATLANTIC STORY

Continued from page A-38

man who now runs Michael Jackson's MJJ label. Greenberg received a copy of Mike Oldfield's "Tubular Bells" from Phil Carson. "He thought it could do well in America. [Atlantic executive] Jim Delehant came up with the idea of sending it to Bill Friedkin for 'The Exorcist.' Friedkin loved it and put it all in the movie. We titled the album 'Soundtrack for "The Exorcist" and it went gold. Then I made a deal with Richard to distribute Virgin in the early days, 1974 to '75," says Greenberg.

The Atco label, dormant for several years, was reactivated in 1977. One of the first acts pacted to the resurrected imprint was Australia's AC/DC. "Phil Carson signed AC/DC," Ahmet recalls. "They played at CBGBs, and I was really struck by the incredible Angus Young. He plays such great blues guitar. But I'm not sure I would have signed them when I first heard them. They were very modern; they were pushing the envelope. They were very young-looking then, and very ratty-looking. A lot of those bands had disdain for anything that resembled authority. When Bad Company first started, I used to tell them how



Cornflake Girl: Tori Amos

great they were, and they looked at me as if to say, 'What the fuck do you know, you old bastard!'"

AC/DC moved over to Atlantic, but the reborn Atco continued to thrive. The logo returned to the top 10 of the Hot 100 in 1980 thanks to Gary Numan's electronic opus "Cars." A re-formed Yes gave the label its first No. 1 title on the Hot 100 in 13 years with "Owner Of A Lonely Heart."

GARDEN PARTY DIVERSITY

The diversity of the Atlantic roster was best demonstrated in 1987 at the marathon Madison Square Garden concert that celebrated the label's 40th anniversary. The all-day, all-night gala featured everyone from Ruth Brown and LaVern Baker to the Manhattan Transfer and the Rascals, from the label's youngest artist at the time, Debbie Gibson, to a reunion of the legendary Led Zeppelin.

The label has gone from strength to strength in the '90s. The decade began with a tremendous growth spurt. "In 1990, Ahmet wanted me to expand the company," says Doug Morris, president of Atlantic during this period. "I made the deal with Curb Records, started EastWest, which gave birth to Sylvia Rhone's reign, and we opened A*Vision." Morris also brought Rhino into the fold and started a country division under the aegis of Rick Blackburn. Atlantic went from a \$350-million-a-year company to a billion-dollar label. It was during this period that Morris hired the people who are among those guiding Atlantic today, including Val Azzoli, Craig Kalman, Ron Shapiro, Andrea Ganis, Danny Buch, Jason Flom and Vicky Germaise. "You need to surround yourself with the best people," explains Morris. "But you need the music. There's nothing else to sell. Ahmet and I both knew that, and we connected on that level immediately," says the 20-year Atlantic veteran, now chairman of Universal Records

Atlantic Records has been so successful for so long because of the quality music they continue to offer. They are a driving force in our business. Ahmet always had his platinum thumb on the pulse of music, and now Val has the same touch with artists like Jewel and Sugar Ray. Atlantic Records must be a great place to work because they've always had great talent on the label and great talent working for the company. Atlantic has a very special place in the hearts of anyone who cares about music.—Les Bider, chairman/CEO, Warner Chappell Music

and CEO of the MCA Music Group.

Music was never a problem for Atlantic, and the label has continued to break new artists in the '90s. The first time Morris heard Tori Amos' debut album, "Silent All These Years," he didn't know how he was going to break the album in the U.S. "I didn't get the album and I told her that. And then I fell in love with it, listening to it quietly at home. I called her back and said, 'It's beautiful. It's going to be hard to break here, and if you have the courage, I'm asking you to go to England for a year and live and work there and we'll put the record out there.'" The album went directly into the U.K. top 10, and Amos was later established in America.

Another new act blasted out of the University of South



Flipped For Foreigner: '70s Atlantic president Jerry Greenberg



Totally '80s: Debbie Gibson

Carolina. Hootie & The Blowfish scored two No. 1 albums in 1995 and 1996.

Alaska's Jewel made a stunning debut with her "Pieces Of You" album. Three of the longest-running singles in the history of the Hot 100 were all issued by Atlantic in the '90s: "Missing" by Everything But The Girl, "Barely Breathing" by Duncan Sheik and "You Were Meant For Me"/"Foolish Games" by Jewel. As of the Hot 100 for the week ending at press time, all three had hit the 55-week mark, a longevity record for a single in one chart run. And not that the label needed to prove itself, but 50 years after its founding, it was the No. 1 pop imprint in Billboard's year-end recap of 1997. ■

— 50 —
AMAZING YEARS

Congratulations to

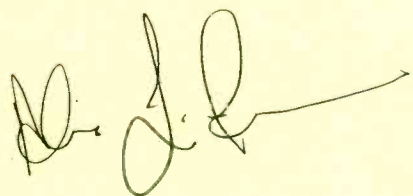
Ahmet Ertegun

Val Azzoli

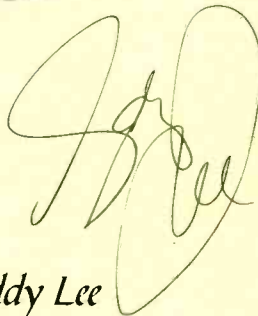
Ron Shapiro

& the entire Atlantic Team


Rush



Alex Lifeson



Geddy Lee



Neil Peart

Ray Danniels for SRO Management Inc.



*Congratulation
Ahmet
and
Atlantic Records
on your
50th Anniversary.
from your friends at
Hoffman Travel*



Ahmet Ertegun epitomizes all things right about our business. Class, dignity, vision, integrity and an honest love for music and its makers. Ahmet and his brother Nesuhi had a dream and invested their time and energies toward bringing black music to the doorsteps of white America. This opened the first real multicultural door in this country to make this music a marvelous bridge to connect our people. Today, the legacy goes on as Atlantic continues to create trends, take artistic risks, develop artists and grow in the inspired image of its dynamic founder, Ahmet Ertegun.—*Michael Greene, president, NARAS*

AHMET ERTEGUN INTERVIEW
Continued from page A-42

embassy. The jazz world was so small that everyone knew everyone. They came down to hear some records they'd never heard, because we had very rare records—we knew very obscure things about jazz. George, who was Armenian, looked very nervous. Many years later, he told me, "If my father had known I had been to the Turkish Embassy, he would have killed me."

With Herb Abramson, you started a record label before Atlantic.

When he was working at National, he used to come down to Waxie Maxie's to see how his records were doing, to promote and to get ideas about making records. So we decided we would start a label with Max Silverman, called Quality.

That was the name of Max's store, Quality Music Store; it later changed to Waxie Maxie's. We also started up a label called Jubilee, which was just supposed to make gospel records. We recorded a band called Ernie Fields, who had a vocalist of some following. We recorded Sister Ernestine Washington with the Bunk Johnson Orchestra. Records we thought were great ideas. But the Bunk Johnson Orchestra meant nothing to people, although they were important records. Didn't sell at all. Max turned off the cash supply, Herb somehow managed to keep Jubilee; he sold the name and the label to Jerry Blaine, who [later] became Atlantic's distributor, Cosnat. So that was the end of that.

I really had the bug to go into the record business. I approached several of my father's friends. Everybody laughed at the idea. I'd never had a job. Who was going to invest in some crazy kid who didn't have any background in business?

Your dentist.

We had this Turkish dentist [Dr. Vahdi Sabit]. He mortgaged his house and invested \$10,000. Then I got Herb Abramson.

Was Dr. Sabit a jazz fan?

No, he didn't know anything about music. He was like a family friend. He just took a chance; he was a gambler. I think he must have gotten over \$2 million or \$3 million over a few years [as an Atlantic partner]. He quit dentistry and moved to the south of France, gambled away all his money and died penniless.

Continued on page A-46

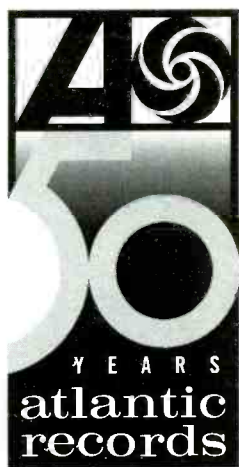
Congratulations

on a 50 year Legacy of

Amazing Music

A Warm Thank You
to
Ahmet Ertegun
and
our friends at
Atlantic Records

STONE TEMPLE PILOTS



AHMET ERTEGUN INTERVIEW

Continued from page A-44

How closely was he involved with the record company?

He became a partner. He wasn't difficult, but he insisted on getting a salary, which is how over the years he got quite a lot of money. But, eventually, we bought him out.

Why the name Atlantic?

We tried 15 other names first. Horizon was one. Every name we tried, we'd call the [American Federation of Musicians] and they'd say, "Oh, there's already a company registered by that name." All the companies used to register with the union. Anyway, there was Pacific Jazz Records, so I thought we'd call ourselves Atlantic, since we were on the other coast. And it turned out to be a lucky name.

Jerry Wexler joined as a partner in 1953. How did that come about?

Jerry was a reviewer at Billboard. He seemed to know more than the other reviewers; we'd become quite good friends.

Wexler worked for Billboard's music editor, Paul Ackerman, who you also knew well.

Of all the people I knew in this business, Paul Ackerman

was closest to an angel. He was extremely witty, perspicacious, a lover of beauty, a man of extreme sensibility, of incredible goodness and very charitable in his assessment of others.

I loved that man very much. As did Jerry Wexler, who developed under his tutelage, as well as Seymour Stein and many others. He appreciated the fact that we were attempting to present to the world a music which the majors really overlooked. He had that feeling about country music, about rhythm and blues. He was, I guess, as close as you can get—as anyone ever got—to being a philosopher of the music business.

So when Wexler joined, the principals at Atlantic were you and he, Herb and Miriam. And Nesuhi joined in 1954.

I think we'd bought out Dr. Sabit. Herb was in Germany. Atlantic had become the R&B label. Lew Chudd—who owned Imperial Records and was one of those people who knew nothing about music but had a nose, somehow, for what would happen, or had advisors or God knows what—said, "If this Turkish kid can do it, maybe his brother can do it." He offered Nesuhi a partnership in Imperial. So we offered him a partnership in Atlantic.

Did that suit Nesuhi?

I don't think he was that happy to leave California. Anyway, he came and sort of changed the whole image of Atlantic. Because he started to make some recordings which gave us class with a capital 'K.'

He got the cool jazz guys from the West Coast: Jimmy Giuffre, Shorty Rogers, that whole crew. He produced the Drifters. He recorded Bobby Short, Mabel Mercer. He also revised our arrangements about foreign distribution. And he produced possibly the best record we ever made at Atlantic, "The Genius Of Ray Charles."

You looked up to him, as your older brother?

Nesuhi was my mentor since I was a child. He was about four years older than me, and at age 10 it meant a great deal. I didn't spend too much time with my parents because they were very busy. My father was a diplomat and really didn't have very much time to spend with us

Continued on page A-48

On Phil Spector and Bobby Darin

We went to see Bobby Darin, and I said, "This is my new assistant, Phil Spector."

Bobby had just married a movie actress [Sandra Dee], had made a movie, and here he was, sitting by the pool in Beverly Hills, a butler serving him drinks. He had a guitar, and he played: "This is a new song I wrote which I think you'll like." I said, "That's very nice, what else have you got?" He played another; I was waiting to hear a great song. So after the third song, I said, "That's great, what else?" And Phil Spector said, "That's great? Are you crazy or am I crazy? These are the worst fucking songs I've ever heard!" So Darin said, "Who the fuck is this kid?" We had to leave in a hurry. I said, "I'll be back tomorrow." Without Phil.

JOE LEWIS DEFENDS THE
HEAVYWEIGHT CHAMPIONSHIP

BEN HOGAN, PGA MONEY LIST WINNER

GANDHI SHOT IN AN ASSASSINATION ATTEMPT

"DEWEY DEFEATS TRUMAN"

BEBE SHOPP, MINNESOTA, WINS MISS AMERICA PAGEANT

CLEVELAND INDIANS BEAT
THE BOSTON BRAVES IN
THE WORLD SERIES

LAURENCE OLIVIER AND "HAMLET" SWEEP THE OSCARS

U.S. POPULATION 151,325,798

TENNESSEE WILLIAMS GETS THE PULITZER
FOR "A STREET CAR NAMED DESIRE"

**CONGRATULATIONS ATLANTIC RECORDS AND
AHMET ERTEGUN ON 50 YEARS OF MUSICAL HISTORY**

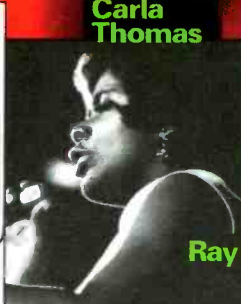
**FISHCO MANAGEMENT AND
HOOTIE & THE BLOWFISH**

BUILDING Legends TOGETHER

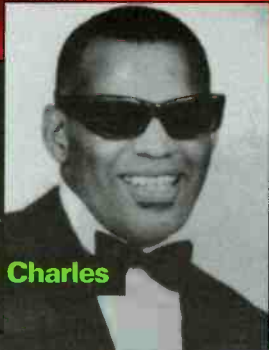
ATLANTIC RECORDS *and* BMI



Joe Turner



Carla Thomas



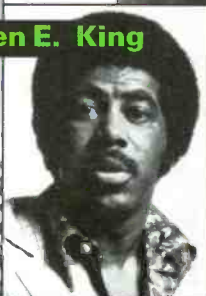
Ray Charles



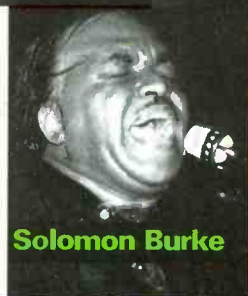
Aretha Franklin



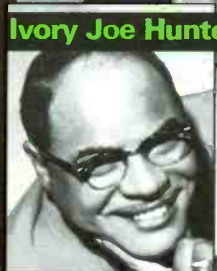
Ben E. King



Wilson Pickett



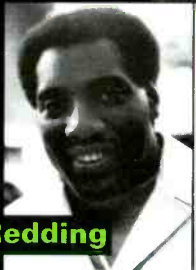
Solomon Burke



Ivory Joe Hunter



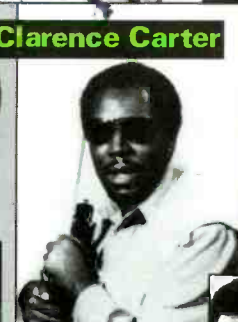
Clyde McPhatter



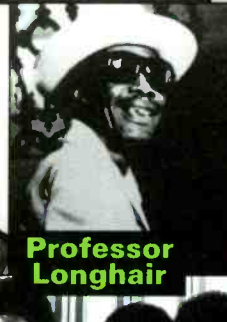
Otis Redding



LaVern Baker



Clarence Carter



Professor Longhair



Ruth Brown



King Curtis



Booker T. & the MG's



The Spinners



The Drifters



Brook Benton



Sam & Dave

CONGRATULATIONS to the ATLANTIC FAMILY
and a SPECIAL SALUTE to **AHMET ERTEGUN**
on 50 LEGENDARY YEARS.

BMI



AHMET ERTEGUN INTERVIEW
Continued from page A-46

kids, except at meals. But my brother was a sort of role model to me. He was precocious as a young man, and he was especially interested in philosophy, literature and the arts. He was responsible for awakening me to the delights of poetry, literature, avant garde painting and sculpture.

When we came to Washington, my brother stayed on in Europe, because he was going to the Sorbonne. While he was in Paris, he befriended several of the people around Andre Breton and that whole group, and he knew some of the expatriate Turkish artists who were living in Paris. They were all intellectuals and leftists, a large number of them.

He introduced me to the works of Picasso, Klee, Léger and Modigliani. I remember he sent a letter to my father while he was in Paris, asking for \$500 because he had an opportunity to buy directly from Modigliani a nude oil. My father got very angry and wrote him a telegram, saying, "Please stop all this nonsense, and if you don't pass all your grades, I'll yank you right back to America."

It sounds like a very serious adolescence.

This started when I was 7 or 8. Nesuhi was very early into all of this, and as many young people were then,

slightly intrigued by communism and a left-wing point of view. Around 1938 or '39, he rejoined the family in America. I was 15 or 16, he was around 19 or 20. We would go to various meetings of Spanish loyalists around Washington. Who's always there? Leadbelly and Woody Guthrie. We thought that Woody was kind of corny next to Leadbelly, because of his superior playing, but we were also very much touched by Guthrie's lyrics. Nesuhi started to give lectures on jazz at a place called the Washington Bookshop, which I guess was a left-wing front.

At that time, Washington was totally Jim Crow. People don't realize how strange it was for foreigners to come and see this incredible apartheid. Black people were not allowed in department stores, theaters, movie theaters, restaurants.

Nesuhi had made friends with Benny Carter in France. When the war started, the expatriates came back. Benny had come back, formed a band and was touring. We invited him out to dinner—and we couldn't find any place. The only place we could go was Union Station, where they had to allow black people in the restaurant.

Did the fact that you were European set you apart, as far as the music business was concerned? Did black artists feel more comfortable with you?

That was a fortunate accident. The black artists felt especially comfortable with Nesuhi. He had more of an accent than I did; he was more foreign. Jerry once said to me, "All these records we make, [but] the person who will be remembered eventually will be Nesuhi. Because he's making records that will live on, whereas our records will just go by."

Bobby Darin's "Mack The Knife" was the first Atlantic single to reach No. 1 on the Billboard pop charts. Did Herb Abramson find Darin?

When Herb came back from the army [in Germany], the company had grown a great deal. It was tough to reintegrate him, especially since there was a great deal of open hostility between Miriam and Herb.

They were still married?

Herb fell in love with some German girl when he was there, and that caused the split. By that time, Jerry and I

Continued on page A-50

On Bob Dylan

My brother wanted to sign Bob Dylan originally. He talked about it, but at that time, everybody said, "It's a folk thing, it's not [Atlantic's] thing." It was dropped. Later, David Geffen went after Dylan and got him. I became friends with Dylan after that, but the [subject of joining Atlantic] never came up. He was always under contract. It would have been great to have had Bob Dylan, especially at the beginning. I think Nesuhi had brought this up, but he didn't bring it up to me, it was to whoever was around at the time.



**CONGRATULATIONS TO AHMET
AND ATLANTIC RECORDS FOR
50 YEARS OF GREAT MUSIC.
I AM PROUD TO BE PART
OF THE ATLANTIC FAMILY.**

Jewel

Happy 50th Birthday To Our Atlantic Family!

Congratulations, And Thank You, Ahmet,
For 50 Years Of Pioneering Leadership.



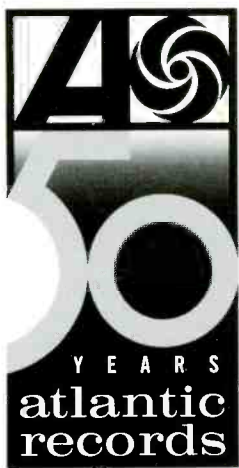
143

R E C O R D S

David Foster

Brian Avnet

And the Staff of 143 Records.



AHMET ERTEGUN INTERVIEW
Continued from page A-48

had become like a team, we made all the [recording] dates together. Jerry had never made records before joining Atlantic, but he picked up very quickly and was a great help to me. We were working very well as a team. When Herb came back, he had other ideas, so that's when we started Atco as a label he would run.

There were a couple of entrepreneurs from the South who had discovered Darin somehow and recorded four sides. In those days, everybody recorded four sides, because that's what you were allowed in a three-hour recording session. Herb bought these.

Darin used to come up to the office after Herb bought these masters. He'd have an appointment but, very often, Herb would keep him waiting half an hour, an hour. So Darin would be sitting in the room next to my office, which had a piano in it. He loved playing Ray Charles songs, and I would walk in because I could hear what he was doing. We became friends while he was waiting to see Herb.

We put out two records, they flopped, and Herb announced that he was dropping Bobby Darin as an artist. I said, "Don't drop him, I want to make at least one session with him." I was supposed to record this girl jazz

singer [Morgana King], so I decided to make a split session so as not to spend too much money on what was a flop artist. We went in, and in an hour-and-a-half [on April 10, 1958], we cut three sides: "Queen Of The Hop," "Splish Splash," "Judy, Don't Be Moody." They all hit.

Some people were offended by those records coming from Atlantic, because they were so pop.

No, they were R&B...R&B-ish. Darin was a very close friend. I loved Bobby. He was always very cocky, even in the beginning. He would treat some of the musicians as if they weren't worth anything. He didn't mean to disparage them, but he would make jokes. He acted as though he were Frank Sinatra. He had this little guitar, which was acoustic, that he used to strum on and write songs on. You'd have a famous guitar player on the session, Bucky Pizzarelli or Al Caiola, and he'd say, "Here, tune this guitar up for me." He wouldn't say, "Please" or "Sir." One session musician did something to the guitar, and Bobby never could tune it after that.

We had a thing once, filming "Top Of The Pops." I was with him in London. Bobby would crack jokes in front of this big BBC orchestra. They didn't get the jokes. He got into an argument with the producer because they put him on first—this was rehearsal—so he would get out quickly. He said, "I always go on last." I said, "This is just a rehearsal, man."

Then they took this 15-minute break. Bobby was very restless, always full of energy. He sat at the [studio] drums and started to play. The drummer said, "Get the fuck off my drums." Bobby gets up and says, "OK, that's it, we're leaving." I said, "Come on, you have to do this show." He said, "No, fuck them, we'll go to the other network." I said, "There is no other network!"

You often tell the anecdote about Darin cutting "Mack The Knife" after Kurt Weill's wife asked if you would record one of her husband's songs.

My first wife was a theater person. This off-Broadway musical [featuring Weill's work], "The Threepenny Opera," was a big hit. "Mack The Knife" was in that. Louis Armstrong had cut the record previously; I think Bobby must have heard that, because he sings the identical lyrics.

Continued on page A-52

On the Joys of Overdubbing

When I was 13 or 14 years old, my mother gave me a record-cutting machine for my birthday. She knew how much time I spent listening to records. She thought I would like the machine to cut acetates. It was like a toy, but it wasn't a toy. It wasn't like studio equipment, but it worked. Then I had a record of "West End Blues" by Cootie Williams, which was originally recorded by Louis Armstrong. Cootie re-recorded that as an instrumental, and I wrote some lyrics to it as a kid. I had a Magnavox record player that my parents had also given me, so I put the Cootie record on, held the microphone close to the speaker and sang those lyrics over the record. Then I played this for my friends, for people at home, and said, "Listen to this, that's me singing." They said, "Oh, that's impossible, where did you get the orchestra?" So that was my first experience of overdubbing.

Congratulations

**To Ahmet Ertegun
and the Atlantic Family
on your 50th Anniversary**

We're Proud to be Part of the Family

**Brandy
& Ray J**



Ahmet,

If there was a **World Cup** in
recorded music, it would be
yours.

Thank you for **fifty** years of
incredible Rock, R&B and
Jazz.

MARILYN BERGMAN
PRESIDENT & CHAIRMAN OF THE BOARD



A S C A P

MEMBERSHIP. LEADERSHIP.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
<http://www.ascap.com>



AHMET ERTEGUN INTERVIEW

Continued from page A-50

He said, "I know that song. I want to record it." When we ran down the arrangement, I knew we had a smash—before he started singing. It was such a swinging arrangement.

You hired Phil Spector as your assistant around this time.

When Leiber and Stoller made "Spanish Harlem" with Ben E. King—his first solo record—they brought the co-writer [Spector] to play guitar on the session. That's how I became friends with Phil. We're still great friends. He was an incredible personality, very different from anyone I've ever known. He was a young kid, but a great talent, obviously. When I went to California after that session, I looked him up and we started to hang out together. We both liked Philadelphia cheesesteak sandwiches, so we'd find different places in Hollywood to get them. We used to go out nightclubbing together and so forth. And then I asked him to become my assistant, so I guess it was his first job. We were always together, and we laughed a great deal together. All the music publishers were after us to record their songs.

Phil had a 45 rpm record player in his Thunderbird, so

we used to tell these publishers that if they wanted to play their songs, they had to play them in the car. They would come down, get in the car, Phil would take off, doing 90 miles an hour. The two of us were in the front, we had the publisher in the back, and he'd say, "I don't give a shit if you don't record my song, let me out of the car." Great times.

Jerry Wexler was not crazy about Phil. It was fine when Phil was in California, but then he moved to New York. We were always together, but it broke up when I married Mica. Because when I married Mica, suddenly I wasn't



Ertegun with Mick and Bianca Jagger, 1970s

available to go out every night. Phil was kind of left alone here, so he decided to go back to California. And he started his own record company, Philles, with Lester Sill.

Your best-known anecdote is probably the one about the time you heard Eric Clapton play at the Scotch of St. James, thinking he was Wilson Pickett's guitarist. Wasn't Cream signed to Polydor through a deal with Robert Stigwood?

PolyGram wanted to open up a distributing company in England. They weren't big enough by themselves, they needed another strong label. They made a deal with us, and we went with them [on the basis that] we would get first crack for the United States at any new artist they developed in England.

Atlantic Records is a label rich in musical heritage. It was founded and developed by executives who were themselves producers and songwriters. As a result, the music has driven business decisions, not vice versa. It also boasts one of the most musically diverse rosters of artists in music, with names like Aretha Franklin, Led Zeppelin, the Rolling Stones and Jewel.—*John Sykes, president, VH 1*

The A&R man was Robert Stigwood. At first, we didn't get along at all, because all the things he was recording were middle-of-the-road, which were impossible to sell in America.

Did he know what he had with Cream?

He saw the excitement we felt. We knew we had a huge star in Eric Clapton. More than selling records, I was just enamored of the person because of his playing. He was also such a wonderful, nice guy, very intelligent, extremely sensitive.

Then Stigwood found this group called the Bee Gees, who had been in Australia. He co-managed them with Brian Epstein. I told Stigwood, "I want that group." At the time, Stigwood told me he had ambitions to become a theatrical producer and asked me if I could help him get English rights for American plays. One of my best friends, Michael Butler, had just put a show on Broadway with my help. Michael's father was a multi-millionaire who somehow had more faith in me than in Michael's other friends, because I was the only one who had made his own fortune.

Anyway, I helped Michael get that play, "Hair," on Broadway. And I told him that he should give the rights to Stigwood for London. Having done that, I said to Stigwood, "Now we've got to have the Bee Gees." He understood. Stiggy has a great nose for music—and not only music, a great feel for what could happen. He did terrific things.

Continued on page A-54

Congratulations Ahmet.

And 40,000,000 thanks for your support and your contribution to our success.

Mick Jones

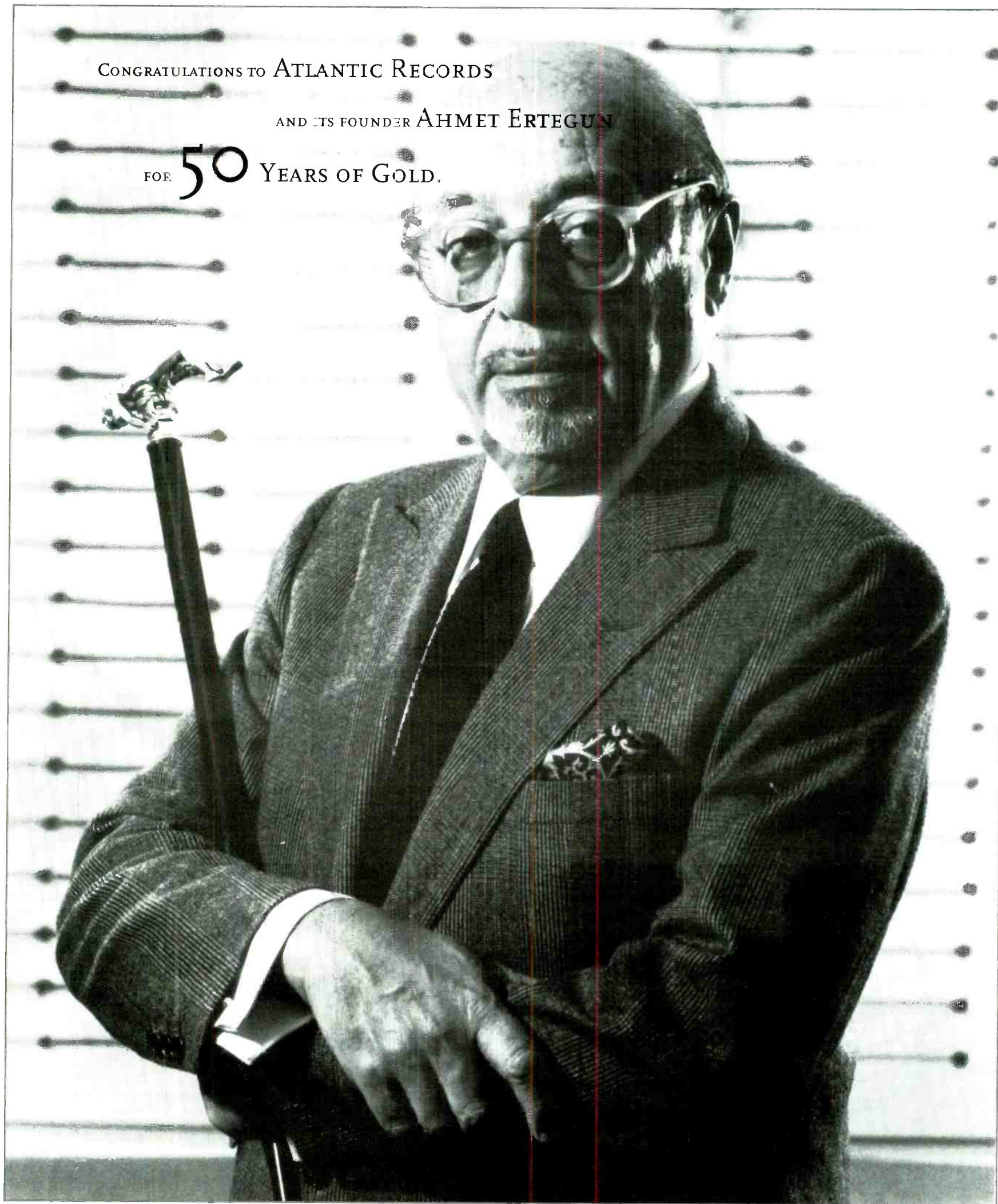
Lou Gramm

FOREIGNER

CONGRATULATIONS TO ATLANTIC RECORDS

AND ITS FOUNDER AHMET ERTEGUN

FOR 50 YEARS OF GOLD.



Genius can't be replicated. Fortunately, CDs and packaging can. We're grateful to be your partners in bringing the world's best music to the public.

wea
Manufacturing


Warner Media Services
DIVISIONS OF wea INC. A TIME WARNER COMPANY

ivyhill



AHMET ERTEGUN INTERVIEW
Continued from page A-52

Your ability to tap into the new rock coming from England was central to Atlantic's transition from an R&B-rooted label to a broad-based industry powerhouse. For instance, Led Zeppelin.

That was the result of our signing the Young Rascals. Steven Weiss represented the Rascals in the contract, and he was one of the toughest lawyers I had ever encountered. He made a terrific deal for them. Having done that, he liked us; we became very good friends. When Peter Grant came to America to make a deal for the "new Yardbirds," Steven Weiss was Grant's lawyer. So the man we complained about bitterly—because of the tough deal we had to make for the Rascals—became our friend. He became the man who brought us one of the greatest groups in the history of music, Led Zeppelin.

Grant was, in himself, a new breed of manager.

He defended [the group] as though they were his only children in life. He was a sensational manager; he built an aura of mystique around that group that still exists, oddly enough. I loved Peter, and we miss him [Grant died in 1995]. He was a person with a lot of personal problems. As a result, we had a lot of ups and downs, especially in the

later years, after the group broke up. It became very difficult to deal with him.

You didn't mind?

Shall I tell you something? That's part of our game. We work with all kinds. Peter was a loveable person.

Loveable? He had a fearsome reputation, and he was also one of the first managers who changed the balance between artists and record companies and concert promoters.

That's true. He also kept you away from the artists.

Even you?

Well, not so much. We genuinely became great friends. Now, I hated some of the tactics they used. They had a very, very embarrassing encounter with Bill Graham in San Francisco that was totally uncalled for. But they got carried away with their own success and power.

Were the Brits different, as a rule?

No, but they were characters. I loved Keith Moon, for example, even though the Who didn't record for us. I used to hang out with Keith, Jimi Hendrix, all that crowd in London. We went to the Revolution, the Speakeasy. We were out all night. It was a great time.

Did deals come out of those situations?

I became friends with Mick Jagger and Keith Richards, even though they weren't recording for me.

When the Rolling Stones did eventually sign with Atlantic, one reason was supposedly that you fell asleep while talking to Mick at the Whisky-A-Go-Go in Los Angeles.

I wasn't pushy. Mick doesn't like pushy people. But we were friends. Then I met the toughest negotiator of all [representing the Stones], who also happened to be a close friend, Prince Rupert Loewenstein. He and Josephine are great friends of my wife and myself. Rupert is not really a music-business person. He is a banker. But we have so many friends in common.

Rupert would sit up all night and read that 400-page

Continued on page A-56

On Detroit

Motown was possibly the greatest R&B label of all time. I very much admired what they did. Their music was hipper than what we were doing—it was more modern, it was much closer to the black sensitivity of that time. What we were doing was old-time. You know, I had a record, "Detroit Rocks," by an early, very obscure piano player, Montana Slim, whoever he was. I always thought of Detroit as being like a funkier Chicago. Weird city. The automobile industry pulled not only so many black people, but also foreign immigrants. I think it has one of the largest populations of Turks in America.

Congratulations

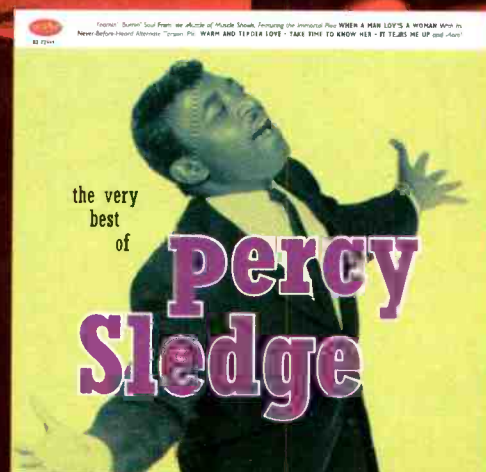
Blitzz Records

Tim - Chris

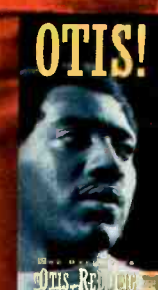
ALL-4-ONE

Jamie - Tony - Deiiious - Alfred

Creating a legacy is a monumental achievement.



Preserving it is a monumental honor.



We do this for a living. Our friends are jealous. Thank you.

RHINO



AHMET ERTEGUN INTERVIEW
Continued from page A-54

contract and annotate. He had a music-business lawyer, but he didn't let the lawyer make the deal, he made the deal. He made it by studying every clause. He actually read the contract and understood it perfectly.

I've never read a contract. I used to read the one-page contracts when Atlantic first started. We had these little forms that everybody used. RCA-Victor used them. I never sat down and read a 50-page contract. What do I have lawyers for?

Were you surprised when you heard Rupert was representing the Stones?

I was very happy to hear that, because they hadn't been well represented. Rupert is a staunch protector, he's a man of principle. When he represents somebody, he does it in a very nice way with me. We don't yell at each other. It's very clear what we can do—you can just go so far.

Look, in the end, we've been fair with one another. Otherwise, after two contracts with the Stones and 15 years, Rupert and Mick wouldn't have come back. Mick records for us as a solo artist. That wouldn't have happened otherwise.

That 1971 deal was a new benchmark in industry contracts.

At the time, it was the biggest contract ever made. The Stones had very big hits with us. We've had other groups that have sold more on one album or two albums, like Foreigner, and we've had the occasional bigger hit by some other group. But during that part of the Stones' career with Atlantic, they made some of the greatest records. Artistically, it's a phenomenal series of recordings, which are standards now in the vocabulary of rock 'n' roll.

Some remarkable people have worked for Atlantic throughout its history.

I had the great luck of being involved with people of high ethical background. I must tell you, Miriam [Abramson] was an important person in keeping discipline at Atlantic Records, and keeping everything on the up-and-up. She ran the office, and none of us was inclined to run the office. She is unheralded, unrecognized, but if we hadn't had her in those developing years, the company would have folded. She also had very good taste in music. For example, she's the one who first played me Ray Charles records, the Swingtime records.

Jerry Wexler: Extremely honest, very straight. Not a person who would ever be involved in any fraudulent activity. Jerry Greenberg, the same. Doug Morris, he prides himself on setting an example for his sons. He's of the highest moral character. Sheldon Vogel, Val Azzoli, the same.

Do you regret Doug's departure? He was with you for the longest time.

Oh, yes. Doug Morris was one of the most important people in the history of Atlantic. He became a close friend, and, as I said before, he was a person of high moral character and meticulous in his relationships with people. He forged many great friendships with managers, artists. I know Pete Townshend loves him, for instance. And he is a genuinely nice guy, but very talented as a record man. He did the whole thing.

He wrote songs...

...worked for publishers, for small record companies, had his own label. And has a great ear. We both liked the
Continued on page A-58

On LaVern Baker and Fred Astaire

In the music business, you have to develop a second taste. You have your own personal things, what you like, but you also have to be another person. And that other person has to like everything that hits—and everything that hits has to become something which that person likes. When I was recording the Clovers or LaVern Baker or any of those people, what did I play at home? Fred Astaire, Louis Armstrong, Billie Holiday. Would I make records like those? No, because that second taste rejected that.

Wow, 50 Years Old.
Just think...when we're 50, you'll be 100!

**Congratulations from your friends at
Pioneer Music Group,
and our artists:**

CeCe Winans

Full On The Mouth

Mancy A'lan Kane

Judson Spence

Tiny Town



©1998 Pioneer Music Group, Inc. Manufactured and Distributed by Atlantic Recording Company.



matchbox20

matt serletic

LIPPMAN ENTERTAINMENT



MELISMA

Congratulates Atlantic



AHMET ERTEGUN INTERVIEW

Continued from page A-56

same records, we disliked the same records. We had adjacent offices. Whenever he'd play something, I'd rush into his office, or he'd run into mine. There was a great camaraderie, so, of course, I was very upset to see him go.

But then, you know, that whole series of mishaps that led to the dismemberment of our [Warner] music group was unfortunate. It was a series of accidents which started, I guess, from bringing in people to the music business who were not from the music business.

That business has changed a great deal since the beginnings of Atlantic.

Yes, the business has changed. We're expected to do 15% better than the previous year, every year, and entertainment is not the kind of business where you can predict any outcome. So we can budget that we're going to do

Atlantic is one of the best and most interesting labels around. Ahmet and I are the two oldest guys in the record industry, and I'm glad the label has made it to

**50.—Russ Solomon, CEO/president,
MTS Tower Records**

Atlantic Records is the greatest contemporary recording corporation in existence today. First signed in 1962, I have recorded there on and off since. Ahmet Ertegun is the greatest living record man ever. He didn't start the company just to make money and get rich; his greatest passion is music.—Nino Tempo

**Atlantic Records for me was always the one to watch. Ahmet, Nesuhi and Jerry had the extraordinary taste to come up with some astonishing music over the years. And the company is still happening in a very large way. My heartfelt congratulations to Ahmet, my idol and friend, and to Val Azzoli on his tremendous contribution to continuing the legacy.—Jerry Moss, chairman,
Almo Sounds Inc.**

15% or 20% better than last year, but it all depends on how well the records come out. And we have very little control any more over that, because we are not producing the records; we're just signing up the talent.

Yet you must feed the machine.

We can't always do it. We have three companies [in the Warner Music Group]. Not all of them may make that 15% every year. Sometimes we're down 30% or something, especially when you have a huge year which you can't possibly repeat because of the confluence of several great acts.

I have a [cigarette] box which somebody gave me; I call it "Two Micks and a Nicks." When you have the Rolling Stones, Foreigner and Stevie Nicks at 1, 2, 3 on the charts [the week of October 10, 1981], how can you repeat that the following year? And, of course, you don't have a new album by any one of those artists the following year.

I used to think it was a joke in these [corporate] budget meetings, and they'd say, "How are you going to do next year?" Someone—the head of finance at Warner Communications—asked, "What are you going to do to make it a better year?" I said, "You know what we're going to do? We're going to try to make more hits." What else is there to do?

You once tried to buy Island Records, years before PolyGram acquired it.

Yes. We tried to buy two companies, Barclay in France, and Island. Eddie Barclay told us how much he was making. When our accountants went through the books, they discovered his accountants were telling him he was making a lot of money when, in fact, he was losing a lot. So he had to throw everybody out and bring in another fellow. That saved Barclay.

The company was one of Atlantic's first international licensees.

Nicole Barclay was a formidable lady. She started Barclay Records. She first came to see us in 1948 and made a deal with me. She was very good-looking, very sexy and she loved black musicians, insanely. She'd come to New York, stay at the St. Moritz Hotel, just a couple of blocks from my office. We made a deal that we would put out her records, and she would put out ours, which was a verbal arrangement.

Her husband was not at all on the scene. I didn't know who he was. She suggested that maybe next time she came to New York, she should stay with me instead of staying at the hotel, and save some money. And I think she did, one time.

But she was out all night, every night, in Harlem. The musicians loved her. She loved jazz. She recorded Dizzy [Gillespie], Oscar Pettiford and all the different people. It was wonderful, and doing business with her was great.

Continued on page A-60

AHMET

ROCK AND ROLL

Forever

with Love from your

RECORDING ACADEMY FAMILY



Ahmet

THANKS FOR FIFTY YEARS OF INSPIRATION

Much Love

DOUG MORRIS & MEL LEWINTER



AHMET ERTEGUN INTERVIEW

Continued from page A-58

Attractive women show up in your life from time to time. Thank God.

When did you meet Eddie Barclay?

I think his father owned a restaurant...then he had a band; he was a pianist who played in different places, and he was not interested in the record business at all. When [Nicole] started to have success, he arrived in New York. He asked me what I thought he could record that would sell. I said, "Why don't you record Django Reinhardt?" He said, "Great, will you make the [album] cover?" So we had an artist make a cover with Django. I was waiting for [Barclay] to send me the records; we sent him the cover.

One day, I was walking by the Liberty Music Shop on Madison Avenue, I looked in the window and I saw my cover—and a Mercury imprint. Which gives you an idea

Atlantic has given Clannad the freedom to continue their creativity without interference [and to] offer good advice when asked. Jason Flom showed great understanding of the Celtic style of music and the Irish way of presentation. We thank them for introducing us to America.—*Clannad*

Congratulations, Atlantic Records for 50 years of superb leadership and outstanding music. You have set the benchmark for all others to follow. Thank you for making Quad City DJs a platinum success, and much continued success in all your future endeavours.—*Jayski and Lana, Quad City DJs*

I think Ahmet, Nesuhi and Jerry were entrepreneurs. That's something we're missing today. They were hands-on executives, not major conglomerates; entrepreneurs who offered the freedom to choose and to do what the heart dictates. They had the creative touch that you have to be born with.—*Ron Delsener, Delsener/Slater Enterprises*

what Eddie Barclay was like. Then we became great friends. I used to stay at his house in St. Tropez. We had wonderful times.

Eddie was a great gourmet. Always had a wonderful chef, who would prepare unbelievable meals of 15 courses. Eddie became a national figure in France. He was a great magnet, a great host, a great personality, so everybody wanted to be with him. He signed up most of the important French artists.

What happened with Chris Blackwell and Island?

We should have bought Island but, again, it was very hard to tell what they were making. I think we made a deal based on what Chris Blackwell said, but when [our accountants] went through, it wasn't quite what he said. Not that he was lying, but I'm not sure that he knew what was going on half the time.

It's hard to imagine you and Blackwell living under the same roof.

I'd very happily live under the same roof as Chris; he's one of my best friends. He's a music man with soul. He records things without any thought of whether it sells or doesn't sell. He loves music. You go to his house, he doesn't play you his latest Cranberries record, he plays you Miles Davis or Dinah Washington.

The contest to sign acts became very intense as the business exploded in the late '60s. CBS Records was very competitive, for one.

We were after the same people. Clive Davis was hot on every artist, all over the place. I'd see him at the pool at the Beverly Hills Hotel. I always had the big cabana and a party going on. He came with his pad, and would sit there in a thing by himself, taking notes. He was very...[pauses] working. But I got most of the groups.

Didn't you both compete for Led Zeppelin?

No, the only thing I remember competing directly with Clive over was Moby Grape, and he got Moby Grape. Didn't mean anything. I'm not aware of any other competition we had, although, in general, we were all looking for the same kind of artists. I kept running into him. We were friends.

But CBS had a bigger checkbook?

By this time, I had an unlimited checkbook.

How do you regard Clive today?

He's one of the all-time best record people, he's terrific. You know something? From having been a lawyer—and there were a lot of others who were lawyers, accountants or whatever they were—he turned out to really develop a great feel for music. He has a great talent as a song picker, a talent picker. Clive Davis is a great hitmaker.

Continued on page A-62



Congratulations Ahmet and Atlantic Records on half a century of timeless music.



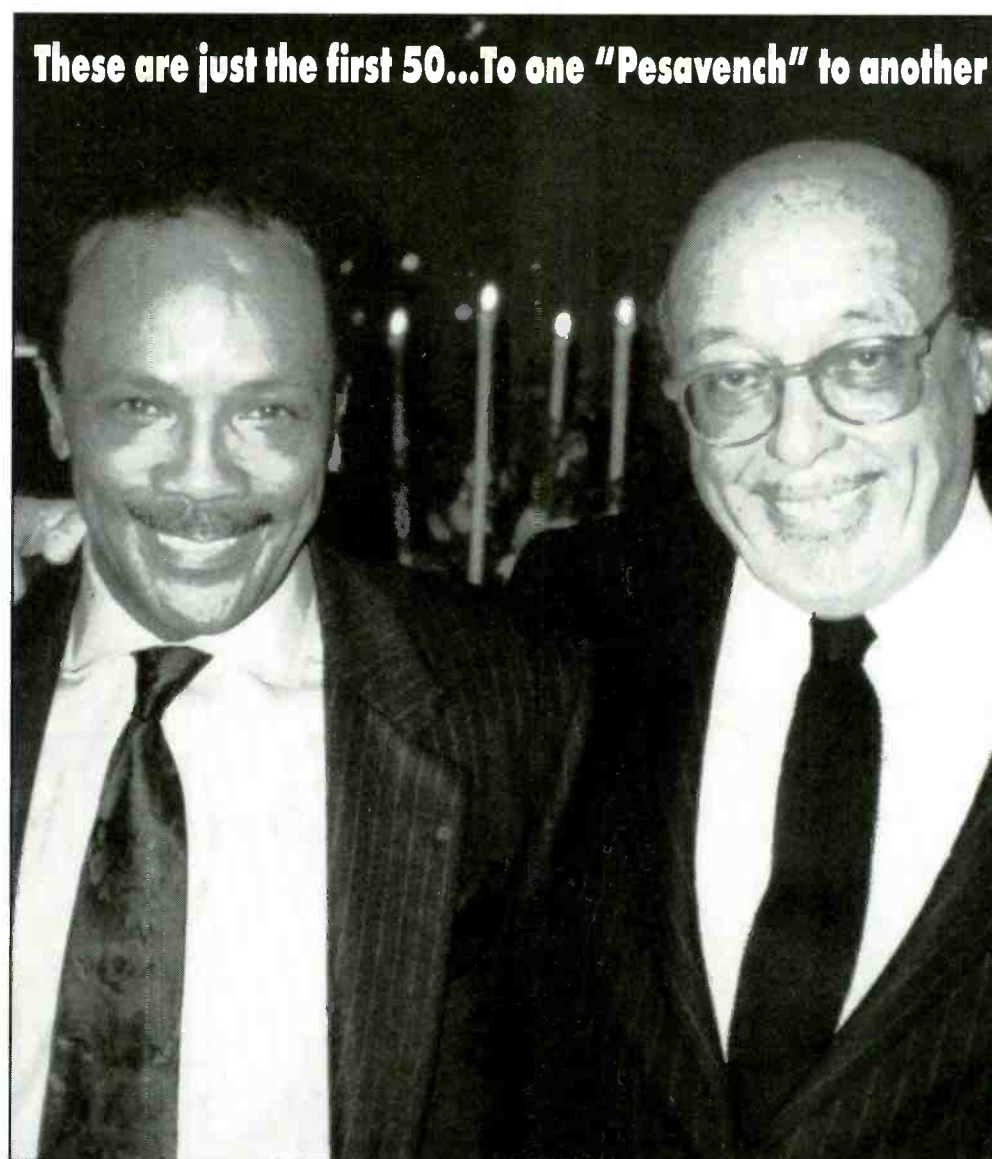
part of the world of PolyGram

©1997 Island Records

Congratulations

to my dear friend, Ahmet and to one of my alma maters, Atlantic Records, for 50 years of vision and soul. I'm glad to have shared more than 40 years and I feel blessed to have had you as one of my NY mentors in both music and lifestyle. Much gratitude for your trusting and encouraging me with great artists on the label back in the day...

Lavern Baker • Ray Charles • Arnett Cobb • Aretha Franklin • Milt Jackson • Willis Jackson • The Cardinals • The Clovers



*Love from Deep Down,
Quincy*

P.S. In the words of Milt Jackson, "There's not many of us left".



AHMET ERTEGUN INTERVIEW

Continued from page A-60

A deal between you and David Geffen in 1971 produced Asylum Records. He was seen as a protégé of yours.

I got him in the music business; he was an agent before. He was an agent with incredible charm and unbelievably intelligent—very smart, very focused. The first time my wife and I went to Europe with David, we were in London and went to an art dealer where I bought a lot of pictures. And Mica said to this dealer, "Sell this young man a good picture at a low price."

At that time, David had little or no money. We knew that he was going to be a huge success; he had the ambition and the talent. Ambition is not enough—you must have the talent to be able to make it. This man sold David a Picasso that was, at the time, worth maybe \$75,000; he sold it to him for \$35,000.

Atlantic Records was the first major record label that I signed with. I've now been with this historic company for more than six years and worked with some great people... Doug Morris, Ahmet Ertegun, Arif Mardin, Val Azzoli, Ron Shapiro and Vicky Germaise. Happy 50th anniversary. I hope we'll be together for many years to come.—Michael Crawford

Not only is Ahmet a man who really understands the soul of music whatever the style or genre, but he is a good bloke and a good friend.—Paul Rodgers

I love Atlantic because they weren't daunted by the fact that I was different. They were willing and even encouraged me to follow my vision.—Lili Hadyn

Dear Ahmet, Congratulations On All of Your Achievements!

From Your Friends
at
Katz, Smith & Cohen
Attorneys at Law
Atlanta, Georgia

Asylum was a joint venture with Atlantic at the beginning, and then it was acquired by Warner Communications in 1972.

It was a joint venture for two or three years. We'd bought Elektra, and [founder] Jac Holzman decided he would quit, retire. I suggested to Steve Ross that David would be the right person to run Elektra. So he took the Asylum artists over to Elektra and ran that for a few years until he decided he wanted to go into the movie business. Joe Smith took over Elektra. David went to work at Warner Bros. Films for a couple of years, then he decided he didn't like that anymore and started a label.

At one point, it was announced that Atlantic and Elektra were going to merge.

Yeah, we talked about that, but all the people who worked for me said they would quit. I wanted to do that [merger]. David is a great friend of mine, and he's very smart, and I knew that as a merged company, we would become a big power. And we should have done that. But I was talked out of it by my staff, the people directly under me.

Jerry Wexler wasn't keen on the merger.

Wexler had already showed signs of not wanting to continue, but Jerry Greenberg and Sheldon Vogel, they really didn't want it. I guess they were all hoping to take over my position eventually, and [the merger] would have negated any [such possibility] since David was much younger than me.



Why did you sell Atlantic Records in 1967?

That was done at the insistence of Jerry Wexler and Nesuhi. They wanted just to liquidate, to get out. They figured we were lucky for so long, that it couldn't last and that we would eventually wind up losing everything. They just wanted to get security. They had been considering an offer of \$3 million or \$4 million a year before.

From ABC-Paramount?

Yes. I just nixed that totally. But then, when this other offer came up, we were having some internal problems among ourselves. I could have bought them out, probably, but I didn't think that way at the time. I could have probably gone to a bank. But I also didn't want to continue without them. So, anyway, we sold. We sold, and...[long pause]

The price was \$17 million. Everyone said you sold too cheaply.

Well, we sold for the highest offer we'd gotten that far. Too cheap or too little, it depends. I raised the price, you

Continued on page A-64

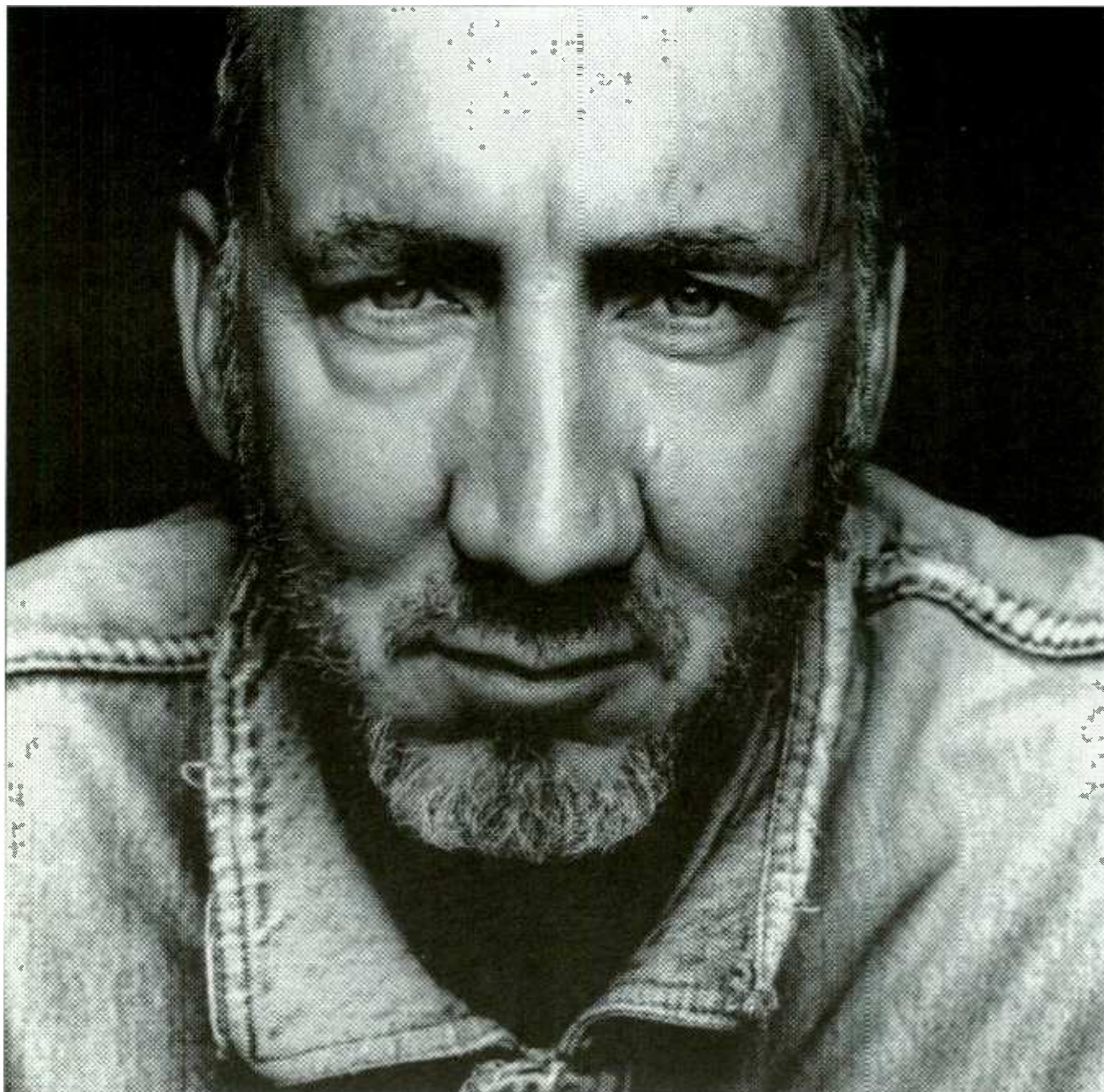


Photo: Terry O'Neill

Dear Ahmet and all at Atlantic Records - past, present and future,

Without you we would have had to live without so much great music we take for granted. Without the early Atlantic recordings, jazz and R&B would not have developed with such exact direction, and with the benefit of such vital beneficence and freedom. Atlantic has also released some of the pop records we know today will stand the test of time as examples of the real art of our time. My advice? Sell de Kooning and Pollock - buy Laverne Baker and Aretha!

Congratulations.

A handwritten signature in black ink, which appears to be "Pete Townshend". The signature is stylized and fluid, with a long horizontal line extending from the end.

December, 1997



AHMET ERTEGUN INTERVIEW

Continued from page A-62

know. I didn't raise it enough. I could have raised it more, but you don't know at what point they're going to say, "Forget about it." If we'd gone the way of most labels after they sell [Ertegun gestures down]...After we sold, we had a three-year [employment] contract. But what happened was that in the two or three years we were with Warner-Seven Arts before Kinney took over, we did extremely well. I signed the Rolling Stones. Maybe I wouldn't have given all that money to the Stones if it were my money.

By the time Steve Ross' [Kinney] group took over, I was finishing. He begged me to stay. I said, "No, I'm not staying. I'll start a new company. I don't work for people." "Well," he said, "you wouldn't be working for me, you'd be my partner." There was a lot of talk. What really happened is that he raised the ante. He kind of re-bought the record company, he raised what we all were making.

LOVE, LOVE, LOVE,

Miriam & Freddy



I can remember meeting with Larry Yasgar at age 15 and playing him demos of at least 50 songs! He signed me to a 12-inch deal, which got the ball rolling. The song we decided on was an "oldie" to me at the time, being that I had written it at age 13! But I trusted Larry, and a good thing I did, because it became the biggest-selling dance single of the year! I have fond memories of walking into the offices of Doug Morris, Ahmet Ertegun, Bruce Carbone and Anthony Sanfilippo with a plastic bag full of songs on individual cassettes, dumping them on the desk and saying, "Here's my album!" I always loved the family feeling at Atlantic and the fact that the "bigwigs" were always accessible to the artists on a creative level. Congrats on 50 years, and keep going strong!—Deborah Gibson

We stayed on for a while. Jerry was very unhappy, in general. He didn't particularly get along with any of the corporate types. I had no problem with them; they gave us complete freedom. Nothing changed. Nobody came and said, "Don't sign this, do that, make more money." Nothing. So it was just like before, except that now we had an airplane and this and that.

Then the [employment] contract was running out. [Steve Ross] was so anxious to make us happy, so he asked Nesuhi what we would like. Nesuhi said he'd like to have a soccer team. So we started the [New York] Cosmos. God knows how many million they lost on that, but Nesuhi and I had a great time. How many people get to do that? We said, "We'll get Pelé, Beckenbauer." We knew the players.

Were any of the artists bothered when Atlantic was sold?

No, no. Nothing changed. Long and short? Every time contract time came up, everything went up. We got terrific deals. So we really made up a lot [for the original price] over the years. Jerry Wexler quit [in 1975], but he got a very good package. He had been the business person at Atlantic, making the deals and so on, looking after the promotion and all that, [but] he had become much more interested only in producing. He was getting like he wanted promotion just to work the records he produced. He didn't like the white artists. He threw out Crosby, Stills & Nash, little things like that. He didn't like the music.

It sounds logical that, by that time, Jerry might have gotten tired of the promotion game, the business. That didn't affect you?

I never did much of that [laughs]. I always let other people do that. I never came in in the morning, even in the very beginning. We worked late at night. That's what I liked, anyway. Somebody found a 1961 copy of *Esquire* in which Nat Hentoff wrote an article about Ornette Coleman. He quotes me, saying, "Ahmet Ertegun, who was much more at home at El Morocco than he is at the Five Spot..." Because I have a totally other life. Along with my love of blues and jazz and so forth, I also had a social life with my old friends, most of whom were international playboys. We ran around the world.

Hasn't that totally other life been the key to the continuity of you and Atlantic through these 50 years?

That I don't know. It's...[pause]. I enjoy my friends. I have friends like Gianni Agnelli, who I've known for so many years. My wife has great friends, we have a different world.

Jerry Wexler once said, "Ahmet likes to spend time with all these stupid people." As quoted in that [1978] *New Yorker* piece. Well, you know, some of those people are stupid, but they're very nice. Some of them are not so stupid. Henry Kissinger's not so stupid. And there are many among that group who are people of achievement. And, of course, some of my artists are in that group, like Mick Jagger and Bette Midler, and they hobknob with the same kind of people. We have a big mixture of friends.

Many people in the record business do not.

I never really spent evenings going out with other people in the business. I don't have anything against them. On the other hand, all they do is talk about how many [records] were sold, what's happening with this or that record. When I leave, I just go to my other world. ■

Congratulations
Ahmet Ertegun
and
Atlantic Records
on
50 years
of musical
excellence.



FROM...

TORI
AMOS



COLLECTIVE
SOUL



MARC
COHN



IGLOO
RECORDS

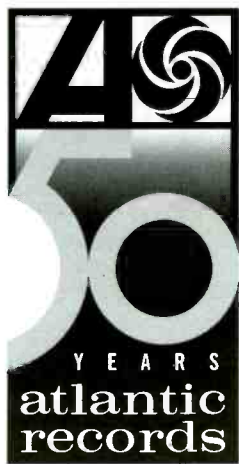


SUGARFUZZ
PRODUCTIONS



SPIVAK
ENTERTAINMENT

 **SPIVAK**
entertainment



ATLANTIC AND R&B

Continued from page A-32

prominent independent rhythm & blues labels were in the ascendant: Chess, Imperial, Aladdin, Specialty, Modern, King, Vee Jay. However, even by the standards of those remarkable, historic labels, Atlantic led the pack as far as its talent was concerned.

ROSTER OF R&B ROYALTY

Ahmet Ertegun recalls, "In the very early '50s, we started to develop a large roster of selling R&B artists, and I guess we had what might be termed the best roster all-around of rhythm & blues artists. They included Stick McGhee, Ruth Brown, LaVern Baker, Ivory Joe Hunter, Al Hibbler (who was a major seller), the Tiny Grimes Band, Joe Turner, Errol Garner, the Joe Morris Orchestra (which featured Johnny Griffin), the Clovers, the Coasters, Clyde McPhatter and the Drifters, Ray Charles. This constituted a major force in R&B."

Beginning with jump-band performers like McGhee, Morris and Grimes, Atlantic turned its attention to vivacious singers like Brown (who scored 21 top-10 hits between 1949-1959, including five No. 1 entries) and Baker (who landed 11 top-10 smashes); Kansas City-bred shouter Big Joe Turner, who placed 14 singles in the top

10 between 1951 and 1956; and effervescent vocal groups like the Coasters (who logged three No. 1 R&B hits in 1957-58 alone, crossing to pop in a big way) and the Drifters (who, with lead vocalist McPhatter and other great front men, placed 23 hits in the R&B top 10 through 1965, with major crossover success).

Ray Charles, who came to Atlantic in 1954 after stints at the Down Beat and Swing Time labels, was in a class by himself; Wexler says, "We can't take any credit for Ray Charles—Ray Charles can take credit for us." The blind singer-pianist, who scored 17 top-10 hits through 1960,



Timeless Titan: Otis Redding

formulated a completely unique, gospelized R&B approach at Atlantic that marked him as one of the great stylistic innovators of the day.

Beyond this staggering array of talent, Atlantic worked with a host of gifted writers and arrangers, including Jerry Leiber & Mike Stoller (who were responsible for the Coasters' hits), Jesse Stone, Howard Biggs, Leroy Lovett and Ray Ellis.

Ertegun says, "We'd hire them to arrange the songs on particular sessions. We virtually produced all the records ourselves, between Jerry, Nesuhi and myself...I wrote a lot of the songs out of necessity, because we couldn't get proper material. The artists didn't write very much in those days."

If you would like a nearly complete history of the music business dating back to 1947, you don't need to look any further than Atlantic Records. Imagine all of that information and documentation from one source. Congratulations, Atlantic. I have no doubt that we'll be doing this again on your 100th anniversary.—David Foster, CEO, 143 Records

The years we were with Atlantic Records were memorable because of Ahmet Ertegun and his great help for us in every way.—Bobbie, Henry, Pervis, John and Billy, The Spinners

MEMPHIS SOUL STEW

In the late '50s and early '60s, Atlantic continued to rack up hits by Chuck Willis, ex-Drifters lead singer Ben E. King, and "King" Solomon Burke, but Wexler, who headed many of Atlantic's sessions, thought that things were beginning to get stale in the New York studios.

Fortunately, at about the same time, Atlantic began distributing a feisty Memphis R&B label, Stax Records. That relationship produced some timeless hits by such titans as Otis Redding, Rufus Thomas, Carla Thomas, Eddie Floyd, William Bell, Sam & Dave (later signed directly to Atlantic) and Booker T. & the MG's—the storied Stax house band, who also cut their inimitable instrumental hits. It also spurred Atlantic to take its soul South.

"I got the bright idea, now that we were with Stax," Wexler recalls. "I called [Stax co-owner] Jim Stewart and said, 'Can I bring [Wilson] Pickett down there?' That started that whole thing. I went down and saw the way these people worked. The band, a four-piece rhythm section, would come in at one o'clock, hang up their coats and start

Continued on page A-68

CONGRATULATIONS

to Ahmet and the staff of Atlantic Records
on fifty years of entertaining the world.
Right Track Recording is proud to have been a
part of your amazing history.

Best Wishes for a sensational future.

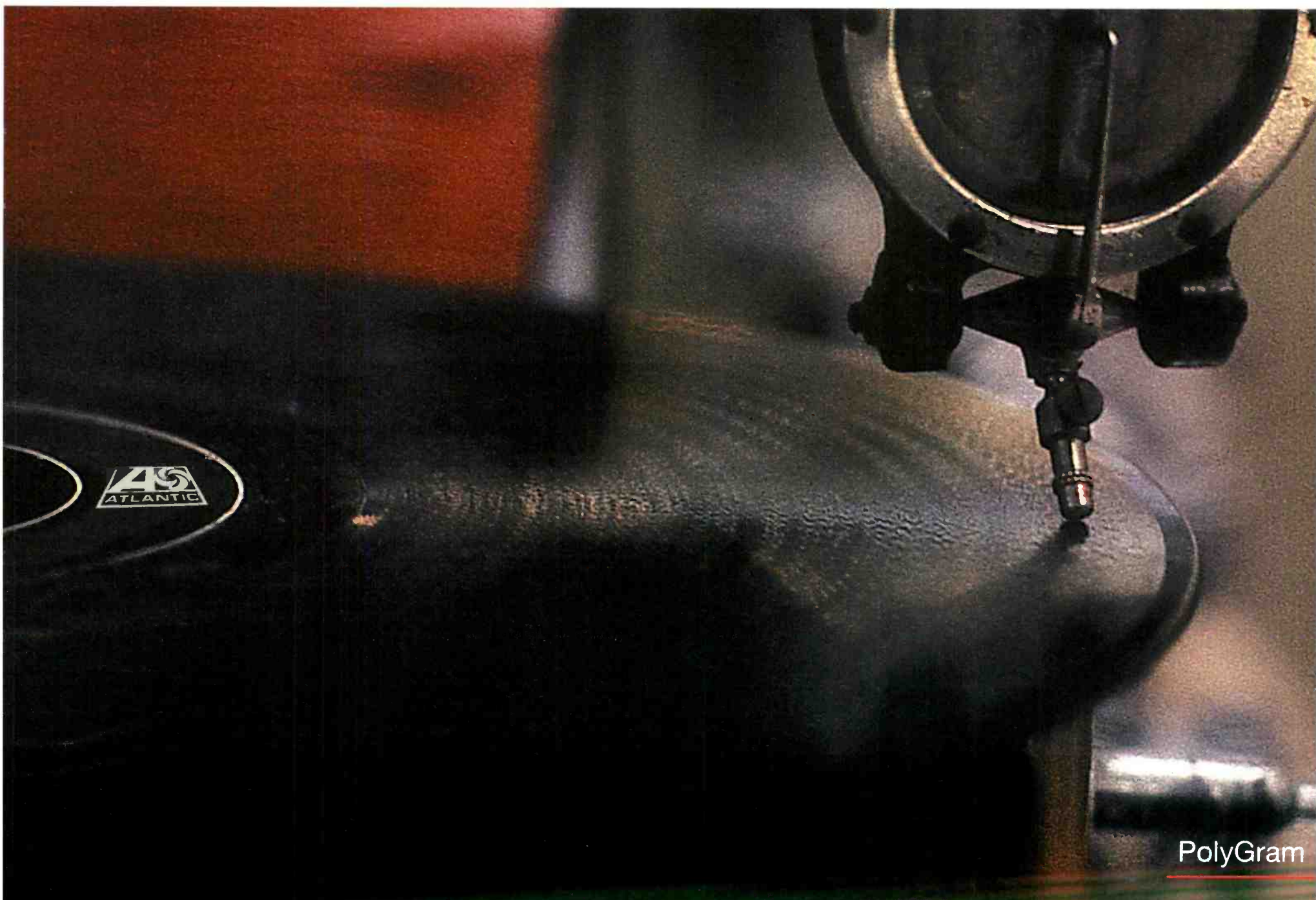
Simon, Barry and the staff of Right Track Recording

Right Track
RECORDING

Ahmet:
you remind us all that a love of music is a lifetime commitment.

CONGRATULATIONS ON FIFTY REMARKABLE YEARS.

50





ATLANTIC AND R&B

Continued from page A-66

playing music. They didn't have anything to work off of—maybe they had a melody line or a rhythm line or a chord chart, and they built their records from that. And that's how we built 'In The Midnight Hour,' all those great records. To me, it was like a new life. I was reborn."

ARETHA AND THE HOUSE THAT HALL BUILT

Pickett and Don Covay cut incandescent hits for Atlantic at the Stax studios. Another Atlantic artist, a gospel-trained singer previously with Columbia, was taken by Wexler to Rick Hall's Fame Studios in Florence, Ala., where Percy Sledge had recorded "When A Man Loves A Woman," a towering hit for Atlantic. The result was Aretha Franklin's "I Never Loved A Man (The Way I Love You)," a No. 1 R&B and No. 9 pop hit, and the first of the soul powerhouse's 35 top-10 R&B singles (and 12 pop crossover top-10s) for the label.

With the dawning of the '70s, Atlantic returned to a less funky, more carefully tailored R&B sound, exemplified by



Percy Sledge

the hits of Roberta Flack, her frequent duet partner Donny Hathaway and the suave and melodic Detroit vocal group the Spinners. Ertegun says of the shift in styles, "Tastes change, you know, and the taste of the black market changes very, very fast. You can't influence that. That's something you have to abide by. Then we had a lot of disco-type hits, like Sister Sledge and Chic."

Into the '80s, Atlantic enjoyed its share of R&B chart action with such vocal units as Troop and Levert. But the fragmentation of the African-American listening audience into a variety of sub-sets—from post-disco dance music and adult R&B to emerging rap and hip-hop—ultimately led Atlantic to its strategy for the '90s, which targets the many niches within the genre.

Atlantic Group executive VP Craig Kallman says, "Coming out of the late '80s and early '90s, we needed to rejuvenate and regenerate the label from that period. The idea was to attack all the various new emerging areas of R&B and hip-hop, and focus on the street, and see where the next stars and the next new musical sounds and the next producers are coming from, and try to develop the artists and producers who are going to be the future, and bring Atlantic into the '90s and the next decade. It was a very conscientious effort to uncover all the pockets of what was starting to emerge."

"On the R&B side, we've got Brandy and Aaliyah as the emerging superstars, who are only 18 or 19 years old," Kallman continues. "Then we have Anita Baker and BeBe Winans, two tremendous, extraordinary artists in their own right, on a slightly different musical spectrum. On the street side, we've got Lil' Kim and Junior M.A.F.I.A. on the rap side, and on the bass side we've got Quad City DJ's and the 69 Boyz, two platinum acts. As far as R&B groups, we've got Changing Faces. And then we've got successful soundtracks, from 'Space Jam' to 'High School High.' I feel like what's been important for Atlantic, present and future, is really having the utmost in diversity in the entire urban landscape."

CHANGE AND CONSTANCY

The R&B landscape has changed irrevocably in the 50

years since Atlantic's founding. But some things remain constant, Ertegun maintains.

"The majority of American music is inspired by black American music, by African-American music," he says. "It's not African music, and it's not American music—it's African-American music specifically...We have blues strains

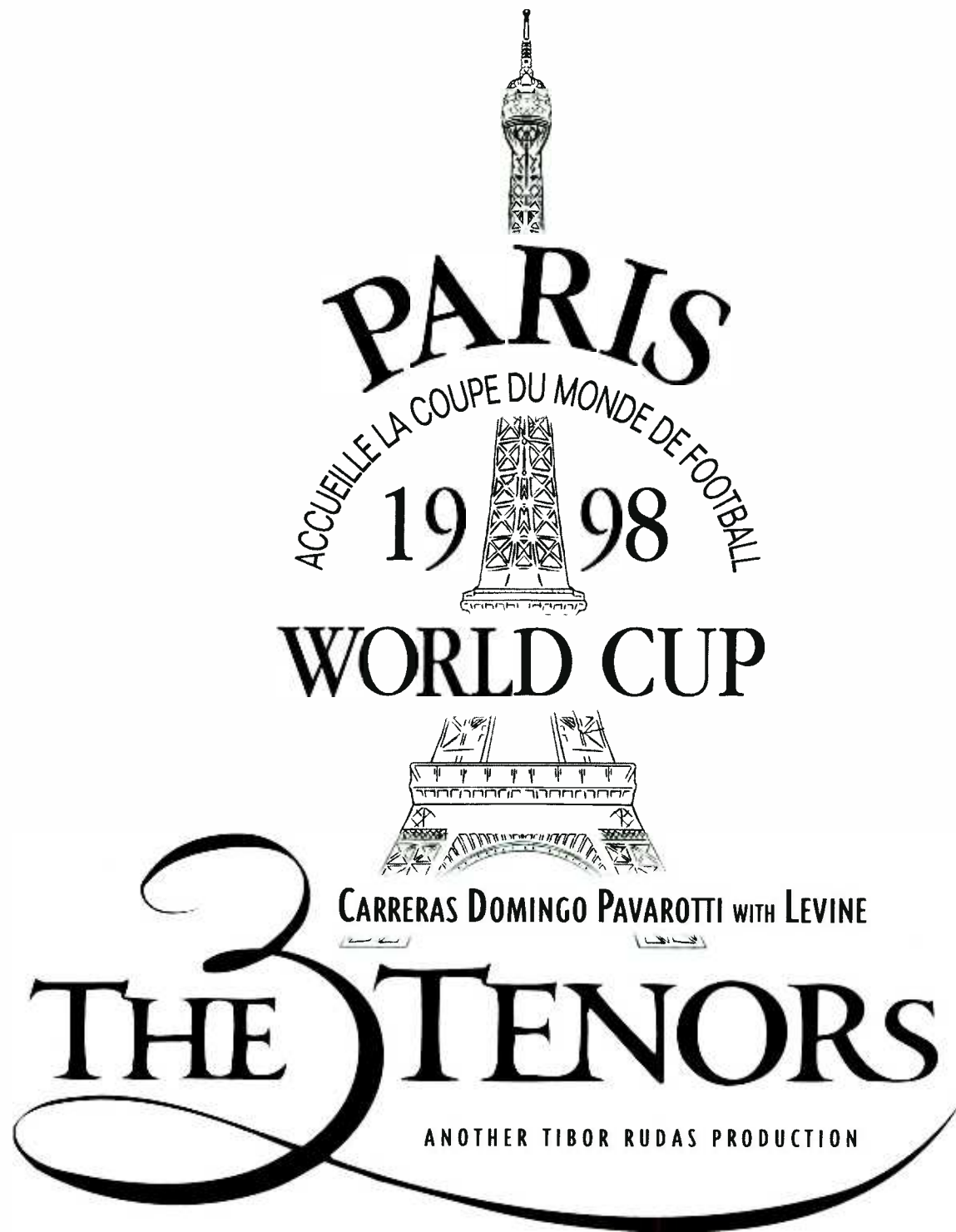


Emerging superstar Aaliyah

and blues phrasing in today's hip-hop music. Rap—in the old days, they called that 'Harlem rhyming jive.' It's not just a thing which appeared out of nowhere. It's the strongest strain that there is right now. It's still an outgrowth of the blues, and blues phrasing and jazz phrasing, as invented by Louis Armstrong, continues to be a part of what everybody does. That's going to stay with us. That's what makes rhythm & blues and hip-hop music and the dance music of today and rock 'n' roll the most popular music in the world. It's everywhere, and there's no other music that's been that strong." ■

*Congratulations
Atlantic Records for
50
years
of great sounds.*

APPLIEDGRAPHICS
TECHNOLOGIES



Congratulations to my dear friend,
Ahmet Ertegun
and everyone at Atlantic Records for a great anniversary.

Tibor Rudas
and members of the Rudas Organization.



ATLANTIC JAZZ

Continued from page A-34

founders when the label began. "When we first started out," Ahmet recalls, "we intended to record whatever we thought could sell, but mostly to a black market. There were record shops in every big city in America that sold mainly to a black audience, so-called race records. They also sold gospel and blues, and many of them also sold country—what they called 'hillbilly' in those days. They served as one-stops to the jukebox industry, and they also sold off-brand records. The downtown stores only stocked major labels.

"One of the first artists we recorded was Erroll Garner. We made a lot of recordings with Erroll Garner. Another one of the first records we made was with Tiny Grimes. Another of the bands we recorded was Boyd Raeburn, who had a band similar to Stan Kenton. We recorded him featuring his vocalist, Ginny Powell, who was also his wife. Their son is the head of the jazz department at Tulane University. We recorded Johnny Griffin in a band called the Joe Morris Orchestra featuring Johnny Griffin. They were both alumni of the Lionel Hampton Orchestra."

This was during the 78 era. When 45s came in, Atlantic's target audience was slow to adapt, many of them lacking money for the new players.

NESUHI, JAZZ AND JERRY

"Our first really serious entry into jazz began after Nesuhi joined the group in 1952 or '53," Ahmet continues. "He recorded Jess Stacy, and he recorded a lot of the West Coast people—Shorty Rogers, Jimmy Giuffre. Nesuhi started with Shorty Rogers and Jimmy Giuffre because he'd been working at Contemporary prior to that, as A&R head. At that time, he was also giving a course at UCLA on jazz. He taught two courses, and they were the first courses for credit given by any university on jazz." Nesuhi had two New Orleans labels, Jazzman and



Contemporary Keyboardist: Bob Mamel

Crescent, and when he called his brother to say he'd been offered a partnership at an independent label called Imperial, Ahmet offered him a partnership in Atlantic instead. Nesuhi joined the firm at the same time as Jerry Wexler, when Herb Abramson left to join the Army.

Soon after came the LP era, and with it the great days of Atlantic jazz. LPs, particularly 12-inch LPs, allowed jazz men to stretch out compositionally and improvisationally as they had been unable to do under the time restrictions of 78s. And they flourished with the freedom.

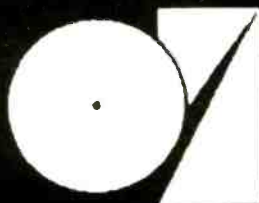
I knew the Ertegun brothers, Nesuhi and Ahmet, even before they started their record business, operating from one small room in Manhattan. They loved and nurtured American music, and, in the dark days of the '70s when very little attention was being paid to jazz, Atlantic Records gave many of us a home base. Through Nesuhi's urging and support, I recorded the first two albums with my sons ["Two Generations Of Brubeck"], albums with Gerry Mulligan, Paul Desmond, Alan Dawson, Anthony Braxton, Jack Six and Foy Haynes, and, most incredibly, recorded "Truth Is Fallen," my cantata for rock group, chorus and symphony orchestra. In other words, at Atlantic, one was free to follow the muse wherever it might lead. It is an honor to pay tribute to the Atlantic legacy.—Dave Brubeck

The first Atlantic 12-inch LP, a conflation of two Shorty Rogers 10-inchers, was number 1212, probably to celebrate the new medium. The little-known trumpeter Tony Fruscella recorded his only commercial LP, an eponymous offering that is now a rare collector's item. Charles Mingus signed and recorded "Pithecanthropus Erectus," a harbinger of the freedom movement that caused America's premier jazz critic, Martin Williams, to say, "I didn't know you could say that with jazz." Ray Charles, the king of rock 'n' roll, demonstrated that he was one of the great jazz singers. John Coltrane used the LP to record solos approaching the length of those he offered in clubs. John Lewis, music director of the Modern Jazz Quartet, recorded extended compositions like "Fontessa" and "The Comedy." Lewis introduced Atlantic to Ornette Coleman,

Continued on page A-74

Jeff McClusky & Associates Congratulates Atlantic Records on 50 Years of History Making Music.

The most important call you can make for music promotion in America.



JEFF McCLUSKY & ASSOCIATES, INC.

marketing and promotion services

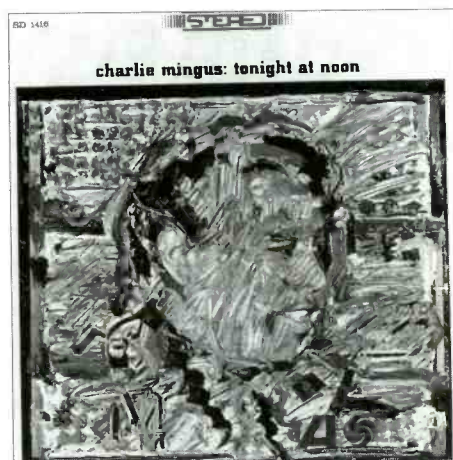
719 W. Willow • Chicago, IL. 60614

Tel.: (312) 280-1212 Fax: (312) 280-9318 E-mail: info@jmapromo.com

Savvy...Respected...Successful...
A
Pioneer.

Congratulations, Ahmet, on the
50th Anniversary of Atlantic Records

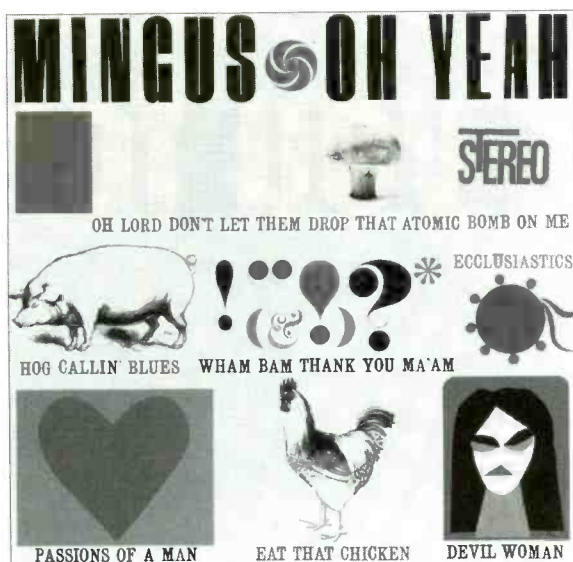
From everyone at
Sony Music Entertainment



WHAT THE SOUND LOOKED LIKE

Continued from page A-36

Friedlander, who will next fall publish a collection of his work called "American Musicians," had known Nesuhi Ertegun in Los Angeles through the jazz course Nesuhi was teaching at UCLA. "He came to New York about six months before I did," Friedlander recalls, "and when I came to New York, of course I looked him up. He said, 'I'm glad to see you. We're starting to do some records, I need a photographer.' It was terrific for me, because I needed work. Almost simultaneously, I met someone else I had a life-long friendship with, Marvin Israel, and Marvin



and I for years did all the record covers." Both Friedlander and Israel reported to Nesuhi Ertegun, whom Friedlander says was "terrific—very, very smart—he had taste and would express his interest in how (the covers) looked." Many of the photos in Friedlander's forthcoming book were taken at Atlantic sessions, and, Friedlander says, "It's got lots of pictures of Nesuhi in it." The troika arrangement continued from the mid-'50s until Nesuhi stopped overseeing jazz in the '70s.

HONEST FACES UP FRONT

The Atlantic-jazz photography was as far removed as possible—literally and figuratively—from William Claxton's work on the West Coast for Contemporary, where bikini-clad models often seemed to be performing fellatio on saxophones. "I wanted the covers to look like the people," Friedlander

Ahmet Ertegun's extraordinary care and respect for songwriters and artists has built Atlantic Records into a label known as much for its innovation as its artist-friendly atmosphere. The ASCAP family is pleased to recognize this milestone in our industry.—*Marilyn Bergman, chairman of the board, ASCAP*

For 50 years, Atlantic Records and Ahmet Ertegun have been synonymous with American music worldwide. Keep it going for another 50!—*Jay Berman, CEO, RIAA*

Atlantic has taken me further in my career than I have ever been before, and I am very grateful.—*Rick Braun*

says. "It's a serious kind of music to me, and I wanted them to look honest and handsome. I did Mingus and Coltrane and the MJQ and Jimmy Giuffre and Solomon Burke and Joe Turner and Champion Jack Dupree."

Of Marvin Israel, he says, "He could make things look wonderful without putting type over the pictures and stuff like that." And he points out what is, for him, one advantage of LPs over CDs: "They were like small posters. You walked into a record store and you could see 30 feet away who was on the covers. I think that Marvin and I both felt that way, even though we never talked about it. I think we both felt that covers were something you should be able to see from a little bit of a distance."

IN WALKED ARETHA

"It was a very happy marriage working for Atlantic and Nesuhi in those days," says Friedlander, who stresses the familial atmosphere of the place. "In the old days, it was such a small company that you didn't need to go through a receptionist to get in. So if I had time to rest, I would often just go to the studio and listen to music. There was always something going on. It was kind of wonderful to be in on the early days when Aretha would come in and cut a track and, by accident, you'd be there."

Friedlander also has the sense of having been there



when history was being made. Of the Ornette Coleman covers, he says, "I did probably all of them. I went with Nesuhi to that place in the Berkshires—Music Inn. I was there when Ornette hit the area, and everybody there just didn't know what to do. It was a wild experience when he came on the scene."

Among his favorite covers, Friedlander counts Charles Mingus' "Blues & Roots," "Ray Charles At Newport" and "some of the Coltrane covers."

Here are some other early examples of the Atlantic style: Norman Sunshine's drawing of commedia dell'arte figures for The Modern Jazz Quarter's "Fontessa." The puppet cut-outs on the cover of the Modern Jazz Quarter's "The Comedy." Marvin Israel's encaustic portraits of John Coltrane and Charles Mingus on the covers of Coltrane's "Sound" and "Tonight At Noon."

Loring Eutemey's rubber stamp-like figures for the cover of Mingus' "Oh Yeah," and the *Flair*-magazine-ish hole in the cover of Ornette Coleman's "Free Jazz," which opened to reveal Jackson Pollock's "White Nights." Jay Maisel's stark on-black portrait of Tristano. Julio de Diego's shades-of-gray primitive painting on Mingus' "Pithecanthropus Erectus," and the great use of space and typography on "Ole Coltrane."

Whether or not you can judge a book by its cover, you could certainly do it for Atlantic LPs. ■

On This 50th Anniversary Celebration At Atlantic Records.

The World Will Once Again Recognize With Awe & Admiration The One Man Whose Foresight & Diligence Has Literally Established A Cornerstone In The History Of Modern Music . . .

I Am Honored With The Opportunity To Know And Work Under The Tutelage Of

Mr. Ahmet Ertegun.

A Man Whom I Hold In The Highest Esteem And Utmost Respect.

Sincerest Best Wishes For Continued Happiness Through The Next Millennium.

*John DeMairo
"Johnny D"*

Dear Ahmet,

*It's been said many
many times before . . .*

And we wholeheartedly agree!!

With much love ,

Allen & Deborah Grubman

Congratulations Atlantic Records on your FIRST 50 years.

GOLD, FARRELL & MARKS



Let me preface this by saying that I love Ahmet. He has been an extraordinary force in the industry, has one of the greatest characters, yet remains a gentleman. I am honored to have known and conducted business with him for many years. He has played an enormous role in the development of contemporary music....not to underscore his and Atlantic's early encouragement of the black roots, which led to the sweeping changes and gave rise to what became the most exciting and revolutionary age of all time. Quite frankly, it's hard to pick out just one memorable Ahmet moment to illustrate that wonderful, colorful man that we all know and love. But, several years ago, I was approached to represent a new group from Boston, the J. Geils Band. I called them and said it was impossible for me to get up there, but if I could secure a showcase date in New York, would they come down? I got them a gig as the opening act at the Fillmore East. The big day came. As usual, the Fillmore was jammed to the rafters and [Bill's Graham's] tiny office was swarming with industry people. After the first show, in which the band had been sensational, we were all hanging out, discussing that night's performances and the business in general. Among the visitors leaning against the wall and hanging on to every word was Geils' young manager, Fred. Ahmet came into the room, as ever, accompanied by a faithful retinue. Greetings were exchanged, Ahmet told a few great stories (he always had great stories) and then asked about the band. Before Bill or I could utter a word, he then went on, "I know, I know, I know, don't tell me. The J. Geils performance was shit, they were terrible, right? We should never have signed them. They're another one of Wexler's future visions...." And on and on and how awful the band probably was. From the corner of my eye, I saw Fred slowly sliding down the wall, probably wishing he could disappear. Ahmet, of course, had no idea he was there. There was no way Bill or I could shut him up, much as we tried. Finally, I ran over and put my hand over his mouth shouting "Ahmet, the band was sensational. It was an incredible show, and I would like you to meet their manager, Fred," who by this time, was halfway down the wall. Without missing a beat, Ahmet said, "I knew you were here, Fred. I hope you realize we do this all the time; this is the way Bill, Frank and I joke with each other. The band was great, man."—*Frank Barsalona, president, Premier Talent Agency*

Congratulations to Ahmet Ertegun.

We are honored to be
your home away from home
in Beverly Hills.

THE PENINSULA
BEVERLY HILLS





THANKS AHMET, YOU'VE GIVEN US SOME OF THE BEST EARS OF OUR LIVES.

TO AHMET,

THE BEST EARS
THAT EVER WERE
THE BEST EARS
THAT EVER WILL BE

THANKS,
HARVEY KRESKY



Not only do I realize how much Atlantic has done for my father's career, but they have been great for me as well. It is like Atlantic is the mothership of labels today.—Chris Stills

Congratulations to Atlantic on its 50th anniversary. We're happy to be a small part of their rich history.—The Bee Gees

Could I write a book! Happy 50th!—Laura Branigan

ATLANTIC ROCKS

Continued from page A-38

Young and Richie Furay, Buffalo Springfield was "a very avant-garde rock 'n' roll group," Ertegun says.

Although the band only recorded three albums in its two years of existence, the influence of Buffalo Springfield was undeniable, as the group spawned Crosby, Stills, Nash & Young; Poco and Loggins & Messina.

HEAVY PLAYERS

As Ertegun explains, in the late-'60s, "there were two centers of rock 'n' roll activity—one in England and the other on the West Coast, in San Francisco and Los Angeles."



Undeniable Influence: Buffalo Springfield

Iron Butterfly was actually from San Diego. However, like Buffalo Springfield, the band made a name for itself on the L.A. club scene and was signed to Atlantic in 1967. It was with the title track of its second album, "In-A-Gadda-Da-Vida," that Iron Butterfly truly left their mark in the annals of rock.

In the other hotbed of rock 'n' roll activity, London, Atlantic's Atco signed a deal with Eric Clapton and Cream through A&R executive Robert Stigwood. Ertegun still remembers the first time he heard Clapton play.

"It was at a press party for Wilson Pickett that we gave," he says. "There was this pick-up band that was jamming and I had my back turned, and I said, to Pickett, 'Boy, your guitar player can sure play the blues.' And he said, 'My guitar player is having a drink at the bar,' so I turned back and saw this young kid. Stigwood was beside me, and I said, 'Stiggy, this is the music we need,' and we signed Clapton and Cream."

Following the success of Cream, Atco continued its relationship with Clapton, as the label released the titles by Slowhand's next two outfits—Blind Faith and Derek & The Dominos—as well as the guitarist's first solo album.

Continued on page A-84

Take a deep breath



From one 50 year old to another, your friends at WaxWorks•Disc Jockey wish you another half century of success!

Happy Anniversary.

WaxWorks
DISC JOCKEY.
music stores
1948-1998
50 YEAR ANNIVERSARY

Congratulations
to Ahmet Ertegun
and Atlantic Records
for 50 years
of record breaking.

.....We salute you.

Let there be Rock
'til the end of time.





ATLANTIC ROCKS

Continued from page A-82

ON THE SAME PAGE

It was through Sid Weiss, a lawyer who represented the Rascals, that Atlantic came into contact with Peter Grant, who managed the New Yardbirds.

"We had used both John Paul Jones and Jimmy Page on some sessions," Ertegun recalls. "They were the hot studio musicians, as well as being great rock players. We knew that Jimmy Page was going to be a big star. Both Jerry Wexler and I were excited about signing them. Before they put out a record, they changed their name to Led Zeppelin."

With the release of the band's eponymously titled debut in 1969, Atlantic kicked off a legacy that lives on today. The Atlantic Zeppelin catalog includes 11 multiplatinum titles, as well as 1994's platinum "No Quarter" album by



The J. Geils Band



AC/DC

Page & Robert Plant, and the recently released two-disc Zeppelin "BBC Sessions."

Buffalo Springfield's successor Crosby, Stills, & Nash also contributed to Atlantic's classic catalog with the release of its first debut in 1969, followed by three consecutive chart-toppers with Neil Young as CSN&Y, "Deja Vu," "4 Way Street" and "So Far." Says Ertegun of the band's debut, "There are very few albums where every single cut is a masterpiece." It was only recently that the act and Atlantic parted ways after 25 years.

GETTING STONED

In the late '60s and early '70s, Atlantic was at the forefront of the progressive-rock movement with such signings as Yes, Emerson, Lake & Palmer and King Crimson.

The label truly reached another level when it was able to link with the Rolling Stones in April 1971 to launch the Atco-distributed Rolling Stones Records label. Signing the Stones deal was a career highpoint for Ertegun. "They're the world's greatest and certainly the longest-lived rock 'n'

Continued on page A-86

CONGRATULATIONS
to Ahmet & the staff
at Atlantic Records on
your 50th anniversary.

WV Your friends at Westbury Press

*Congratulations
and
thank you
for
50 years of great music*

CREATIVE ARTISTS AGENCY



From our family to yours...
Happy 50th Anniversary!



**AHMET
ERTEGUN**



New York • Los Angeles

*We are proud to celebrate and congratulate
our friends at*

**ATLANTIC
RECORDS**

on 50 years of great music.



With warmest regards,

image
Photographic Laboratory

Beating to the rhythm of the music industry!

Iris Prints • Digital Imaging • Scanning • C-Prints

Mounting • B&W Photos • Duratrans • Press Kit Photos

212 867 4747



For 50 years, Atlantic Records has been synonymous with good music. Bad Company congratulates Ahmet on his achievements and looks forward to his next 50 years!—*Simon Kirke, Bad Company.*

If there was no Atlantic Records, there would be no Bad Company. All of Bad Company's roots and influences were artists on Atlantic Records: Otis Redding, Booker T and the MG's, to name a few. And for that, we thank God for Atlantic Records! Congratulations!—*Mick Ralphs, Bad Co.*

ATLANTIC ROCKS *Continued from page A-84*

roll band," he says. "Mick Jagger had been a good friend of mine. It was Mick, Keith and the rest of the guys that picked Atlantic. They had the pick of any label they wanted."

During the band's 13-year tenure with Atlantic, the Stones scored eight chart-topping albums, including such classic albums as "Sticky Fingers," "Exile On Main St." and "Some Girls."



Atlantic's rock heritage attracted Rush and manager Val Azzoli to the label.

Along with the Stones, Atlantic continued to roll with rock through the '70s with such hit acts as the Allman Brothers, Bad Company, Alice Cooper, the J. Geils Band, Firefall, AC/DC and Foreigner.

Ertegun attributes the label's success to its A&R instincts. "We don't have a strategy such as 'We're going to make this kind of record or that kind of record,'" he says. "It's really a matter of figuring out where the public taste lies and trying to find artists who fit the quality demanded by the public."

It was that philosophy and tradition that attracted Rush manager Val Azzoli to Atlantic. "As a kid growing up, my favorite bands were Led Zeppelin and AC/DC," says Azzoli, who is now co-chairman/co-CEO with Ertegun. "When I was with Rush and we had the opportunity to sign with Atlantic, we did it because of the heritage. It really, truly was a rock label."

Azzoli believes that heritage is partly responsible for Atlantic's continued success through the years. "Bands want to be with the label that made the music that they

Continued on page A-88

*Congratulations to
Ahmet and Val
And
Atlantic Records
On your 50th Anniversary!*

*We wish you the
Best for the Future.*

Warren Wasp and Thomas Schneider
WTW ASSOCIATES, INC.
I•I•C Partners
Executive Search Worldwide

We Congratulate Atlantic Records

And wish them another
50 record-breaking years

on the scene productions, inc.

5900 Wilshire Blvd., 14th floor, L.A., CA 90036 (213) 930-1030
747 Third Avenue, 33rd floor, New York, NY 10017 (212) 715-0800
<http://www.onthescene.com>

Dear Ahmet,

CONGRATULATIONS
to a true pioneer in music.

With Love and respect,
Joe Mardin

INNOVATION
RECORDS

AHMET
WITH PRIDE AND GRATITUDE
CONGRATULATIONS ON YOUR FIRST FIFTY
LOVE OSMAN



ATLANTIC ROCKS

Continued from page A-86

love," he says. "The Stone Temple Pilots' favorite band is Led Zeppelin, and you want to be on the same label. That's how it works, and that's how we maintained it over the years."

THOROUGHLY MODERN '80S

In the '80s, Atlantic added to its prestigious history by signing solo deals with Pete Townshend, Phil Collins and Stevie Nicks. The label also had tremendous commercial



Twisted Sister added to Atlantic's hard-rock success.



Stevie Nicks did her solo work through an Atlantic deal.

success with such hard-rock acts as Twisted Sister, Ratt, Skid Row, Winger and White Lion, while making in-roads in the modern-rock scene with INXS.

With Stone Temple Pilots and Hootie & The Blowfish, Atlantic's rock reign has continued into the '90s. "We signed and broke Hootie when the world was signing alternative bands," says Azzoli. "We signed this band and everyone was saying, 'What are you, nuts?' But it was straight-ahead Middle American music."

Today, Atlantic's hot streak continues with another American band, Matchbox 20, whose "Yourself Or Someone Like You" has been certified double-platinum. The band is just another in a long list of Atlantic success stories.

Says Azzoli, "Of all the labels, Atlantic has the most prominent place in rock 'n' roll history. There's not that many labels that have gone from having Iron Butterfly, the Rascals, Yes, Emerson, Lake & Palmer, Rush, Led Zeppelin, the Rolling Stones and the Allman Brothers...There is no other label that truly exemplifies rock 'n' roll more than Atlantic Records. There just isn't." ■

Congratulations to
Atlantic Records
and its founder
Ahmet Ertegun

*A solid gold record company
celebrating its golden anniversary*

**Best wishes for another
successful 50 years**

George Fearon, Esq.

PHILLIPS NIZER BENJAMIN KRIM & BALLON LLP

WWW.PHILLIPSNIZER.COM

MCS Canon
BUSINESS SOLUTIONS, INC.

would like to
congratulate
Atlantic Records
on 50 years
of success.

Congratulations
to
Atlantic Records
and
Ahmet Ertegun
on your 50th Anniversary

Renco Display & Packaging
29 West 56th Street
New York, NY 10019
(212) 397-8357

Congratulations

MITCHELL, SILBERBERG & KNUPP, LLP
MS&K



Congratulations to Ahmet, Val, the artists and everyone else who has been associated with Atlantic Records' success during the past five decades. In a business where trends and taste can make success all too fleeting, I have greatly admired how Ahmet and the team at Atlantic have maintained a remarkable track record of consistency in bringing the world great music.

—Michael Dornemann, chairman/CEO,
BMG Entertainment

ATLANTIC COUNTRY

Continued from page A-40

history and as benchmarks in the development of modern country music.

Then in 1989, a major campaign was mounted to establish Atlantic as a major player on Nashville's Music Row. Ertegun and Atlantic president Doug Morris picked veteran Music Row executives Rick Blackburn and Nelson



Atlantic Nashville's Rick Blackburn

Larkin as, respectively, VPs of operations and creative services, to open a full-service record company in Nashville. Although no one knew it then, that year proved to be auspicious. Arista also decided to branch out to Nashville, and the city was on the cusp of what would become a major wave of country successes.

Things did not explode overnight, as Blackburn recalls. "He had some success with Billy Joe Royal," Ertegun recalls.

Blackburn's first objective was to achieve a workable and efficient size for a start-up operation. The solution? "We started with 17 employees in 1989, and we have 17 employees today. We have a small artist roster and plan to keep it that way. When I had been at CBS before, there were probably 40 artists total on the Columbia and Epic labels there. That was just too big. I vowed that Atlantic—both roster-wise and people-wise—would be much smaller."

'90S FOCUS

Atlantic Nashville's early history then was not silky-smooth, Blackburn recalls: "The first year, the first thing we had to do was find some real estate and staff the place and sign some artists. We brought a number of artists on board and then we ended up wiping the slate clean and dropping everybody."

In the end, the Nashville operation was reorganized in 1991 by Atlantic Group co-chairman/co-CEO Val Azzoli with Blackburn. "Rick and I decided it wasn't working," Azzoli says, "and we fixed it. Rick took over the country division and revamped A&R, and we became a much more focused operation. We would sign one or two acts a year, three at the most, and work them, work them, work them. We restructured the promotion department and the way we were doing business. And that was the rebirth of Atlantic in Nashville."

Blackburn recalls that the reception accorded Atlantic on Music Row was not universally warm, although it was overwhelmingly cordial. "A lot of people in town," he says,

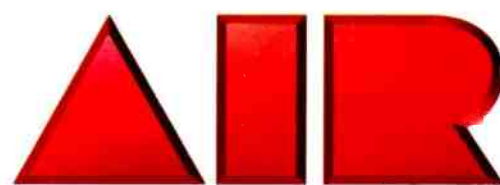
Continued on page A-92

To Ahmet and Atlantic,

Congratulations on one
hell of an accomplishment...

...you've been on fire for fifty years.

your friends at



A C T I V E I N D U S T R Y R E S E A R C H

Happy 50th Atlantic Records & Ahmet Ertegun!

Congratulations & Continued Success

WARNER/AVALON

New York Nashville Los Angeles



ATLANTIC COUNTRY Continued from page A-90

"thought of Atlantic Records as primarily a black-music label. And then my first signing, after we reorganized, was a Filipino artist, Neal McCoy. So people didn't know what to make of us."

McCoy did not immediately gain success; "His has been a long-term climb to his current success," Blackburn notes. But the executive's next signings paid off almost immediately. Fledgling artists Tracy Lawrence and John Michael Montgomery became established as platinum artists with long-term career goals. Neal McCoy began his career climb. Other successful signings followed: Confederate Railroad, Mila Mason, Ricky Skaggs and, more recently, Matt King. In 1993, Blackburn was named president of Atlantic Nashville.



Fledgling To Platinum: John Michael Montgomery

"We set up the model for it in '91," Azzoli says, "and now we're a very close-knit company in Nashville. We don't have a lot of staff and we're not going to have a lot of staff. We don't have a lot of artists and we're not going to have a lot of artists. Our formula is a small staff with a small roster, and we work three or four singles on each record. And that's basically the way we're doing all of Atlantic right now. So we're all becoming one company in that sense. One reason for which I am especially proud of Atlantic Nashville is this: Anyone can make money when the sales are there. Rick still manages to make money when the sales aren't there. He runs a very well-managed company."

SMALL IS BEAUTIFUL

Blackburn says he's happy the operation has achieved goals that all had hoped were possible. "There's no correlation between head-count and platinum," he says. "One's about songs. We purposely have not had in-house A&R staff producers. I like the freshness of using the independent producers. And we have only 15 people on staff. We put the company together with 15, and that's what we have now. The blueprint's the same. We don't have to worry so much about market conditions, where you go through the downside. It's an open-door, music-driven operation. We're project-driven. You don't have so many artists that one artist cannibalizes another."

Continued on page A-94

Congratulations to Atlantic Records on your 50th Anniversary.

Mark Limousine Limited

KUTLARIM!

We are proud to be associated with Ahmet Ertegun
and Atlantic Records

and to be able to join in the 50th Anniversary celebrations.

Ahmet, we are grateful for your commitments to top Turkish star
TARKAN.

Charles Ibgui, Roni Abitbol, Skip Drinkwater, Ahmet San,
Peter Knight Jr. - Jonathan Music Ltd. & Atoll Music.

Congratulations to Ahmet Erteguin

Atlantic Record's Founder and Co-Chairman
for his inspiring leadership and dedication over the past 50 years

50

KAUFF, McCLAIN & McGUIRE

Attorneys-at-Law

950 Third Avenue

New York, New York 10022

(212) 644-1010

Mutluluklar

Daha Nice Başarılı Yıllar Dileğiyle

Congratulations ATLANTIC RECORDS

on your first
50 Years!

From 'Jekyll & Hyde'
to 'The Civil War'
and to future musicals;

Thank you
Atlantic Theatre and
Frank Wildhorn

From
PACE
THEATRICAL GROUP

Warmest Congratulations to

Atlantic Records

&

Abmet Ertegun.

Here's to another

50 years of success!

We thank you for making

us a technology player

in the recording industry.



R.B. Zack & Associates, Inc.

29000 S. Western Ave. #401
Rancho Palos Verdes, CA 90275
Phone 310.833.0211
info@rbza.com



DIVISION 1

Continued from page A-42

why I like the designation Division 1; it's neutral, it doesn't dictate your reaction. Each one of the titles speaks for itself and has its own image. That's what we always stress."

Colamussi refers to myriad discs that cover a broad stretch of styles. Atlantic has just released a saxophone ensemble date by Moondog, the enigmatic experimentalist who 30 years ago plied his wares on the streetcorners of Manhattan. At the other end of the spectrum is "Agnus Dei," a collection of choral pieces by the Boston Camerata, which boasts a palpable sense of spirituality.

Finding a way for it to be appreciated by a listenership larger than its traditional core audience is the goal. And redefining the definition of victory is part of the plan.



Slow-Build Success: Madeline Peyroux

I started listening to music at a very young age and was very in touch with the music my mom was buying.

One of her records that had a profound impact on me was from Roberta Flack, an Atlantic artist. The first concert I ever went to see was Yes, another Atlantic artist. I was also really into Genesis, yet another Atlantic artist.

The label always conjured up images of bands that are not mainstream, bands that aren't on the radio. When it was time for me to sign to a major label, I felt comfort in knowing that Atlantic's tradition has been to support artistic merits regardless of their mainstream marketability. It's wonderful to be part of Atlantic Records' tradition.—Greg Graffin, *Bad Religion*

Quotes compiled by Debbie Galante Block

NO SECOND COUSIN

"Karen's department designs unconventional plans to move marketing and retail-driven music," says Val Azzoli, co-chairman/co-CEO of the Atlantic Group. "This type of music is not high-volume stuff; maybe we can do 5,000, 10,000 or 20,000 pieces per title. That being the case, big record companies tend to treat it like a distant second cousin. That's wrong, because the music is fantastic. And you can have successes even with low numbers."

One recent disc that has gathered momentum is "Buena Vista Social Club." It's a critically lauded collaboration between guitarist Ry Cooder and members of a traditional Cuban folk ensemble. Part of the World Circuit catalog, it's currently being licensed by Nonesuch.

"Ry went to the island and brought back a music that smells, feels and tastes like the air down there," opines Colamussi. Her office seems part soapbox, part pulpit; she's most in her element when explaining the allure of any particular title. "Passion, the essence of which touches your soul, is what all this music is about," she exudes. "I've never been to Cuba, but I feel as if I'm there when the disc is playing."

The day we spoke, the latest SoundScan numbers had just arrived. "Buena Vista Social Club" had jumped 127% from the previous report—the greatest leap of any Division 1 disc that week.

"That's just the kind of energy that art titles can use to help rally the troops back at the office," says Azzoli. "Everybody's jumping up and down in the corridors today, which they should be."

Azzoli believes that a commitment to establishing a new strategical paradigm can boost the numbers of any idiosyncratic music. Atlantic's 1996 Madeline Peyroux record, "Dreamland," currently SoundScans at 75,000. "Without airplay!" exudes Azzoli, "without airplay! That's fantastic. If radio's on our side for the next one, we may have a gold record."

"You know why Ford races in the Indie 500?" he continues, "They're training, experimenting on new cars and new parts. It's important for our staff to do things differently, change their heads around, think marketing instead of 'How many adds did we get at radio?' Because the answer to that question is going to be too depressing."

Continued on page A-98

CONGRATULATIONS ATLANTIC RECORDS!



Sweet Inspiration!

Ahmet Ertegun & Atlantic Records

You have moved us to snap our fingers,
get up and get down on the dance floor,
raise our pulse, quicken our heartbeat.

You've helped create a music that is
now a national treasure; loved through-
out the world. Yes, it's been a few years,
but the beat grows stronger.

Thanks!

AGI

Dear Ahmet,

Congratulations on your 50th ANNIVERSARY

Thank you for letting us play a small part in your story.

Love
Barry, Robin, & Maurice

Berklee College of Music
congratulates its honorary degree recipient

Ahmet Ertegun
and
Atlantic Records

for 50 remarkable years.

*Best wishes on your anniversary. Your musical
achievements are an inspiration to us all.*

President Lee Eliot Berk
Mrs. Susan G. Berk

Berklee
COLLEGE OF MUSIC



DIVISION 1

Continued from page A-96

STRUCTURAL CHANGES

The Division I imprints were united in January of 1995, when Azzoli realized an outer structure was needed to generate energy around their individual personae.

"I've always liked the idea of small companies," he explains, "but the problem is that the economics of scale unfortunately prevent them from staying in business. Mesa was part of Rhino when we got it. We used to have Celtic Heartbeat, too. Then I got the classical companies. It was all little stuff with no critical mass. Putting them together gave them more clout. We're looking for a dynamic here."

"Niche-marketing" is a term Azzoli underscores time and again. Specialized music, he believes, requires a specialized attack. "Other labels have music experts at the top, classical for classical and so on. That's bullshit. We need someone who can market these records properly. Karen is great at that. All the records are being heard through that approach. They're not radio-driven at all."

SCORSESE'S GLASS SCORE

A campaign with the slogan "Music For The Rest Of Us" was up and running when Colamussi took over the department. She's adopted its attitude to a degree, but put a personal spin on it. "These days we call it, 'Music for people who realize they haven't heard it all,'" she laughs.

In 1998, that music is going to include Phillip Glass' "Kundun," the score to Martin Scorsese's bio-pic of the Dalai Lama. Also pending are discs by an amusing remix artist, Dmitri From Paris, and griot/singer/soulster/improviser Olu Dara, one of modern jazz's more charismatic characters.

On the classical side, Teldec will be stressing Nickolaus Harnoncourt, who's known for his use of antique scores and original instruments. Daniel Barenboim, conductor of the progressive Chicago Symphony, is also a key figure. Colamussi believes that Erato Disques is becoming well known for its opera repertoire. José Corá is a tenor who has gained notoriety of late.

"The underground knows about him, and the world at large is just about to find out," she assures.

Colamussi hears these artists being a logical part of the Atlantic bloodline. "The Atlantic Records Group has always been a hotbed of innovation. These records are kin to music that Ahmet Ertegun was preparing 50 years ago. The Ornette Coleman records didn't appeal to everyone and still don't. But the people who do get Ornette? They're the lucky ones. It's a gift to dig this music. I don't mean to sound snobbish, but there are fewer people that get this music than don't get it. They're who we're trying to find."

Some have already been located. Mesa/Blue Moon sells quite a few units with its reggae, Afropop, R&B and fusion titles. Randy Crawford's forthcoming disc is touted by Colamussi, as is the work of instrumental keyboardist Brian Culbertson.

This breadth is what Azzoli envisioned when he set up shop three years ago. "If Warners is one of the biggest music groups in the world, we should be involved in all types of music, including classical certainly. I wanted Atlantic to address it all, too. Rap, country, jazz, Christian, R&B. The world is changing, and we are trying to follow what's next. This is a major step in that direction."

Patience and TLC is what the artists and titles demand. Don't expect a Jewel every time out, and the conquests will stack up quickly.

"We're at almost 800,000 with the Gipsy Kings, and that's just by nickel-and-diming it," concludes Azzoli, "just grinding it out. I'm proud of these guys for that. But that's the business they're in—the grinding-it-out business." ■

Ahmet

*Thanks for all
those great
improbable years.*

Jerry

Paula Abdalas
 Adam Abramson
 Amy Ahlberg
 Julian Alexander
 Veronica Amarante
 Peter Anderson
 Philmore Anderson IV
 Bannisson Antoine
 Kevin Antunes
 Leo Aquino
 Rachel Arturi
 Aileen Atkins
 Alexis Atlee
 Michelle Ayabarreno
 Val Azzoli
 Melvin Bacon IV
 Connie Baglio
 Jennifer Barbato
 Liz Barrett
 Ravinder Bassi
 Richard Eates
 Yves Beauvais
 John Beddie
 Manny Belia
 Deborah Bellin
 Elyse Berson
 George Barberian
 Catherine Berlaz
 Tom Bergamasco
 Scott Bergman
 Joy Bernstein
 Albert Bianculli Jr.
 Christina Bglin
 Richard Blackburn
 Margaret Bonaccorsi
 Liza Bookvar
 Adrienne Borgersen
 Lynette Bosco
 Philip Botti
 Kathy Bowzen
 Susan Boylan
 Thomas Bricker
 Antonio Brito
 Michael Brooks
 Mark Brown
 Daniel Buch
 Iene Budin
 David Burrier
 Steven Byrne
 Melinda Caffin
 Ronda Call
 Shirley Campbell
 Kelly Campbell
 Natalie Caplan
 Daniel Cappello
 Michael Carer
 Nick Casneli
 Robert Cavenagh
 Frances Chantly
 Mark Cheng
 Lisa Cherry
 Jodelle Chilaz
 Richard Christina
 Peter Clancy
 Bob Clark
 Angelica Coz
 Elizabeth Ccchi
 Herbert Cohen
 Jill Cohen
 Rosalie Cohen
 Doug Cohn
 Karer Colamussi
 Guy Compton
 Mary B Conroy
 Patti Conte
 Ducuincy Cooks
 Frank Cordovaro
 Karen Coughlan
 Michele Cranner
 Larry Crandus
 Michael Crawford
 Patrick Creec
 Bryan Dailey
 Lora D'Amico

Jeff Dandurand
 Paris Davis
 Steve Davis
 Thomas De Benedictis
 Mariou De Los Reyes
 John De Maio III
 Amy De Rouen
 Stephen Debro
 Anne Declemente
 Karen Demarr
 Joshua Dern
 Tina Diamond
 Amy DiDonza
 Dorothy Dimeo
 Lucia Dinca
 Veronica Dizon
 Lauren Dorsey
 Philip Ebanks
 Robert Eberhardt
 Wanda Edwards
 Scot Eigenfeld
 Julie Eisenberg
 Nicholas Eisenman
 Philipp Embuido
 Glen Erwin
 Leanne Ettari
 Wendy Ewen
 Justo Faison
 John Fenton
 Linda Ferrando
 Andi Ferrara
 Althea French
 Robert Finkmann
 Woccy Firm
 David Fleming
 Jasor Flom
 Erik Forc
 Anthony Fornaro
 Paul Forte
 Gloria Foster
 Larry Freemantle
 Julie Friedman
 Mark Fritzes
 Richard Froio
 Beverly Furman
 Gloria Gabriel
 Bobbie Gale
 Christine Galeano
 Peter Galzin
 Andrea Ganis
 Sherri Garrett-Mathis
 Genevieve Gazon
 Vicki Germaise
 Danielle Gibson
 Arline Gidon
 Erin Gilligan
 Diana Gilmour
 Carolyn Glass
 Rick Goetz
 Aziz Goksal
 Ed Gold
 Laura Gold
 Todd Goldman
 Amy Goldstein
 Toba Goldstein
 Gregory Gosselin
 Tristen Gottlieb
 Christine Goyette
 Lisa Gray
 Allen Greene
 John Hanssen
 Cindy Hartman
 Eve Hartman
 Tara Haskett
 Carol Hawkes
 Shirlene Head
 Bob Heatherly
 Joseph Helguera
 Bill Heltemes
 Sandy Hemmerlein
 Robb Henick
 Darren Hgman
 Elizabeth Hockley
 Caroline Hoffmann

Stephen Innocenzi
 Walter Insalata
 Jeff Jackson
 Donna Jaffe
 Steve Jones
 Truman Jones
 Pamela Jouan
 Matthew Kahane
 Elroy Kahanek
 Craig Kallman
 Marybeth Kammerer
 Lilia Kaplan
 Andrew Karp
 Melissa Katz
 Bob Kaus
 Stephanie Kavoulakos
 Alan Kennedy
 Joel Kerr
 Nadia Khoury
 Larry King
 Pamela Klein
 Lisa Knorr
 Anthony Ko
 Marni Konner
 Lynn Kowalewski
 Jon Krischker
 Michael Kull
 Jessica Landy
 Steffie Lawson
 John Leckey
 Frederick Lee
 Jamie Leigh
 Aron Lenkowsky
 Joshua Lerman
 Lidia Lesnikovskaya
 Julie Levitt
 Craig Levy
 Alexander Levy
 Nicole Levy
 Jeffrey Levy
 Suzanne Lewinter
 Wendy Lewis
 Steven Lichtman
 Fran Lichtman
 Chena Life
 Erica Linderholm
 Leila Logan
 Leslie Lucas
 Keith Lyle
 Alex Machurov
 Heba Macksoud
 Jeannine Magno
 John Mahoney
 Michele Mahoney
 Mary Major
 Marc Mannino
 Arif Mardin
 Sydney Margetson
 Nevin Martell
 Glenda Martinez
 Jennifer Marwood
 Mary Ellen Mason
 Erin McAllister
 Al McCullough
 Renee McGill
 Heather McIntosh
 Steven McKewin
 Ira McLaughlin
 Jack McMorow
 Alex Mendez
 Kris Metzdorf
 Mira Mignon
 Elizabeth Mikre
 Greg Millspaugh
 Adam Mirabella
 Michael Miranda
 Simone Mitchell
 Arthur Moorhead
 Kathleen Moran
 Norma Moreno
 Susan Mount
 Theresa Moyon
 Jim Munson
 Christina Murray

Gregg Nadel
 Dorothy Nakazi
 Jon Nardachone
 Beth Narducci
 George Nauful
 Rachel Newman
 Jeffrey Newton
 Nancy Nicholson
 Benjamin Niles
 Carrie Nolan
 Glenn Nordlinger
 Deborah Nugent
 Tony O'Brien
 Lorraine O'Malley
 Lynn Oakes Steffek
 Vivienne Olton
 Travis Pagel
 Silda Palerm
 Joseph Pappas
 David Parker
 Marc Pincus
 Lea Pisacane
 Denise Pizzini
 Lou Plaia
 Lynne Poole
 Margaret Porter
 Krystal Prickitt
 Mario Provini
 Howard Pullen
 Mary Ellen Quilty
 Ramona Quyyum
 Adam Rabinovitch
 Brian Ranney
 Chris Richards
 Kent Rippey
 Herminio Rivera
 Steve Robertson
 Sharon Robertson
 Michael Robinson
 Aida Robles
 Robin Rockman
 Denine Rodney
 Manuel Rodriguez
 Carlis Rodriguez
 Valerie Rogalski
 Dawn Rogers
 Nancy Rogers
 Nicholas Romei
 Craig Rosen
 Robert Ross
 Brenda Rotheiser
 John Rubeli
 Paul Ruggiero
 Francesca Sabino
 Gilbert Sanchez
 Evan Sanchez
 Daniel Savage
 Gloria Schamis
 Robyn Schenfeld
 Jason Schiau
 Zal Schreiber
 Glen Schricker
 Jeanne Schuman
 Samantha Schwam
 Jillian Schwartz
 Margo Scott
 Jennifer Shaffer
 Nancy Lee Shamess
 Laurie Shampnier
 Laura Shane
 Ron Shapiro
 Jennifer Shields
 Lou Sicurezza
 Aaron Silberman
 Danny Sirchia
 Bonnie Slifkin
 Nikke Slight
 Neville Small
 Willie Smith
 Gina Smith
 Candice Smith
 Timothy Sommer
 Gary Spivack
 Jennifer Stark

David Statman
 Chris Stephenson
 Lee Stimmel
 Sandra Sullivan
 Katrinka Suydam
 Graceanne Svendsen
 Arnold Swaby
 Susan Swan
 Lisa Swill
 Bryan Switzer
 Frances Sylvester
 Victoria Tabachenko
 Ed Taylor
 Robert Tewlow
 Kim Thompson
 Sarah Thompson
 Carol Tormey
 John Trienis
 Lee Trink
 Mercedes Valdivia
 Franklin Vasquez
 Lisa Velasquez
 Carolina Vieira
 Vincent Volturo
 Francine Wakschal
 Delilah Walker
 Byron Ward
 Robert Warner
 Sharon Washington
 James Welch
 Michael Wells
 John Weston
 Patricia Weston
 Christopher Whitaker
 George White
 Marco White
 Phil Wild
 Dwight Willacy
 Jadell Williams
 Kevin Williamson
 Darlene Wilson
 Marilu Windvand
 Scott Winicour
 Melanie Winns
 Carolyn Wolfe
 Eric Wood
 Holly Wormworth
 Elizabeth Wrenn
 Stephen Yegelwel
 Patrick Yonally
 Tracy Zamot
 Tasso Zamphiroff
 Lawrence Zarr
 Jared Zimmer

Most people
 work for a living...
 We're proud to work
 for a legend.

CONGRATULATIONS AHMET.
 LOVE, YOUR ATLANTIC FAMILY.

©1998 atlantic recording corporation.
 a time warner company



International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Pony Canyon Cuts Back In Asia 4 Of Japanese Label's 5 Subsidiaries Closed

■ BY STEVE MCCLURE

TOKYO—Japanese label Pony Canyon has closed four of its five Asian subsidiaries as a direct result of the region's economic downturn.

A total of 98 locally hired personnel will lose their jobs as the company shuts its operations in South Korea, Taiwan, Singapore, and Hong Kong, while six Japanese staffers are being transferred back to Pony Canyon's Tokyo head office. The Hong Kong subsidiary's Shanghai office is also being closed.

Kazuhiko Saito, GM of Pony Canyon's international business



affairs department, says the closures do not mean the label is giving up on Asia. Saito stresses that the label will continue to have a presence in Southeast Asia in the form of its wholly owned Malaysian subsidiary, Ponycanyon Entertainment Malaysia.

"These moves don't mean we are withdrawing from Asia; we're just restructuring and downsizing our business there," Saito says. "We plan to set up new companies in Hong Kong and Korea in the future."

Saito confirms that the region's recent economic woes are the main reason for the closures. Sales for the five companies totaled between 2.5 billion and 3 billion yen (\$18.8 million-\$22.5 million) in both 1995 and 1996, according to Saito, who adds that the 1997 figure is expected to be significantly lower.

Pony Canyon's Asian subsidiaries released both local and Japanese repertoire, with the Taiwanese operation having the highest local-content ratio, at 60%.

The label's South Korean, Taiwanese, and Singapore subsidiaries (Sampony Distribution, Ponycanyon Taiwan, and Ponycanyon Entertainment Singapore, respectively), shut down effective Dec. 31, while the Hong Kong operation, Golden Pony Entertainment (H.K.), closes Thursday (15). Last fall, all five companies became wholly owned Pony Canyon subsidiaries in preparation for the restructuring.

Other Japanese music companies that have expanded aggressively into Asia in recent years include Avex, Victor Entertainment, Amuse, and HoriPro. So far, there is no word on how they plan to deal with the region's severely changed economic climate.

Pony Canyon set up its Asian subsidiaries with various local companies in the early '90s, when the

Japanese music industry and its Asian counterparts were enjoying steady growth. The economic crisis that has hit Asia in the last six months has eroded consumer spending power, however, while back home in Japan, Pony Canyon is trying to deal with the effects of Japan's stagnant music market and the label's declining market share.

In the year ending March 1992, Pony Canyon's annual sales peaked at nearly 99 billion yen (\$729 million at the time) after the company racked up a string of multimillion-selling hits by such artists as Chage & Aska. Back then, Pony Canyon was among the top five Japanese record companies, but now it is barely in the top 10, as dynamic companies such as Avex and PolyGram K.K. have expanded their market share. The parent company's sales for the year ending March 1997 were 59.9 billion yen (\$448.2 million).

The company's declining fortunes led to the October 1996 appointment of Akinori Inaba as president (Billboard, Nov. 9, 1996), replacing Akira Ijichi, who had overseen the label's aggressive expansion into Asia. During Ijichi's presidency, Pony Canyon parent company Fujisankei Communications Group took a 25% stake in Virgin Music Group, which it sold to the then Thorn EMI in 1992.

The biggest single reason for Pony Canyon's poor results in recent years is falling sales of domestic repertoire, which accounts for about 80% of the label's music sales. Last year, the label lost one of its biggest acts, male pop duo Chage & Aska, to Toshiba-EMI. In contrast, video sales, which account for roughly 60% of Pony Canyon's overall busi-

ness, have been steady in the past few years.

Foreign artists signed to Pony Canyon include Swedish guitar hero Yngwie Malmsteen. The company is also the Japanese licensee for Disney Records.

Until 1992, Pony Canyon was the Japanese licensee for A&M, whose product is now handled by Polydor K.K. A&M product accounted for about 40% of Pony Canyon's international repertoire. In 1997, independent record company For Life switched distribution from Pony Canyon to BMG Japan.



Abba's Platinum 'Gold.' Abba members Benny Andersson and Björn Ulvaeus were presented with awards marking 10 million sales of "Abba Gold," the 1992 album that has reached platinum status in 20 countries. Awards were also given to Gørel Hanser, head of Andersson and Ulvaeus' company, Mono Music, and Abba engineer Michael B. Tretow. Pictured at the presentation in Stockholm, from left, are PolyGram International senior product manager Jackie Stansfield, Tretow, Andersson, Ulvaeus, PolyGram International Music Publishing chief executive David Hockman, Hanser, PolyGram Sweden CEO Thomas Hedström, PolyGram International catalog marketing VP Matthieu Lauriot Prévost, and Sweden Music managing director Ingemar Bergman.

Dutch Album List Goes Electronic

■ BY ROBERT TILLI

HILVERSUM, the Netherlands—The Dutch album chart has followed the lead of the singles listing in switching to electronically gathered sales information.

On Jan. 1, the Dutch Mega Top 100 eliminated the diary system in which retailers recorded, often by hand, sales of leading albums. Backed by the Dutch record industry and retail sector, Mega Top 100 now claims that its electronically gathered data make it the most credible singles and album chart in the country.

The revamped album chart is being compiled along the same lines as the top 50 chart positions in the Mega Top 100 Singles chart in that it uses data taken electronically from 520 stores. The bottom half of the singles list mixes sales and airplay information.

"By digitalizing the album chart as well, we have eliminated the subjective basis of our methodology," notes Mega Top 100 managing director Machgiel Bakker. "Up until now, some of the information was

gathered by using so-called diaries, which retailers had to fill in by hand. By emphasizing only 200 titles, such as the Mega Top 100 Albums of the previous

week plus the next 100 titles out of the bubbling-under section, it was quite a personal selection. We've now extended our universe quite a bit."

Bakker observes, "Through the new system, our album chart will on the one hand be more progressive through the entry of less obvious

titles, but on the other hand it will be more conservative through old albums, which might hold on a little longer than under the old regime, in which retailers deleted albums with little sales action in the diary."

BMG Benelux commercial director Rob Schouw, who is a member of a pan-industry Mega Top 100 steering group, welcomes the latest chart modification. "It's good to see that the new chart is more objective and accurate than the old one," Schouw stresses.

"Also, we have stipulated that budget and mid-price albums will not be counted in the new chart, just as the compilation albums have been eliminated long before. Only full-price albums will be featured."

"Another benefit is that the chart will reflect a two-week period of sales, which reduces its speed plus prohibits titles going up and down like a yo-yo."



Bocelli, PolyGram, BMG On Top In German Year-End Charts

■ BY WOLFGANG SPAHR

HAMBURG—Italian tenor Andrea Bocelli was the best-selling act in Germany in 1997, according to figures compiled by local trade magazine Musikmarkt.

The figures show the Polydor-signed singer had two albums that each sold more than 1 million copies during the year: "Bocelli" and "Romanza."

In a duet with EastWest star Sarah Brightman, Bocelli was also responsible for the top-selling single, "Time To Say Goodbye," which sold more than 3 million units for EastWest.

The leading German-language artist in the year-end charts was BMG's Wolfgang Petry with his album "Alles." BMG also took sec-

ond place for German-language act with Tic Tac Toe and the albums "Tic Tac Toe" and "Klappe Die 2te."

The five top-selling albums in the year were, in descending order, "Bocelli"; "Klappe Die 2te"; the compilation "Bravo Hits 17" (EastWest); "Romanza"; and "Bravo Hits 16" (EMI Electrola).



BOCELLI

PolyGram had the largest share of the albums chart with 165 charting titles and 25.83% of sales, up from 19.55% in 1996. PolyGram was followed by BMG with 137 titles and a 19.75% share (17.31% in 1996);

EMI Music with 158 titles and 19.54% (26.14% in 1996); Sony Music with 113 titles and 13.87% (14.24% in 1996); Warner Music with 104 titles and 11.36% (16.38% in 1996); Universal Music with 32 titles and 2.59% (1.48% in 1996); Rough Trade with 12 titles and 2.54% (0.64% in 1996); edel with 39 titles and 2.25% (2.71% in 1996); SPV with 13 titles and 0.60% (0.33% in 1996); EAMS with one title and 0.31% (0.60% in 1996); and ZYX with 12 titles and 0.30% (0.95% in 1996).

The top five singles of the year were, in descending order, "Time To Say Goodbye"; "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) (BMG Ariola); "Candle In The Wind 1997" by Elton John (Rocket/Mercury); "Men In Black" by Will Smith (Columbia); and "Warum?" by

Tic Tac Toe (BMG Ariola).

BMG led the singles charts with 108 titles and a 22.50% share (18.62% in 1996). It was followed by PolyGram with 135 titles and a 20.29% share (19.08% in 1996); Warner Music with 75 titles and 13.68% (14.52% in 1996); EMI Music with 119 titles and 12.03% (22.82% in 1996); Sony Music with 92 titles and 11.72% (13.30% in 1996); Universal Music with 18 titles and 5.20% (2.95% in 1996); Rough Trade with 15 titles and 4.65% (0.86% in 1996); edel with 31 titles and 4.25% (4.84% in 1996); Arcade with nine titles and 2.42% (0.46% in 1996); ZYX with 17 titles and 2.08% (4.09% in 1996); EAMS with five titles and 0.58% (1.25% in 1996); and SPV with 10 titles and 0.58% (0.13% in 1996).

Aqua Leads Noms For Dansk Grammys

Award Show's Live Acts, TV Coverage To Be Expanded

■ BY CHARLES FERRO

COPENHAGEN—This year's Dansk Grammy Awards ceremony will be the biggest ever, claim the event's organizers.

Not surprisingly, Aqua, the biggest act ever to come out of Denmark, has been nominated nine times in 28 categories. Sorten Muld, a group that has fused medieval songs with techno music, will run a close second with eight nominations. This year's show will feature more live acts performing before a larger live audience, and national TV coverage has been extended.

The Feb. 7 event is due to feature live performances by Aqua, Doky Brothers, Eros Ramazzotti, Eternal, Ibens, Juice, Lois, Nikolaj Koppel, Michael Learns To Rock, and Sorten Muld.

Aqua stands the chance of winning for best band, female vocalist, video (two nominations, "Barbie Girl" and "Lollipop"), album, new act, single ("Barbie Girl"), pop release, and producers. The band will be pitted against Sorten Muld in most of those categories.

The International Federation of the Phonographic Industry, through its six-member Grammy Committee, is the official arranger of the event, but coordination of the event falls to the neutral organization PDH Dansk Musik-formidling.

Nominees and the winners are chosen by a two-part jury: one part consists of 2,500 musicians, with the other composed of 90 critics from the media or with professional interest in Danish music. Each part of the jury has an equal influence on the choices made.

This year the show moves to a 2,500-seat arena venue, KB-Hallen, from the Copenhagen Circus Building, which accommodates fewer than 2,000. "We had to move it because it's grown and



AQUA

grown and because of the artists who will be performing," says Mif Damgaard, PDH production manager for the event. "The Circus backstage simply wasn't big enough for all the equipment. Last year the tickets sold out within an

hour, and this year we expect to see the same."

The Danish Broadcasting Corp.'s DR2 will broadcast the first 30 minutes of the ceremony, until 8 p.m., and sister station DR1 will resume the broadcast from 9:10 until the end of the show.

Following are the nominees in key domestic categories:

Danish band: Aqua; Big Fat Snake; D:A:D; Love Shop; Sorten Muld.

Danish female vocalist: Ann-Louise; Christina Undhjem of You Know Who; Lene G. Nystrom of Aqua; Randi Laubek; Ulla Bendixen of Sorten Muld.

Danish male vocalist: Anders Blich-
(Continued on page 52)

PolyGram Exec Farquhar Exits For BMG Position

LONDON—Graham Farquhar, PolyGram Far East's finance director for the past six years, has joined BMG Entertainment International. He started work Jan. 5 as VP of finance for the company's Asia/Pacific operations, headquartered in Hong Kong. He reports to regional chief Michael Smellie.

Farquhar recently completed the second of two three-year terms at PolyGram Far East under its president, Norman Cheng. He had relocated late last year to the company's international headquarters in London for a mergers and acquisitions post; he moved back to Hong Kong at the beginning of this month. William Feeny has taken over as CFO at PolyGram Far East; he was senior VP/CFO for PolyGram Holding Inc. in New York.

The new BMG financial officer acknowledges the difficult business climate now facing Asia but says he is looking forward to the task. A major challenge is South Korea, the region's largest music market outside Japan. Farquhar says its current precarious financial condition may lead to structural changes that, in the long term, will enhance and improve the territory's music industry.

In joining BMG, Farquhar assumes responsibilities previously handled by VP of finance and administration Phyllis Ho.

ADAM WHITE

HMV Mounts 'Biggest Ever' In-Store Show

TOKYO—What is described as the biggest in-store event ever held at any HMV store took place recently at the chain's Shinsaibashi, Osaka, outlet, as some 20,000 fans of female vocal group Morning Musume showed up to snap up copies of the group's debut single, "Seeds Of Love."

The single was jointly promoted by HMV Japan and TV Tokyo entertainment program "Asayan" as part of a media blitz focusing on Morning Musume (Morning Girls), whose five members were chosen in an "Asayan" nationwide audition of 9,900 female vocalists.

The members of Morning Musume were told that if their debut effort sold 50,000 copies in five days, they would be signed by a major label. To no one's surprise, the group managed to do just that. "Seeds Of Love" was released on a special one-off label, Uraneba, whose name literally means "have to sell."

About 40,000 copies of the single were sold through HMV Japan stores, with another 10,000 or so sold in the northern Japanese city of Hokkaido, hometown of three of Morning Musume's members.

The group is being produced by BMG Japan band Sharan Q. Morning Musume's major-label debut, whose title has yet to be decided, is set for Jan. 28 release on WEA Japan.

"We'll be supporting that release as well," says Mitsuru Kimura, manager of HMV Japan's marketing department.

STEVE MCCLURE

newsline...

BLOCKBUSTER IS CLOSING its 20 German stores, with the likely loss of 250 jobs. The move follows the ending of a joint venture with Munich-based media group Burda, which has reportedly sold back its 49% stake in Blockbuster's operation in the territory to the video retailer's Fort Lauderdale, Fla.-based international parent. On launching in Germany in 1995, Blockbuster predicted that it would have 300 outlets by the end of the decade. Observers have questioned the company's policy of sticking to family-oriented video titles in the territory, where an estimated 45% of the market is sex films. Blockbuster representatives were unavailable for comment.

WOLFGANG SPAHR



MORRISON

U.K. R&B ARTIST MARK MORRISON is to appear Jan. 30 at Derby Magistrates Court in the Midlands of England, charged with the public-order offense of affray and obstructing police. The charges follow a Dec. 27, 1997, incident in which Morrison and three others were arrested outside the Pink Coconut nightclub in central Derby. The singer served six weeks of a three-month sentence in May and June 1997 after being convicted of threatening an off-duty policeman with an electric stun gun; he also served concurrent sentences for two other assault-related convictions.

MARK SOLOMONS

KLASSIK KOMM, the German classical music event held annually in Hamburg or Cologne since 1994, has been axed by organizer Musik Komm. It blames an end of financial support from the state of North Rhine Westphalia and the City of Hamburg. Observers point to falling attendances and a lack of media and industry support. The last Klassik Komm, held in Hamburg this past September, attracted 2,500 delegates, compared with 5,000 at the event's peak. Musik Komm says it may "integrate certain elements" of Klassik Komm into PopKomm, its annual pop trade fair in Cologne. However, there are doubts about the two events' compatibility.



WOLFGANG SPAHR

BLACK GRAPE FRONT MAN Shaun Ryder is denying U.K. media reports that he has "fired" his bandmates. Rapper Paul "Kermit" Leveridge and Carl "Psycho" McCarthy are currently out of the band after disagreements that followed a recent Black Grape concert in Scotland. Bassist Danny Saber remains in the lineup. Ryder tells Billboard that the problems are a "power play" involving Tony Murray, a longtime associate of Ryder's who represents Leveridge and McCarthy and, according to Ryder, "pulled them" from the group. The pair also records under the name Manmade for East-West U.K. "Marbles," a new U.K. single from Black Grape's album "Stupid Stupid Stupid" (Radioactive) is due Feb. 9; on Feb. 24 the album should hit the U.S.

PAUL SEXTON

THE ASSN. OF GERMAN TICKET AGENCIES has protested Berlin-based promoter Peter Schwenkow's handling of upcoming Rolling Stones dates in Germany. The 200-member body is upset at Schwenkow's insistence that the agencies remit half of their booking fees on sales of tickets for the eight dates planned. Schwenkow argues that the high cost of staging the gigs justifies the move, which the agencies describe as fraud. Fans have already bought the bulk of the 650,000 tickets available, paying between \$50 and \$80 plus a booking fee of 5%-10%. The tour kicks off May 22 at Berlin's Olympic Stadium and closes Aug. 30 in Hamburg.

WOLFGANG SPAHR

BRITISH MUSIC ARCHIVIST and charts expert Barry Lazell died unexpectedly Jan. 5 in London, reportedly of a heart attack. He was 50. A fixture of the U.K. record industry through his work for music research firm MRIB, Lazell was involved in the Guinness series of annual chart books, among other projects. At the time of his death, he was annotating a forthcoming Roulette Records reissue line for Westside Records.

CERBERUS CENTRAL LIMITED is due to launch its Virtual Record Store Kiosk, allowing customers to create their own compilation CDs from a database of songs accessible via the Internet, on Friday (16). The project is a joint venture with London Internet bar Cyberia Cafe Ltd.

NOBODY LIKE US!



The **LEADING** Italian Company
in distribution
and promotion of

**New Age, Adult Alternative,
Celtic, Instrumental, Fusion,
Smooth Jazz, Acid Jazz...**

NEW SOUNDS MULTIMEDIA
Via Rovereto 23/29, 20059
Vimercate (MI) - ITALY
Phone 39+(39) 6991365
Fax 39+(39) 6991401

CONTACT US AT MIDEM

STAND N° 19.14 - PHONE: +33 4 92998013

Billboard[®]

The New Music Showcase

talent

net

*Billboard Talent Net offers the first professional, **interactive website** database to showcase new, cutting-edge music by **unsigned** and **developing artists**:*

... Coming Soon to *a Computer Near You*

www.billboardtalentnet.com

- **Industry talentseekers** tap into unsigned and developing talent from around the globe
 - Potential **mega-sellers** get instantly recognized by the music industry
 - Music companies streamline their search for **licensing** and **publishing partners**
- Cyber ratings by the internet audience create **weekly Top 10**
 - Anyone can sample as many songs as they like - **completely free of charge**

For further information please contact Andreas Wuertel at

phone (212) 757-2031

fax (212) 757-2041

e-mail awuertel@billboardtalentnet.com

Billboard[®]
The New Music Showcase talent
net

Billboard is a registered trademark of BPI Communications Inc. Billboard Talent Net Inc. is a licensee of Billboard magazine.

HITS OF THE



WORLD

| JAPAN (Dempa Publications Inc.) 01/12/98 | | | GERMANY (Media Control) 01/06/98 | | | U.K. (Chart-Track) 01/05/98 | | | FRANCE (SNEP/FOP/Tite-Live) 01/03/98 | | |
|--|-----------|--|----------------------------------|-----------|--|-----------------------------|-----------|---|--------------------------------------|-----------|---|
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | NEW | SWEET HEART MEMORY SHAZNA BMG JAPAN | 1 | 1 | IT'S LIKE THAT RUN-D.M.C. VS JASON NEVINS EPIC | 1 | 1 | TOO MUCH SPICE GIRLS VIRGIN | 1 | 4 | VIVO PER LEI ANDREA BOCELLI/HELENE SEGARA POLYDOR |
| 2 | 1 | AI SARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT | 2 | 4 | TOO MUCH HEAVEN NANA MOTOR MUSIC | 2 | 3 | PERFECT DAY VARIOUS ARTISTS CHRYSALIS | 2 | 1 | SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM |
| 3 | 5 | WHITE LOVE SPEED TOY'S FACTORY | 3 | 2 | BARBIE GIRL AQUA UNIVERSAL | 3 | 4 | TOGETHER AGAIN JANET JACKSON VIRGIN | 3 | 2 | BARBIE GIRL AQUA UNIVERSAL |
| 4 | 2 | SHIAWASE NA KETSUMATSU EIICHI OHTAKI SONY | 4 | 7 | DOWN LOW JOHNNY B ZYX RECORDINGS | 4 | 5 | NEVER EVER ALL SAINTS LONDON | 4 | 7 | HASTA SIEMPRE NATHALIE CARDONE COLUMBIA |
| 5 | 4 | PROMISE KOHMI HIROSE VICTOR | 5 | 5 | CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL | 5 | NEW | THE REASON CELINE DION EPIC | 5 | 3 | TE GARDER PRES DE MOI ALLIAGE & BOYZONE BAXTER/POLYGRAM |
| 6 | NEW | CAN YOU CELEBRATE? NAMIE AMURO AVEX TRAX | 6 | 13 | TOGETHER AGAIN JANET JACKSON VIRGIN | 6 | NEW | AVENGING ANGELS SPACE GUT | 6 | 15 | PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL ISLAND/POLYGRAM |
| 7 | 3 | STAMINA BLACK BISCUITS BMG | 7 | 6 | RESCUE ME BELL BOOK & CANDLE ARIOLA | 7 | 7 | TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC | 7 | 5 | TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA |
| 8 | 8 | MOTHER PUFFY EPIC/SONY | 8 | 8 | SUNCHYME DARIO G WEA | 8 | NEW | WORLDWIDE TORN NATALIE IMBRUGLIA RCA | 8 | 8 | CASANOVA ULTIMATE KAOS DANCE POOL/SONY |
| 9 | 10 | 1/3 NO JUNJYO NA JYONETSO SIAM SHADE SONY | 9 | NEW | DOCTOR JONES AQUA UNIVERSAL | 9 | NEW | ALL CRIED OUT ALLURE CRAVE | 9 | 10 | MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL/SONY |
| 10 | 17 | WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS | 10 | 10 | ETERNAL GRACE C-BLOCK WEA | 10 | NEW | NO ONE BUT YOU QUEEN PARLOPHONE | 10 | 6 | JE T'AIME LARA FABIAN POLYDOR |
| 11 | 6 | DREAMING I WAS DREAMING NAMIE AMURO AVEX TRAX | 11 | 17 | WALK ON BY DEENAY YOUNG WEA | 11 | 14 | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY | 11 | 9 | I WANNA BE THE ONLY ONE ETERNAL DLA/EMI |
| 12 | NEW | HOWEVER GLAY PLATINUM | 12 | 16 | ONE MINUTE THE BOYZ EASTWEST | 12 | 17 | FEEL SO GOOD MASE PUFF DADDY | 12 | 12 | JE ZAPPE ET JE MATE PASSI V2/SONY |
| 13 | NEW | HIDAMARI NO UTA LE COUPLE PONY CANYON | 13 | NEW | ALANE WES EPIC | 13 | NEW | SHELTER BRAND NEW HEAVIES LONDON | 13 | 13 | I WILL COME TO YOU HANSON MERCURY/POLYGRAM |
| 14 | 13 | MEZASE POKEMON MASTER RIKI MATSUMOTO PIKACHU RECORDS | 14 | 9 | AS LONG AS YOU LOVE ME BACKSTREET BOYS RCA | 14 | 6 | ANGELS ROBBIE WILLIAMS CHRYSALIS | 14 | 17 | JE SERA LA WORLDS APART EMI |
| 15 | 15 | FOREVER LOVE (LAST MIX) X-JAPAN POLYDOR | 15 | 3 | CANDLE IN THE WIND 1997 ELTON JOHN MER-CURY | 15 | 20 | 5,6,7,8 STEPS JIVE | 15 | 11 | SPICE UP YOUR LIFE SPICE GIRLS VIRGIN |
| 16 | 7 | WHITE SILENT NIGHT SHAZNA BMG | 16 | 18 | RUMOURS AWESOME ARCADE | 16 | NEW | DON'T DIE JUST YET DAVID HOLMES GO! BEAT | 16 | 14 | QU'IL EN SOIT AINSI POETIC LOVER M6 INTER/SONY |
| 17 | 18 | YUME DE ARUYOUNI DEEN B-GRAM | 17 | 11 | DAS MODELL RAMMSTEIN MOTOR MUSIC | 17 | 13 | I AM IN LOVE WITH THE WORLD CHICKEN SHED THEATRE COMPANY COLUMBIA | 17 | 19 | I WILL SURVIVE HERMES HOUSE BAND POLYGRAM |
| 18 | NEW | GARASU NO SYONEN KINKI KIDS JHONNY'S ENTERTAINMENT | 18 | 20 | DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD | 18 | 9 | BABY CAN I HOLD YOU BOYZONE POLYDOR | 18 | 16 | COME INTO MY LIFE GALA SCORPIO/POLYGRAM |
| 19 | 11 | HARU WA MADAKA MASATOSHI HAMADA SONY | 19 | 14 | DU FEHLST MIR CAPPUCCINO MERCURY | 19 | NEW | BARBIE GIRL AQUA UNIVERSAL | 19 | RE | LAURA NON C'E NEK WEA |
| 20 | 9 | MY BABY GRAND ZARD B-GRAM | 20 | 15 | EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA | 20 | NEW | SATAN REJECTED MY SOUL MORRISSEY ISLAND | 20 | NEW | GOT 'TIL IT'S GONE JANET JACKSON VIRGIN |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | NEW | TOMOMI KAHALA STORYTELLING PIONEER LDC | 1 | 1 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA | 1 | 2 | THE VERVE URBAN HYMNS HUT/VIRGIN | 1 | 1 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA |
| 2 | NEW | MAX MAXIMUM II AVEX TRAX | 2 | 5 | ERA ERA MERCURY | 2 | 9 | ALL SAINTS ALL SAINTS LONDON | 2 | 3 | ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM |
| 3 | NEW | TRF WORKS THE BEST OF TRF AVEX TRAX | 3 | 2 | EROS RAMAZZOTTI EROS ARIOLA | 3 | 1 | CELINE DION LET'S TALK ABOUT LOVE EPIC | 3 | 4 | SPICE GIRLS SPICEWORLD VIRGIN |
| 4 | 2 | RYUICHI KAWAMURA LOVE VICTOR | 4 | 11 | METALLICA RE-LOAD MERCURY | 4 | 3 | SPICE GIRLS SPICEWORLD VIRGIN | 4 | 2 | FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGRAM |
| 5 | 1 | LUNA SEA SINGLES UNIVERSAL VICTOR | 5 | 12 | ANDRE RIEU STRAUSS & CO. POLYDOR | 5 | 11 | TEXAS WHITE ON BLONDE MERCURY | 5 | 6 | ANDRE RIEU VALSES PHILIPS/POLYGRAM |
| 6 | 4 | GLAY REVIEW—BEST OF GLAY PLATINUM | 6 | 3 | BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE | 6 | 5 | WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC | 6 | 5 | JEAN-JACQUES GOLDMAN EN PASSANT SONY |
| 7 | 3 | X-JAPAN BALLAD COLLECTION POLYDOR | 7 | 7 | SPICE GIRLS SPICEWORLD VIRGIN | 7 | 6 | LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WLO CARD/POLYDOR | 7 | 7 | LARA FABIAN PURE POLYDOR |
| 8 | NEW | KUROYUME 1997 10.31 LIVE AT SHINJUKU LOFT TOSHIBA EMI | 8 | 4 | THE ROLLING STONES BRIDGES TO BABYLON VIRGIN | 8 | 8 | VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE ARTISTS DIANA TRUST | 8 | 9 | ERA ERA MERCURY/POLYGRAM |
| 9 | 11 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN | 9 | 13 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA | 9 | 7 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM | 9 | 12 | POETIC LOVER AMANTS POETIQUES M6INTER/SONY |
| 10 | 5 | CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY | 10 | 14 | WOLFGANG PETRY NIE GENUG ARIOLA | 10 | 12 | ETERNAL GREATEST HITS EMI | 10 | 15 | WILL SMITH BIG WILLIE STYLE SONY |
| 11 | 8 | B'Z SURVIVE ROOMS RECORDS | 11 | RE | JANET JACKSON THE VELVET ROPE VIRGIN | 11 | 19 | NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA | 11 | 10 | PASSI LES TENTATIONS V2/SONY |
| 12 | 13 | DREAMS COME TRUE SING OR DIE TOSHIBA/EMI | 12 | 10 | BRYAN ADAMS UNPLUGGED POLYDOR | 12 | 4 | JOHN LENNON LENNON LEGEND PARLOPHONE | 12 | 8 | MICHEL SARDOU SALUT TREMA/SONY |
| 13 | 6 | YUMI MATSUOYA WAVE OF THE ZUVUYA TOSHIBA EMI | 13 | 17 | AARON CARTER AARON CARTER EDEL | 13 | 14 | VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND | 13 | 13 | TEXAS WHITE ON BLONDE MERCURY/POLYGRAM |
| 14 | NEW | SOUNDTRACK TITANIC SONY | 14 | 20 | WOLFGANG PETRY ALLES ARIOLA | 14 | 10 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA | 14 | 19 | ALLIAGE L'ALBUM BAXTER/POLYGRAM |
| 15 | NEW | PAMELAH HIT COLLECTION—CONFIDENCE COLUMBIA | 15 | 9 | JOE COCKER ACROSS FROM MIDNIGHT EMI | 15 | 18 | RADIOHEAD OK COMPUTER PARLOPHONE | 15 | 17 | AQUA AQUARIUM UNIVERSAL |
| 16 | NEW | TWO-MIX FANTASTIX KING | 16 | NEW | RAMMSTEIN SEHNSUCHT MOTOR | 16 | 15 | LIGHTNING SEEDS LIKE YOU DO... BEST OF EPIC | 16 | NEW | LOUISE ATTAQUE LOUISE ATTAQUE POLYGRAM |
| 17 | 12 | VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY | 17 | 6 | DIE SCHLUEMPFE IRRE GALAKTISCH VOL. 6 EMI | 17 | 17 | M PEOPLE FRESCO M PEOPLE/BMG | 17 | 11 | MYLENE FARMER LIVE À BERCY POLYDOR |
| 18 | 10 | NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY | 18 | NEW | AQUA AQUARIUM UNIVERSAL | 18 | 16 | STING & THE POLICE THE VERY BEST OF STING & THE POLICE A&M | 18 | 14 | PASCAL OBISPO SUPERFLU EPIC |
| 19 | NEW | KAZUYOSHI SAITO BECAUSE FUN HOUSE | 19 | 19 | JOHN LENNON LENNON LEGEND EMI | 19 | NEW | OASIS BE HERE NOW CREATION | 19 | 20 | I BE 3 PARTIR UN JOUR EMI |
| 20 | 7 | ECCENTRIC SYONEN BOY ALL STARS ETC. DOWNTOWN NO GOTTUEKANZI ONGAKUZENSYU EAST-WEST JAPAN | 20 | NEW | STING & THE POLICE THE VERY BEST OF STING & THE POLICE POLYDOR | 20 | NEW | ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS | 20 | NEW | DOC GYNECO PREMIERE CONSULTATION VIRGIN |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | NEW | SOUNDTRACK TITANIC SONY | 1 | 1 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA | 1 | 1 | CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY | 1 | 1 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA |
| 2 | NEW | PAMELAH HIT COLLECTION—CONFIDENCE COLUMBIA | 2 | 5 | ERA ERA MERCURY | 2 | 2 | THE 12TH MAN BILL LAWRY... THIS IS YOUR LIFE EMI | 2 | 2 | AQUARIUM AQUA UNIVERSAL |
| 3 | NEW | TRF WORKS THE BEST OF TRF AVEX TRAX | 3 | 2 | EROS RAMAZZOTTI EROS ARIOLA | 3 | 10 | AQUA AQUARIUM UNIVERSAL | 3 | 3 | EROS RAMAZZOTTI EROS DDD/BMG RICORDI |
| 4 | 2 | RYUICHI KAWAMURA LOVE VICTOR | 4 | 11 | METALLICA RE-LOAD MERCURY | 4 | 8 | BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY | 4 | 4 | POOH THE BEST OF POOH CGD |
| 5 | 1 | LUNA SEA SINGLES UNIVERSAL VICTOR | 5 | 12 | ANDRE RIEU STRAUSS & CO. POLYDOR | 5 | 9 | JOHN ELLEN CAMP THE BEST THAT I COULD DO MERCURY/POLYGRAM | 5 | 6 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA |
| 6 | 4 | GLAY REVIEW—BEST OF GLAY PLATINUM | 6 | 3 | BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE | 6 | 4 | SPICE GIRLS SPICEWORLD VIRGIN | 6 | 10 | THE VERVE URBAN HYMNS VIRGIN |
| 7 | 3 | X-JAPAN BALLAD COLLECTION POLYDOR | 7 | 7 | SPICE GIRLS SPICEWORLD VIRGIN | 7 | 14 | MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER | 7 | 5 | SPICE GIRLS SPICEWORLD VIRGIN |
| 8 | NEW | KUROYUME 1997 10.31 LIVE AT SHINJUKU LOFT TOSHIBA EMI | 8 | 4 | THE ROLLING STONES BRIDGES TO BABYLON VIRGIN | 8 | 13 | MIDNIGHT OIL 20,000 WATT RSL—THE MID-NIGHT OIL COLLECTION COLUMBIA/SONY | 8 | 8 | BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN |
| 9 | 11 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN | 9 | 13 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA | 9 | 7 | VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE COLUMBIA/SONY | 9 | 7 | ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL |
| 10 | 5 | CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY | 10 | 14 | WOLFGANG PETRY NIE GENUG ARIOLA | 10 | 17 | SOUNDTRACK MY BEST FRIEND'S WEDDING COLUMBIA/SONY | 10 | 11 | ELISA PIPES & FLOWERS SUGAR/UNIVERSAL |
| 11 | 8 | B'Z SURVIVE ROOMS RECORDS | 11 | RE | JANET JACKSON THE VELVET ROPE VIRGIN | 11 | 19 | JEWEL PIECES OF YOU EASTWEST/WARNER | 11 | 9 | 883 LA DURA LEGGE DEL GOL FRI/RTI |
| 12 | 13 | DREAMS COME TRUE SING OR DIE TOSHIBA/EMI | 12 | 10 | BRYAN ADAMS UNPLUGGED POLYDOR | 12 | 4 | Savage Garden SAVAGE GARDEN ROADSHOW/WARNER | 12 | 14 | JANET JACKSON THE VELVET ROPE VIRGIN |
| 13 | 6 | YUMI MATSUOYA WAVE OF THE ZUVUYA TOSHIBA EMI | 13 | 17 | AARON CARTER AARON CARTER EDEL | 13 | 17 | JOHN FARNHAM ANTHOLOGY 1 GOTHAM CITY/BMG | 13 | 13 | ANTONELLO VENDITTI NEL PAESE DELLE MERAVIGLIE BMG RICORDI |
| 14 | NEW | SOUNDTRACK TITANIC SONY | 14 | 20 | WOLFGANG PETRY ALLES ARIOLA | 14 | 10 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA | 14 | 18 | WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC |
| 15 | NEW | PAMELAH HIT COLLECTION—CONFIDENCE COLUMBIA | 15 | 9 | JOE COCKER ACROSS FROM MIDNIGHT EMI | 15 | 15 | STING & THE POLICE THE VERY BEST OF STING & THE POLICE A&M/POLYGRAM | 15 | NEW | STING & THE POLICE THE VERY BEST OF STING & THE POLICE A&M/POLYGRAM |
| 16 | NEW | TWO-MIX FANTASTIX KING | 16 | NEW | RAMMSTEIN SEHNSUCHT MOTOR | 16 | 16 | OASIS BE HERE NOW SONY | 16 | 20 | ELTON JOHN THE BIG PICTURE MERCURY |
| 17 | 12 | VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY | 17 | 6 | DIE SCHLUEMPFE IRRE GALAKTISCH VOL. 6 EMI | 17 | 16 | SHOLA AMA MUCH LOVE WEA | 17 | 12 | BOB MARLEY LEGEND ISLAND |
| 18 | 10 | NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY | 18 | NEW | AQUA AQUARIUM UNIVERSAL | 18 | 17 | BOB MARLEY LEGEND ISLAND | 18 | NEW | MICHELE ZARRILLO RTI MUSIC NOT LISTED |
| 19 | NEW | KAZUYOSHI SAITO BECAUSE FUN HOUSE | 19 | 19 | JOHN LENNON LENNON LEGEND EMI | 19 | 11 | THE VERVE URBAN HYMNS VIRGIN/EMI | 19 | 15 | |
| 20 | 7 | ECCENTRIC SYONEN BOY ALL STARS ETC. DOWNTOWN NO GOTTUEKANZI ONGAKUZENSYU EAST-WEST JAPAN | 20 | NEW | STING & THE POLICE THE VERY BEST OF STING & THE POLICE POLYDOR | 20 | NEW | | 20 | NEW | |

HITS OF THE WORLD

CONTINUED

| EUROCHART 01/10/98 | | | MUSIC & MEDIA | SPAIN (AFYVE/ALEF MB) 12/30/97 | | |
|--------------------|-----------|---|---------------|--------------------------------|-----------|--|
| THIS WEEK | LAST WEEK | | | THIS WEEK | LAST WEEK | |
| 1 | 1 | SINGLES | | 1 | 1 | SINGLES |
| 2 | 2 | BARBIE GIRL AQUA UNIVERSAL | | 2 | 2 | EN NAVIDAD ROSANA UNIVERSAL |
| 3 | 4 | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY | | 3 | 3 | CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM |
| 4 | NEW | PERFECT DAY VARIOUS ARTISTS CHRYSALIS | | 4 | 5 | BARBIE GIRL AQUA UNIVERSAL |
| 5 | 7 | TOGETHER AGAIN JANET JACKSON VIRGIN | | 5 | 4 | EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/GINGER |
| 6 | 3 | IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS VIRGIN | | 6 | NEW | MONICA NARANJO REMIXES MONICA NARANJO EPIC |
| 7 | 6 | TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA | | 7 | 6 | ALICIA EXPULSADA AL PAIS DE LA MAR ENRIQUE BUNBURY CHRYSALIS |
| 8 | NEW | SAVOIR AIMER FLORENT PAGNY MERCURY | | 8 | 8 | PASA PEDRO GUERRA ARIOLA |
| 9 | 5 | PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL DEF JAM | | 9 | NEW | IF GOD WILL SEND HIS ANGELS U2 ISLAND/POLYGRAM |
| 10 | NEW | I WILL COME TO YOU HANSON MERCURY | | 10 | NEW | TOO MUCH SPICE GIRLS VIRGIN |
| | | DOCTOR JONES AQUA UNIVERSAL | | | | AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN |
| 1 | 1 | ALBUMS | | 1 | 1 | ALBUMS |
| 2 | 2 | CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA | | 2 | 2 | ALEJANDRO SANZ MAS WARNER |
| 3 | 3 | SPICEWORLD SPICE GIRLS VIRGIN | | 3 | 3 | BACKSTREET BOYS BACKSTREET'S BACK VIRGIN |
| 4 | 4 | EROS RAMAZZOTTI EROS DDD | | 4 | 4 | MONICA NARANJO PALABRA DE MUJER EPIC |
| 5 | 6 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA | | 5 | 6 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER |
| 6 | 5 | AQUA AQUARIUM UNIVERSAL | | 6 | 5 | AQUA AQUARIUM UNIVERSAL MUSIC |
| 7 | 7 | BACKSTREET BOYS BACKSTREET'S BACK JIVE | | 7 | 8 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA |
| 8 | 8 | THE VERVE URBAN HYMNS HUT/VIRGIN | | 8 | 7 | THE CORRS TALK ON CORNERS DRO |
| 9 | 9 | ANDREA BOCELLI ROMANZA SUGAR/POLYDOR | | 9 | 9 | JARABE DE PALO LA FLACA VIRGIN |
| 10 | RE | ERA ERA MERCURY | | 10 | 10 | SPICE GIRLS SPICEWORLD VIRGIN |
| | | METALLICA RE-LOAD VERTIGO | | | | ANDREA BOCELLI ROMANZA POLYDOR |

| MALAYSIA (RIM) 01/06/98 | | | | HONG KONG (IFPI Hong Kong Group) 12/28/98 | | |
|-------------------------|-----------|--|--|---|-----------|--|
| THIS WEEK | LAST WEEK | | | THIS WEEK | LAST WEEK | |
| 1 | 3 | ALBUMS | | 1 | NEW | ALBUMS |
| 2 | 1 | CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC | | 2 | 1 | AARON KWOK SING THIS SONG WARNER |
| 3 | 2 | RAIHAN SYUKUR WARNER MUSIC | | 3 | 4 | LEON LAI LEON SOUND POLYGRAM |
| 4 | 5 | SITI NURHALIZA CINDAI SUWAH ENTERPRISE RECORDS | | 4 | NEW | BEYOND SURPRISE ROCK |
| 5 | 4 | BACKSTREET BOYS BACKSTREET'S BACK FCRM | | 5 | 2 | KELLY CHAN A MOVIE GO EAST |
| 6 | NEW | KENNY G GREATEST HITS BMG | | 6 | 3 | EKIN CHENG THE BEST SHOW 2 BMG |
| 7 | 8 | VARIOUS ARTISTS TANGKAP NIGHTS EMI | | 7 | NEW | SAMMI CHENG LANGUAGE OF LIFE WARNER |
| 8 | NEW | SPICE GIRLS SPICEWORLD EMI | | 8 | 7 | ANDY LAU MEMORABLE LOVE BMG/MUSIC IMPACT |
| 9 | 10 | VARIOUS ARTISTS METAL 50' 60'AN LIFE RECORDS | | 9 | 8 | JACKY CHEUNG/VARIOUS ARTISTS SNOW WOLF LAKE POLYGRAM |
| 10 | 6 | VARIOUS ARTISTS TOP HITS IV ROCK RECORDS | | 10 | 5 | MAVIS HEE MAN YAN WHAT'S MUSIC |
| | | METALLICA RE-LOAD POLYGRAM | | | | NICHOLAS TSE SOUND LIKE VOICELESS EP FITTO |

| IRELAND (IRMA/Chart-Track) 01/01/98 | | | | BELGIUM (Promuvi) 01/09/98 | | |
|-------------------------------------|-----------|--|--|----------------------------|-----------|--|
| THIS WEEK | LAST WEEK | | | THIS WEEK | LAST WEEK | |
| 1 | 1 | SINGLES | | 1 | 1 | SINGLES |
| 2 | 3 | PERFECT DAY VARIOUS ARTISTS CHRYSALIS | | 2 | 3 | BARBIE GIRL AQUA UNIVERSAL |
| 3 | 4 | BABY CAN I HOLD YOU BOYZONE POLYDOR | | 3 | 2 | TORN NATALIE IMBRUGLIA RCA |
| 4 | 4 | NEVER EVER ALL SAINTS LONDON | | 4 | 6 | TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA |
| 5 | 2 | TOO MUCH SPICE GIRLS VIRGIN | | 5 | 4 | IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE/PIAS |
| 6 | 6 | TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC WORLDWIDE | | 6 | 5 | DOCTOR JONES AQUA UNIVERSAL |
| 7 | 7 | TORN NATALIE IMBRUGLIA RCA | | 7 | 9 | I WILL COME TO YOU HANSON MERCURY |
| 8 | 10 | TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA | | 8 | 8 | SAVOIR AIMER FLORENT PAGNY MERCURY |
| 9 | NEW | ANGELS ROBBIE WILLIAMS CHRYSALIS | | 9 | 7 | COME INTO MY LIFE GALA PRIVATE LIFE |
| 10 | 8 | TOGETHER AGAIN JANET JACKSON VIRGIN | | 10 | 10 | THE SPIRIT FIOCCO OUTLINE/ANTLER-SUBWAY |
| | | THE MOBILE PHONE RICHIE KAVANAGH LYN-WOOD | | | | PERFECT DAY VARIOUS ARTISTS EMI |
| 1 | 3 | ALBUMS | | 1 | 1 | ALBUMS |
| 2 | 2 | THE VERVE URBAN HYMNS HUT/VIRGIN | | 2 | 2 | HELMUT LOTTI GOES CLASSIC 3 BMG/ARIOLA |
| 3 | 1 | CELINE DION LET'S TALK ABOUT LOVE EPIC | | 3 | 4 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA |
| 4 | 5 | DUSTIN FAITH OF OUR FEATHERS LIME | | 4 | 6 | CLOUSEAU VERZAMELD 87-97 EMI |
| 5 | 6 | THE CORRS TALK ON CORNERS LAVA/ATLANTIC | | 5 | 5 | SPICE GIRLS SPICEWORLD VIRGIN |
| 6 | 7 | SPICE GIRLS SPICEWORLD VIRGIN | | 6 | 7 | VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE EPIC/SONY |
| 7 | 4 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM | | 7 | 9 | WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC/SONY |
| 8 | 10 | GARTH BROOKS SEVENS CAPITOL | | 8 | 8 | EROS RAMAZZOTTI EROS DDD/BMG |
| 9 | NEW | WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC | | 9 | 10 | AQUA AQUARIUM UNIVERSAL |
| 10 | 9 | ALL SAINTS ALL SAINTS LONDON | | 10 | NEW | FLORENT PAGNY SAVOIR AIMER MERCURY |
| | | VARIOUS ARTISTS GREATEST HITS OF 1997 TEL-STAR | | | | DANA WINNER GEEF ME JE DROOM EMI |

| AUSTRIA (Austrian IFPI/Austria Top 40) 01/07/98 | | | | SWITZERLAND (Media Control Switzerland) 01/11/98 | | |
|---|-----------|--|--|--|-----------|--|
| THIS WEEK | LAST WEEK | | | THIS WEEK | LAST WEEK | |
| 1 | 1 | SINGLES | | 1 | 2 | SINGLES |
| 2 | 3 | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM | | 2 | 1 | CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM |
| 3 | NEW | CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL | | 3 | 3 | BARBIE GIRL AQUA UNIVERSAL |
| 4 | NEW | BREATHE MIDGE URE BMG | | 4 | 4 | CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL |
| 5 | 2 | IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY | | 5 | 5 | TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA |
| 6 | 4 | RESCUE ME BELL BOOK & CANDLE BMG | | 6 | NEW | SUNCHYME DARIO G WARNER/MV |
| 7 | 5 | BARBIE GIRL AQUA UNIVERSAL | | 7 | NEW | IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY |
| 8 | 7 | EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG | | 8 | 6 | TOO MUCH HEAVEN NANA POLYGRAM |
| 9 | 6 | AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE | | 9 | 8 | RESCUE ME BELL BOOK & CANDLE BMG |
| 10 | RE | SUNCHYME DARIO G WARNER | | 10 | NEW | DOWN LOW JOHNNY B ZYX MUSIC |
| | | DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART EMI | | | | EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG |
| 1 | 1 | ALBUMS | | 1 | 1 | ALBUMS |
| 2 | 4 | AL BANO CARRISI CONCERTO CLASSICO WARNER | | 2 | 2 | CELINE DION LET'S TALK ABOUT LOVE SONY |
| 3 | 2 | EROS RAMAZZOTTI EROS BMG | | 3 | 4 | EROS RAMAZZOTTI EROS BMG |
| 4 | 7 | CELINE DION LET'S TALK ABOUT LOVE SONY | | 4 | 3 | BRYAN ADAMS MTV UNPLUGGED POLYGRAM |
| 5 | 5 | STING & THE POLICE THE VERY BEST OF STING & THE POLICE POLYGRAM | | 5 | 5 | PETER REBER D' HITS VOM PETER REBER POLYGRAM |
| 6 | 3 | SPICE GIRLS SPICEWORLD VIRGIN | | 6 | 6 | GRAM |
| 7 | 5 | DIE SCHLUMPFER IRRE GALAKTISCH 6 EMI | | 7 | 8 | SPICE GIRLS SPICEWORLD VIRGIN |
| 8 | 9 | ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER | | 8 | 7 | DIE SCHLUMPFER IRRE GALAKTISCH VOL. 6 EMI |
| 9 | NEW | BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE | | 9 | 10 | GOTTHARD DEFROSTED BMG |
| 10 | NEW | METALLICA RE-LOAD POLYGRAM | | 10 | NEW | BACKSTREET BOYS BACKSTREET'S BACK JIVE |
| | | ANDREA BOCELLI ROMANZA POLYGRAM | | | | ANDREA BOCELLI ROMANZA POLYGRAM |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ISRAEL: In a year that saw album sales drop by more than 25% here, only one album could be called a huge success in 1997: Eyal Golan's "Without You," which has sold more than 300,000 copies on the Acum label. Golan sings *Mizrahi* tunes with just enough Western influences to be called a borderline crossover artist. His enormous popularity strengthens the case of many *Mizrahi* music producers who claim their style is now the dominant one in the country (Billboard, Nov. 8, 1997). The case would be simpler to prove if the *Mizrahi* labels released consistent sales figures, which they are reluctant to do. Figures released by other labels indicate that, with the exception of Golan's triumph, sales were extremely disappointing. Only three domestic artists' albums have gone platinum. Yehuda Poliker's "Live At Caesarea" (NMC), Rami Kleinstein's "Everything You Want" (Helicon), and Evyatar Banai's "Evyatar Banai" (Hed Artzi) saw sales reach 40,000 units, while a mere eight other releases have topped a modest 20,000. Notable among them were new acts **Hi Five**, an English-style boy group, with its self-titled release on Hed Artzi; rap band **Shabbat Samech's** "In A Candy Wrapper"; and **Tea Packs'** "A Kiss For My Uncle" (Hed Artzi), another *Mizrahi*/Western crossover act. While the local scene shrinks, labels here are pinning their hopes on international licensing deals. However, only one Israeli artist has landed a license deal, **Mystica** (BNE), whose "Ever Rest" single is released Monday (12) through the U.K.'s Perfecto/EastWest.

BARRY CHAMISH

NETHERLANDS: "Rockers Delight," the debut single by the **Fanclub**, is hotly tipped to become a floor-filler in the clubs and a radio smash here. Co-written and co-produced by renowned dance production duo **Ferry and Garneski** of dance acts **Doop** and **Hocus Pocus** and released on their own label, Mr. Cheng's Quality Tunes, the single combines a simple melody with an awesome disco beat, topped off with a lead synth hook that sounds more like a rock guitar. The Fanclub insists on being seen as a proper band with an image, as opposed to numerous faceless dance projects. However, band members **Rogier, Raymond, and Yorik** have dropped their surnames. Remixes are provided by the **Lisa Marie Experience**, plus Rotterdam's **Klubbheads**. The Fanclub is distributed worldwide by Moxmusic, with the exception of Polydor/Hi Life (U.K.), edel (Germany/Switzerland/Austria), Mushroom (Australia and New Zealand), and Form (Southeast Asia). Pre-release promotion of the single is already under way in the U.K. and Germany, with a Feb. 9 release in the U.K.

PHILIPPINES: Wolfgang, one of this country's premier hard rock/metal bands, showcased songs from its new album, "Wurm," to support its launch last month. Signed to Sony Music Philippines' Epic label, the band boasts an ultra-tight, cohesive sound, reminiscent of '80s **Metallica** and '90s **Soundgarden**. Wolfgang mesmerized the audience of several hundred at the Kampong nightspot in Quezon City, near Manila, with such numbers as "Sanctified," "Alone," and "I.O.U." The act's songs feature potent, imaginative guitar/bass riffs and the trenchant vocals of charismatic lead singer **Basti Artadi**. Besides Artadi, Wolfgang consists of guitarist **Manuel Legarda**, bassist **Mon Legaspi**, and drummer **Wolf Gemora**. Each member has won individual awards for best instrumentalist or vocalist in the prestigious NU107 Rock Awards, held annually since 1994, and the band was named artist of the year in 1996. At the showcase, Wolfgang also performed its huge rock radio hit, "Weightless," from 1996's "Semenelin" album (also on Epic). All 15 songs on "Wurm" were composed with English lyrics, and the album is conceptual, tied together by a story line that tells the saga of a man with good intentions who becomes emperor of a kingdom. Upon his accession he is opposed by critics, much as he himself criticized the emperor he replaced.

DAVID GONZALES

INDIA: An award instituted by the great Mogul emperor **Akbar** in the 16th century has been revived. The Samraat Sangeet Academy conferred the Sangeet Samradnee Award on renowned female classical vocalist **Kishori Amonkar** for her contributions to Indian classical music in the last 50 years. The award, comprising a cash price of 200,000 rupees (\$50,000) and a citation, was presented to Amonkar by India's information and broadcasting minister, **S. Jaipal Reddy**, during a three-day classical festival last month in Goa. That fete also marked the state's Liberation Day, marking the end of Goa's Portuguese colonial rule in 1961. Emperor Akbar's award was called the Sangeet Samraat (King of Music), and its first and only recipient was the legendary vocalist **Tansen**, whom Akbar called one of the three gems in his court. **Pratul Hede**, chairman of the Samraat Sangeet Academy, which is also organizing the 18th Samraat Sangeet Sammelan in Goa, said the academy decided to revive the award this year.



NYAY BHUSHAN

FRANCE: More certain than snow at Christmastime is the appearance here of the charity record. For Christmas 1997, two main causes were in the public eye, thanks to the music industry: "Le Zénith Des Enfoirés" is a 3½-hour live CD set regrouping 45 French celebrities. It is issued on the label of the charity Les Restos du Coeur (Restaurants of the Hearts), a charity organization founded 13 years ago by the now-deceased actor **Coluche**. Each year, Les Restos du Coeur gives needy people hot food, and last winter it served 61 million meals. The compilation has sold 210,000 copies since going on sale Nov. 24, according to its distributor, BMG Ariola. The lineup features recording artist **Jean-Jacques Goldman**, model **Carla Bruni**, actress **Emmanuelle Béart**, and teen idol **Pascal Obispo**, all singing modern French pop classics in solos, duets, or groups. Sol En Si, short for Solidarité Enfants Sida, is an organization dedicated to helping suffering kids that was created in 1990. Since 1993, major French artists, including **Francis Cabrel**, **Catherine Lara**, **Alain Souchon**, **Maxime Leforestier**, **Michel Jonaz**, and **Mauranne**, have gathered for a unique concert, and this year's event was released as a CD to raise money for the organization. This year, along with new member **Zazie**, the "group" also toured France from Dec. 10-22, helping the organization to log more than 300,000 album sales to date.

CÉCILE TÊSEYRE

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

10% OFF ALL NO LIMIT RECORDS CATALOG

Including the Master P Catalog, Mia X, TRU, Silkk, and many more!

Prices good for two weeks
Jan. 19th-30th

NEW ACCOUNTS CALL:
800-275-4799

UNLIMITED SERVICE
COMPUTERIZED CATALOG
INTERNET FULFILLMENT
WORLDWIDE MAILING
PORTLAND, OREGON

SOUTHWEST WHOLESALE
records & tapes
6775 Bingle Road
Houston, Texas 77092
713/460-4300
Fax: 713/460-1480
www.neosoft.com/~sww

Cottrell Rings In New Year With EMD Restructuring

LAST ISSUE I wrote about the changing of the guard at Sony Music Distribution. But out in California, the labels and staff of EMI Music Distribution (EMD) already experienced the dawning of a new day last summer, when **Richard Cottrell**, formerly senior VP of EMI Records Group U.K. and Ireland, was named president/CEO, replacing **Russ Bach**, who left EMD.

In his first major moves since being tapped to lead EMD, Cottrell has named **Gene Rumsey**, formerly senior VP of the company's major account group, executive VP of sales and marketing of EMD (Billboard Bulletin, Dec. 12, 1997). Also, he named **Briggs Ferguson**, formerly VP of catalog development at EMI-Capitol Entertainment Properties, senior VP of retail marketing. As part of the restructuring, **Terry Sautter**, senior VP of field marketing, left the company.

But the moves go beyond personnel changes. Cottrell has reconfigured the company, too, with the goal of creating "one selling structure and making sure the whole selling operation is aligned to give better service to our labels, their artists, and our customers."

As part of the change, Cottrell says that the company is increasing its head count in the field by about 10 positions, including more merchandising and sales positions. In addition, the company is creating "a whole new retail marketing division, which will be responsible for the strategies and plans for growing our business with our re-

tail partners," Cottrell states. That team, which will be headed by **Ferguson**, will have about 15 positions, some of which will be filled by new staffers, but the majority will be from reorganizing headquarters staff, he says.

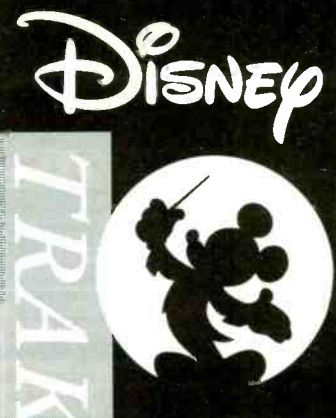
Sales executives in the EMI-Capitol system applaud the moves, saying that they make it easier for them to communicate their needs to distribution. Also, they say that the changing structure should allow for full integration and coordination of all field activities on a local and national level.



WITH ITS CHAPTER 11 reorganization plan overwhelmingly confirmed by creditors (Billboard Bulletin, Dec. 15, 1997), Camelot Music is gearing up to come out of Chapter 11 by the end of January. Management and the new owners have already picked a new board of directors: **Jim Bonk** is chairman of the board, with board members **Jack Rogers**, executive VP/CFO for the North Canton, Ohio-based chain; **Jeffrey Maillet**, who is with Van Kampen American Capital Prime Rate Income Trust; **Matt Barrett**, an interim board member from Oaktree Capital Management; **George R. Zoffinger**, with Value Property Trust; **Herbert J. Marks**, with RBC Dominion Securities; and **Stephen H. Baum**, with the Mead Point Group.

The unfamiliar names are with firms that now have significant equity stakes in Camelot. In an upcoming column, I hope to report the equity break-

(Continued on page 69)



WATCH OUT for **HAYLEY** she's BETTER than EVER!



Collectors will be lining up to own this album, recorded in 1962 by one of Disney's quintessential film stars.

The second release in the continuing music series of

Disney's **ARCHIVE COLLECTION**

- Digitally remastered — first time on CD.
- Original cover art.
- Highly collectible — first 10,000 copies numbered.

AVAILABLE
FEBRUARY 10, 1998

Check next week's "DisneyTrak" for the third release in

Disney's Archive Collection. Share the music of Disney at our website: <http://www.disney.com/DisneyRecords>

WALT DISNEY RECORDS
© Disney

YEAR AFTER YEAR, MORE RETAILERS GET THEIR MUSIC HERE.

PLUS, WORLDWIDE DISTRIBUTION. HIGH FILL. DEEP CATALOG. COMPETITIVE PRICING. AND THE MOST EXPERIENCED AND KNOWLEDGEABLE SALES STAFF IN THE BUSINESS. IT'S THE PLACE MORE RETAILERS PLACE MORE ORDERS.

AEC One Stop Group

Abbey Road • Abbey LA • Bassin Distributors • CD One Stop

AEC Field Offices: Atlanta • Baltimore • Dallas • Philadelphia • Portland • Omaha • Sacramento • San Diego

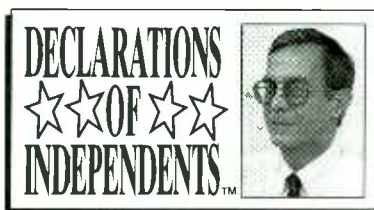
New Accounts **1-800-635-9082 • 1-954-255-4566 • Fax 1-954-340-7641**

www.aent.com

New Year Rings In With Some Red-Hot Releases

WITH THE PRESENTS opened, the Christmas tree by the curb, and the new year properly rung in, Declarations of Independents now turns its attention to a few noteworthy releases set to land within the next couple of months, plus a couple of fine records that trickled out at the end of 1997.

Momus, "Ping Pong" (Le Grand Registry, out in mid-February). A good friend and colleague of ours has been ranting about the work of Scottish singer/songwriter **Nick Currie**, aka Momus, for some years now; our besotted pal has been prone to making such extraordinary claims as, "Momus is as great as [insert name of favorite religious deity here]." We've successfully ignored these rantings until now, but, on the evidence of "Ping Pong"—only the second Momus opus to be released in the U.S.—our amigo may be right. Though at first listen he may be lumped with such grand U.K. loons as **Syd Barrett** and **Julian Cope**, Currie is one sharp and very lucid customer, as his biting liner notes make plain. His deceptively simple, Tinker Toy-like songs have teeth in them, and it's hard to resist such pointed ditties as "His Majesty The Baby," "My Pervert Doppelganger," "The Anthem Of Shibuya," or "My Kindly Friend The Censor," which offer typically jaundiced takes on sex, society, and culture. Why, Momus may just be as great as (insert name of



by Chris Morris

personal musical love object here).

"**Loftus**" (Perishable Records, out Feb. 3). Some of you may recall that in Flag Waving last year, we mentioned the imminent arrival on A&M of an album by this group, an ad hoc collaboration between Chicago's **Red Red Meat**, Brooklyn, N.Y.'s **rex**, and **Bundy K. Brown**, formerly with the Windy City's **Tortoise**. Well, for reasons unknown, the major label decided not to issue the record, so the masters were bought back and will soon be released on Perishable, the imprint that brought you the first Red Red Meat album. Given the musicians involved, you can imagine the sound: a dreamy yet oft-abrasive stew, cooked slow and low, of off-kilter, drugged-out songs and insinuating instrumentals. Red Red Meat's **Tim Rutili** appears to be the guiding force on this woozily involving set.

Sue Garner, "To Run More Smoothly" (Thrill Jockey, out Feb. 10). The stylistic reach evidenced by Garner, the vocalist for New York's **Run On**, is reflected in her choices of covers here: country titan **Merle Haggard**'s "Silver Wings" and Canadian eccentric **Mary Margaret O'Hara**'s "Dear Darling." This solo bow, co-produced by Garner and **Chris Stamey**, late of the fabled dB's, exhibits the expected mix of subdued pop smarts and brittle experimentalism; the leader, who contributes some lovely original tunes, receives crisp support from Stamey, Run On

bandmates **Rick Brown** (her husband) and **Katie Gentile**, and drummer **Georgia Hubley** of **Yo La Tengo**.

Jon Langford, "Skull Orchard" (Sugar Free, out now). You can't fault singer/guitarist Langford's work ethic: In addition to taking key roles in the long-lived U.K.-to-Chicago band **the Mekons** and that group's insurgent country offshoot, **the Waco Brothers**, he has now undertaken the solo route. Langford is joined here by such compatriots from the Mekons and Wacos as **Sally Timms**, **Rico Bell**, **Alan Doughty**, **Marc Durante**, and **Steve Goulding**, as well as such new Windy City allies as '97 Flag Waver **Edith Frost**. The tunes are punchier and more dead-on rocking than any by Langford's regular bands. Especially impressive are "Youghal," an account of the impact wrought by the American film crew of "Moby Dick" on a small Welsh town; and the astute diatribe "I Am The Law." Tough stuff.

Richard "Groove" Holmes, "Groove's Groove" (32 Jazz, out Feb. 24); various artists, "Songs That Made The Phone Light Up" (32 Jazz, out now). **Joel Dorn**'s little label has been setting a swinging new standard for intelligently programmed and tastefully packaged jazz reissues, and none is more welcome than 32's forthcoming Holmes compilation. "Groove" deserves placement in the Hammond B-3 organ pantheon that includes **Jimmy Smith**, **Jimmy McGriff**, and **Jack McDuff**; as this hard-charging collection of '70s recordings for Muse Records demonstrates, Holmes' chops at high tempos were almost impossible to beat. Another 32 set that shouldn't be overlooked is Dorn's very personal comp of tracks that were popular among his listeners when he was a jock at WHAT-FM Philadelphia during the '60s; the selections, which encompass vocals by such

greats as **King Pleasure**, **Dinah Washington**, **Jesse Belvin**, **Jimmy Rushing**, **Oscar Brown Jr.**, and **Lambert, Hendricks & Ross** are right in the pocket.

Davell Crawford, "The B-3 And Me" (Bullseye Blues & Jazz, out Tuesday [13]). Speaking of Hammond funk, this git-down organ trio date marks the welcome return of New Orleans keyboard phenom Crawford, whom we first spotlighted in Flag Waving back in 1995. Here, the teenage musician is joined by tenorist **Clarence Johnson III** and drummer **Shannon Powell** for an in-the-tradition session that will please fans of R&B-flavored rib-tip jazz. Of particular note is a rundown of "I Can't Give You Anything But Love," on which Crawford crosses swords with another estimable Crescent City talent, pianist **Henry Butler**.

The Ray Campi Quartet, "Train Rhythm Blue" (Mouthpiece, out Tues-

day [13]). Bassist/vocalist Campi released a handful of obscure rockabilly singles in Texas during the '50s, then became a mainstay of the revivalist L.A. label **Rollin' Rock** during the '70s. (Those latter sides have been anthologized by Hightone recently.) This may be his snazziest record to date; guitarist/producer **Skip Heller** has mated Campi with a band that also includes L.A. rockabilly keyboardist **Rip Masters** and **X/Auntie Christ** drummer **D.J. Bonebrake**, with special guests **Dave Alvin**, guitarist **Tony Gilkyson**, pedal steel ace **Greg Leisz**, and **Wall Of Voodoo** refugee **Stan Ridgway**. Campi applies his rough, warm voice to a solid brace of tunes that include Ridgway's **Johnny Cash** homage "Luther Played Guitar" and Alvin's "Burning In Water, Drowning In Flame," perhaps the only roots-rock song ever inspired by a **Charles Bukowski** poem.

EXECUTIVE TURNTABLE

MUSIC VIDEO. **Brian Graden** is promoted to executive VP of programming at MTV in New York. He was executive VP of television programming.

MTV Networks Latin America in Miami names **Rafael Tavarez** director of information technologies. He was applications manager of information technologies at EMI Records.

MULTIMEDIA. **Alex Lee** is named VP of business development at Comspan Communications and COO at Steeplechase Media Inc. in Santa Monica, Calif.



GRADEN



BRISTOL

He was director of business development at Comspan.

DISTRIBUTION. **Allegro Corp.** in Portland, Ore., appoints **Lauren Ashlee Marrone** media coordinator. She was marketing and public relations coordinator at the Portland Art Museum.

RELATED FIELDS. **Lyrick Studios** in Richardson, Texas, promotes **Sue Bristol** to VP of marketing and **Carla Lorenz Stock** to VP of international. They were, respectively, director of strategic planning and director of international marketing business development. Lyrick also names **Robert Boss** senior VP. He was VP of service and distribution at Frito-Lay.

SELL YOUR MUSIC!



Create Your Own Full Color Custom Promotional Cards Featuring
Record Releases & New Bands • Great For Recording & Sound
Studios • Market Instruments & Accessories • Perfect For Trade
Shows, Fan Clubs, Special Events & More! • Call Now

For More Information & A Free Sample Kit!

Modern Postcard™
1-800-959-8365

©1993 Modern Postcard. All rights reserved.

RICH CREAMY FILLING



•LOW PRICES •GREAT SERVICE
•WEEKLY SPECIALS •EXCELLENT FILL
COMPACT DISCS/CASSETTES/VIDEOS/
VINYL/CD SINGLES/CASSETTE SINGLES/
CD-ROM/ ACCESSORIES

ask about
FREE
NEXT DAY DELIVERY

impact
MUSIC

1-800-899-DISC (3472)



FULL LINE OF

**LASERDISCS • DVD • COMPACT DISCS • CASSETTES
MUSIC VIDEOS • VINYL • ACCESSORIES**

WE HAVE A TEAM OF EXTREMELY KNOWLEDGEABLE SALES REPS WHO CAN ANSWER ALL OF YOUR QUESTIONS, BOTH IN THE AUDIO INDUSTRY AND IN THE EVER-CHANGING LASERDISC AND DVD INDUSTRY. ADD TO THAT OUR EVERYDAY LOW PRICES, SAME-DAY SHIPPING AND WEEKLY SALES SPECIALS, AND THEN ASK YOURSELF.....

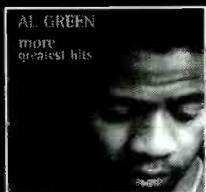
"Why Go Anywhere Else?"

"YOUR FULL-SERVICE ONE-STOP"

**1193 Knollwood Circle • Anaheim, CA 92801
(800) 877-6021 • Fax (714) 995-0423**

After
tens of millions
of albums
sold worldwide,
15 albums in the
Billboard Top 200,
14 Grammy®
nominations,
9 Grammy® awards,
8 gold singles,
6 - Top 10
consecutive singles
in one year,
6 gold albums and
his platinum
Greatest Hits
collection, what's a
mediocre one-shot
recording artist to do?

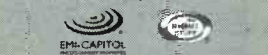
Perhaps an encore is
in order.



Al Green
More Greatest Hits.
The companion to
the million-
selling original.



For The Good Times:
win an autographed copy of
the Al Green Anthology Box Set
if your entry is chosen in our
next random drawing. Just fax
this strip, with your name and
mailing address, to 213.692.1294.
Please, no duplicate entries.



©1998 EMI-Capitol Entertainment Properties
"Grammy" is a Registered trademark of
the National Academy of Arts and Sciences, Inc.

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 | 5 | METALLICA▲ ¹⁰ | ELEKTRA 61113*/EEG (10.98/16.98) | METALLICA | 1 week at No. 1 | 334 |
| 2 | 8 | PINK FLOYD▲ ¹³ | CAPITOL 46001*/EMI-CAPITOL (9.98/15.98) | DARK SIDE OF THE MOON | | 1085 |
| 3 | 20 | VARIOUS ARTISTS | WALT DISNEY 60887 (10.98/16.98) | DISNEY'S CHRISTMAS COLLECTION | | 12 |
| 4 | 7 | SOUNDTRACK▲ ⁸ | POLYDOR 825095/A&M (10.98/17.98) | GREASE | | 241 |
| 5 | 25 | BEASTIE BOYS▲ ⁵ | DEF JAM 527351/MERCURY (7.98 EQ/11.98) | LICENSED TO ILL | | 327 |
| 6 | 10 | NO DOUBT▲ ⁸ | TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS | TRAGIC KINGDOM | | 105 |
| 7 | 21 | VARIOUS ARTISTS▲ ² | TOMMY BOY 1137 (10.98/15.98) | JOCK JAMS VOL. 1 | | 128 |
| 8 | 15 | BOB MARLEY AND THE WAILERS▲ ⁹ | TUFF GONG 846210*/ISLAND (10.98/17.98) | LEGEND | | 446 |
| 9 | 13 | ELTON JOHN▲ ¹³ | ROCKET 512532/A&M (7.98/11.98) | GREATEST HITS | | 407 |
| 10 | 6 | PINK FLOYD▲ ²² | COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | | 457 |
| 11 | 9 | FLEETWOOD MAC▲ ⁴ | WARNER BROS. 25801 (9.98/16.98) | GREATEST HITS | | 282 |
| 12 | 30 | SOUNDTRACK▲ ³ | WALT DISNEY 60946 (10.98/16.98) | THE LITTLE MERMAID | | 67 |
| 13 | 19 | SUBLIME● | GASOLINE ALLEY 11474/MCA (7.98/12.98) HS | 40 OZ. TO FREEDOM | | 59 |
| 14 | 23 | SARAH MCLACHLAN▲ ⁷ | NETTWERK 18725/ARISTA (10.98/15.98) HS | FUMBLING TOWARDS ECSTASY | | 171 |
| 15 | 16 | BOB SEGER & THE SILVER BULLET BAND▲ ³ | CAPITOL 30334*/EMI-CAPITOL (10.98/15.98) | GREATEST HITS | | 167 |
| 16 | 22 | METALLICA▲ ⁵ | ELEKTRA 60812/EEG (10.98/16.98) | ...AND JUSTICE FOR ALL | | 405 |
| 17 | 17 | SHANIA TWAIN▲ ¹⁰ | MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98) | THE WOMAN IN ME | | 149 |
| 18 | 26 | ALANIS MORISSETTE▲ ¹⁵ | MAVERICK 45901/WARNER BROS. (10.98/16.98) HS | JAGGED LITTLE PILL | | 132 |
| 19 | 34 | JIMMY BUFFETT▲ ⁵ | MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | | 359 |
| 20 | 24 | JAMES TAYLOR▲ ¹¹ | WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | | 376 |
| 21 | — | SOUNDTRACK▲ ⁷ | COLUMBIA 40323 (7.98 EQ/11.98) | TOP GUN | | 249 |
| 22 | 46 | MASTER P | NO LIMIT 50696*/PRIORITY (10.98/16.98) | GHETTO'S TRYING TO KILL ME | | 6 |
| 23 | — | GUNS N' ROSES▲ ¹⁴ | GEFFEN 24148 (7.98/12.98) | APPETITE FOR DESTRUCTION | | 345 |
| 24 | 35 | JIMI HENDRIX▲ ³ | MCA 10829 (7.98/17.98) | THE ULTIMATE EXPERIENCE | | 208 |
| 25 | 11 | ALAN JACKSON▲ ³ | ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | | 115 |
| 26 | 42 | BUSH▲ ⁵ | TRAUMA 92531/INTERSCOPE (10.98/16.98) HS | SIXTEEN STONE | | 150 |
| 27 | 49 | LYNYRD SKYNYRD▲ | MCA 42293 (7.98/12.98) | SKYNYRD'S INNYRDS/THEIR GREATEST HITS | | 142 |
| 28 | 39 | METALLICA▲ ⁴ | MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98) | RIDE THE LIGHTNING | | 357 |
| 29 | 36 | METALLICA▲ ⁴ | ELEKTRA 60439/EEG (10.98/16.98) | MASTER OF PUPPETS | | 374 |
| 30 | — | STEVE MILLER BAND▲ ⁸ | CAPITOL 46101/EMI-CAPITOL (7.98/11.98) | GREATEST HITS 1974-78 | | 331 |
| 31 | — | AEROSMITH▲ ⁹ | COLUMBIA 57367 (7.98 EQ/11.98) | AEROSMITH'S GREATEST HITS | | 266 |
| 32 | 44 | TOM PETTY AND THE HEARTBREAKERS▲ ⁴ | MCA 10813 (10.98/17.98) | GREATEST HITS | | 202 |
| 33 | — | 2PAC▲ | INTERSCOPE 50609*/PRIORITY (10.98/16.98) | ME AGAINST THE WORLD | | 100 |
| 34 | — | AEROSMITH▲ ⁴ | GEFFEN 24716 (12.98/17.98) | BIG ONES | | 73 |
| 35 | — | JANIS JOPLIN▲ ² | COLUMBIA 32168 (5.98 EQ/9.98) | GREATEST HITS | | 284 |
| 36 | 38 | EAGLES▲ ⁶ | GEFFEN 24725 (12.98/17.98) | HELL FREEZES OVER | | 162 |
| 37 | — | CAROLE KING▲ ¹⁰ | EPIC 34946 (7.98 EQ/11.98) | TAPESTRY | | 403 |
| 38 | 47 | VAN MORRISON▲ ³ | POLYDOR 841970/A&M (10.98/17.98) | THE BEST OF VAN MORRISON | | 365 |
| 39 | — | RAGE AGAINST THE MACHINE▲ ² | EPIC 52959* (10.98 EQ/16.98) HS | RAGE AGAINST THE MACHINE | | 162 |
| 40 | 33 | FLEETWOOD MAC▲ ¹⁷ | WARNER BROS. 3010 (7.98/15.98) | RUMOURS | | 157 |
| 41 | — | JOURNEY▲ ⁹ | COLUMBIA 44493 (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | | 429 |
| 42 | — | 311▲ ⁷ | CAPRICORN 942041/MERCURY (11.98 EQ/17.398) | 311 | | 82 |
| 43 | 48 | CELINE DION▲ ⁶ | 550 MUSIC 57555/EPIC (10.98 EQ/16.98) | THE COLOUR OF MY LOVE | | 195 |
| 44 | — | PINK FLOYD▲ ⁶ | COLUMBIA 33453 (10.98 EQ/16.98) | WISH YOU WERE HERE | | 74 |
| 45 | 41 | BILLY JOEL▲ ¹⁸ | COLUMBIA 40121* (15.98 EQ/28.98) | GREATEST HITS VOL. I & II | | 216 |
| 46 | — | NIRVANA▲ ⁹ | DGC 24425*/GEFFEN (10.98/16.98) | NEVERMIND | | 258 |
| 47 | — | ERIC CLAPTON▲ ⁷ | POLYDOR 800014/A&M (7.98/11.98) | TIME PIECES - THE BEST OF ERIC CLAPTON | | 296 |
| 48 | — | VARIOUS ARTISTS▲ | WALT DISNEY 60865 (10.98/15.98) | CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC | | 57 |
| 49 | — | BONE THUGS-N-HARMONY▲ ⁴ | RUTHLESS 5539*/RELATIVITY (10.98/15.98) | E. 1999 ETERNAL | | 121 |
| 50 | — | QUEEN▲ | HOLLYWOOD 161265 (10.98/17.98) | GREATEST HITS | | 254 |

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

Merchants & Marketing

SOUNDSTONE JOINS NET RETAILERS

(Continued from page 53)

1997. By 2002, the firm projects sales of \$1.7 billion as the online community continues to boom. It is estimated that by 2002, more than 56 million households will be online, compared with the current estimate of between 19 million and 22 million. Overall, the study says that online music sales were expected to account for only 0.3% of total music sales revenue last year. By 2002, it will grow to about 7%.

Sheehan has spared no expense in building the Soundstone cyberstore. Hundreds of linked screens offer commentary about various artists and albums by writers and editors from NPR, the Firefly Network, The New York Times, Vanity Fair, and other well-known national music reviewers.

The average price point for a CD title is about \$12.99. The company says that 150,000 titles will be available for sampling by the end of February using the RealAudio sound patch. RealAudio is a plug-in for such Internet browsers as Netscape. It is free and can be easily downloaded.

Sheehan hopes that eventually Soundstone will join the same league as cyber-power retailers like CDnow and bookseller Amazon.com, which currently dominate their Internet segments. "Our editorial is deeper, wider, and fatter than the other guys," he says.

Security, a must for Internet purchases, has also been considered—as with most of Soundstone's competitors, credit card transactions are handled through online encryption software to protect consumers, who can have their orders delivered overnight or in about three days.

'GOURMET' SELECTION

"The primary difference between us and other sites is that we're an entirely edited selection of music," Sheehan says. "It's akin to a great gourmet grocery store where you don't find the same kinds of items that you usually find in other stores."

The bulk of Soundstone's merchandise mix is CDs from artists ranging from Bob Dylan to Michael Ray & the Cosmic Krewe. While the site offers a superstore-size selection, its editorial mainly focuses on front-line titles, giving browsers boutique-store-like service.

In addition to a feature of the day, some of the other differentiating aspects of Soundstone's Web site include the following:

- The Music Mentor—a monthly E-mail service for subscribers that provides top picks in users' favorite music categories;

- Milestones—a monthly editorial feature about a collection of CDs from defining moments in music history;

- Behind the Scenes—a monthly in-depth look at CDs in unique music scenes in cities across the globe.

Still, despite Soundstone's features, its value pricing, and the unlimited real estate in cyberspace, some market observers are skeptical that the online audience is large enough to support another cyber-superstore, much less allow it to be profitable.

"This is still a small audience compared to other media," and as a result most online retailers are still unprofitable, says Patrick Keane, an Internet analyst in the consumer content group at Jupiter Communications. "The real pie in the sky is to make the money in the future, so right now, it's a positioning battle."

Three determining factors for a start-up like Soundstone.com to be successful, Keane says, are the site's marketing efforts, its distribution program, and its prices. Soundstone seems competitive on price and distribution, but the analyst wonders if Soundstone is doing an adequate job with its marketing.

In addition to advertising on such search engines as Yahoo!, "you really need to be offline as well," Keane says. He suggests television if a company can afford it and traditional magazines with tight circulations.

Sheehan, however, is quick to note that Soundstone has been targeting several sites, including NPR's Web site, at npr.com, since Dec. 1. "There will be other content drivers to follow," he says.

Soundstone's other arm, its in-store listening station business, offers consumers a selection of 30 albums and provides potential music buyers with a wide variety of somewhat obscure titles, such as the soundtrack to "The Falcon And The Snowman," featuring David Bowie, and albums from Paul Cebar & the Milwaukeeans and Martin Sexton. Once a consumer makes a selection, the station provides the listener with a detailed history of the artist and the album.

INTERNET UPDATES

Although the executive declined to discuss the costs to a retailer for installing the station, he notes that the unit is purchased by the store and updated by Soundstone via the Internet every six weeks. The retailer pays Soundstone to license the software and buys inventory through Soundstone.

"We chose this program because it does a few things that are very appealing to us," says Peter Theran, senior marketing manager for Framingham, Mass.-based Bose Corp., which currently has the units in about six of its 48 stores.

"One is the whole technology aspect; it's very new, and it's very different. It's very engaging for the customer." He adds, "The idea also that its inventory is mostly offering less well-known artists is appealing to us, because why should someone come to our store to buy CDs? We have a little bit of a hook to it that makes it more interesting."

The actual units resemble a high-tech cross between a diner counter and a computer workstation. Selections are displayed around and above a color monitor. The stations offer 30 titles with space for five copies of each.

Sheehan acknowledges that both the listening stations and the Web site have their limitations, but, he says, those same limitations are what make the ventures unique. "I think that there is something special about a retail store," he says. "I founded Hear Music, and I think that people love that store. There's something about being in a physical environment and hanging out. So there is definitely a limit to that aspect when you're online."

But in terms of guiding people to great music and tailoring the experience to "where consumers can find exactly what they want, when they want it, cyberspace is fabulous," Sheehan says. "And since both the shelf space and information space is unlimited, it becomes a question of technology, content, and retail touch. And based on who we are and where we're coming from, we're strong in all three categories."

'Star Trek's' Spiner Back On Broadway In '1776'

INDEPENDENCE PLAY: The hit Broadway revival of "1776," currently playing at New York's Gershwin Theatre and starring **Brent Spiner** as **John Adams**, is a fanciful yet essentially factual re-enactment of the turbulent events leading up to the signing of the Declaration of Independence.

In a neat bit of synergy, an independent label, TVT Records, has released the **Sherman Edwards**-composed soundtrack album. "1776: The New Broadway Cast Recording," bearing the imprint TVT Soundtrax, is the



SPINER

first Broadway stage soundtrack issued by TVT, which has some 35 film soundtrack releases to its credit, including "Mortal Kombat" and "Seven."

"We're a New York label, so it made sense to get into Broadway," says TVT VP of marketing **Paul Burgess**.

This new production of "1776" marks another first: a lead Broadway role for its star. Spiner is, of course, best known for his work in "Star Trek: The Next Generation," which spent seven seasons on TV and is now a successful movie franchise. But before Spiner was overseeing the operations of the U.S.S. Enterprise as the android Lt. Cmdr. Data, he had appeared in a number of Broadway shows, including "Sunday In The Park With George" and "Big River." But "1776" is the first large-



by *Maira McCormick*

scale musical production in which, as Spiner puts it, "I basically drive the show. It's very satisfying."

"'1776's' value as family entertainment cannot be underestimated," he says. "The people I've spoken to [post-show] have felt that it was educational in the best sense. [They said] they learned so much about how this country was begun."

Spiner credits book author **Peter Stone**, "a tremendous writer," for "taking an event in which we all know how it turned out and turning it into a thriller. You're on the edge of your seat by the end."

Those who aren't aware of Spiner's musical background—and even those who are and who may have heard his album of standards "Ol' Yellow Eyes Is Back"—will be pleasantly surprised by the versatile actor's supple, powerhouse tenor. The pristinely recorded, zestfully performed cast album showcases Spiner's interpretive range, from the rousing show opener, "Sit Down, John," to the final ballad, "Is Anybody There?"

Other standout performances include

those of 73-year-old **Pat Hingle** as **Benjamin Franklin** and Chicago-bred **Linda Emond** as **Abigail Adams**.

TVT's initial promotional efforts have targeted "the Broadway crowd," according to Burgess, centering on high-visibility retail displays in Broadway-area music outlets (such as the Virgin Megastore) and print ads. The label is set to launch radio ads on local NPR affiliates and classical stations and plans promotional giveaways of the CD on the Internet. Not surprisingly, "Star Trek" fans are also being targeted.

Also, TVT is working out details of an educational outreach campaign designed to make "1776" "part of the learning process" regarding U.S. history, says Burgess, since, as he says, "a lot of school kids are seeing the show."

For Spiner, returning to Broadway after 13 years of TV and movie work—little of which involved singing—presented a challenge. "[My voice] was a concern of mine in the beginning: 'I haven't done this in a long time; how am I gonna do eight shows a week?'" he says. Fortunately, Spiner says, he shared a dressing room with cast member **Jerry Lanning**, "one of the great Broadway singers who, ironically, doesn't sing a note in this show. I said, 'Jerry, help me—what do I do?' And he said, 'Oh, it's simple, I'll show you.' And in a 25-minute lesson, he demonstrated how to use my diaphragm so that I wasn't putting any strain on my throat."

"Nonetheless, this role is incredibly

vocally demanding. I'm on for almost the whole show and at a fever pitch the entire time. Adams is a difficult character; and he rails at everything. When you have 26 guys onstage debating an issue, and one voice has to be heard above all of them, it takes some energy."

Spiner evidently relishes the role of Adams now, though he says it took some convincing to get him to take it. When the producers of "1776" initially asked him to audition for the part, "I told them I wasn't right for it and that they should find somebody who was," recalls the Houston-raised actor with some amusement. "I just had a preconceived notion of the role, which was the way [the part's originator] **William Daniels** did it. And the fact that this is the quintessential New Englander, and I'm a Texas Jew. So, I thought, 'Surely you could do better than me.'"

But they were persistent, and Spiner finally accepted the role. A major deciding factor, he says, was that "1776's" respected musical director, **Paul Gemignani**, "thought I was right for it."

Keeping in mind predecessor Daniels' appropriately stuffy-Yankee interpretation of Adams, Spiner is "not trying to veer away from that, because he was playing a very difficult Founding Father," he says. "So that's basically what I'm shooting for, too. I think it's probably closer to who Adams was than it is to me, but I played an android from outer space, so I'm used to doing roles that aren't exactly part of me."

Billboard®

JANUARY 17, 1998

Top Kid Audio™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) | TITLE |
|---------------|-----------|---------------|---|--|
| *** No. 1 *** | | | | |
| 1 | 1 | 16 | VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98) | DISNEY'S CHRISTMAS COLLECTION |
| 2 | 4 | 6 | READ-ALONG WALT DISNEY 60304-4 (6.98 Cassette) | FLUBBER |
| 3 | 11 | 7 | SING-ALONG WALT DISNEY 60942 (10.98 Cassette) | THE LITTLE MERMAID |
| 4 | 6 | 8 | READ-ALONG WALT DISNEY 60297 (6.98 Cassette) | THE LITTLE MERMAID |
| 5 | 8 | 102 | SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette) | WINNIE THE POOH |
| 6 | 3 | 124 | VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98) | CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC |
| 7 | 2 | 105 | VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98) | DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 |
| 8 | 18 | 101 | VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98) | WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD |
| 9 | 15 | 3 | READ-ALONG WALT DISNEY 60240 (6.98 Cassette) | ARIEL'S CHRISTMAS UNDER THE SEA |
| 10 | 12 | 26 | VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98) | CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC |
| 11 | 17 | 5 | READ-ALONG WALT DISNEY 60249 (6.98 Cassette) | BEAUTY AND THE BEAST: CHRISTMAS |
| 12 | 9 | 124 | VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98) | CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC |
| 13 | 21 | 11 | DANCE-ALONG WALT DISNEY 60941 (10.98 Cassette) | DISNEY'S DANCE-ALONG |
| 14 | RE-ENTRY | | READ-ALONG WALT DISNEY 60248 (6.98 Cassette) | 101 DALMATIANS: LUCKY CHRISTMAS |
| 15 | 7 | 70 | VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98) | DISNEY CHILDREN'S FAVORITES VOLUME 2 |
| 16 | 14 | 32 | READ-ALONG WALT DISNEY 60287 (6.98 Cassette) | HERCULES |
| 17 | 22 | 50 | READ-ALONG WALT DISNEY 60272 (6.98 Cassette) | 101 DALMATIANS (LIVE ACTION) |
| 18 | 16 | 79 | VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98) | CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC |
| 19 | 5 | 60 | VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98) | 20 SIMPLY SUPER SINGABLE SILLY SONGS |
| 20 | 13 | 9 | VARIOUS ARTISTS WALT DISNEY 60948 (9.98/15.98) | BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS |
| 21 | 10 | 14 | VARIOUS ARTISTS WALT DISNEY 60843 (6.98/9.98) | DISNEY'S A SEASON OF SONG |
| 22 | 20 | 105 | READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette) | TOY STORY |
| 23 | RE-ENTRY | | KATHIE LEE GIFFORD WALT DISNEY 60619 (6.98/13.98) | POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE |
| 24 | 25 | 98 | READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette) | THE LION KING |
| 25 | NEW ▶ | | READ-ALONG WALT DISNEY 60241 (6.98 Cassette) | BEAUTY AND THE BEAST |

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and Soundscan, inc.

Trans World Entertainment
Salutes
Atlantic Records on
50 Years
of Excellence

TRANS WORLD
ENTERTAINMENT

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 | 6 | MEN IN BLACK | Columbia TriStar Home Video 82453 | Tommy Lee Jones Will Smith | 1997 | PG-13 | 15.95 |
| 2 | 4 | 9 | THE LOST WORLD: JURASSIC PARK | Universal Studios Home Video 83098 | Jeff Goldblum Richard Attenborough | 1997 | PG-13 | 22.98 |
| 3 | 2 | 4 | MY BEST FRIEND'S WEDDING | Columbia TriStar Home Video 82723 | Julia Roberts Dermot Mulroney | 1997 | PG-13 | 14.95 |
| 4 | 3 | 5 | GEORGE OF THE JUNGLE | Walt Disney Home Video Buena Vista Home Video 11774 | Brendan Fraser | 1997 | PG | 22.99 |
| 5 | 5 | 4 | SCREAM | Dimension Home Video Buena Vista Home Video 10499 | Neve Campbell Drew Barrymore | 1996 | R | 19.99 |
| 6 | 6 | 7 | HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE | PolyGram Video 4400479233 | Hanson | 1997 | NR | 19.95 |
| 7 | 7 | 8 | BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS | Walt Disney Home Video Buena Vista Home Video | Animated | 1997 | NR | 26.99 |
| 8 | 8 | 94 | STAR WARS TRILOGY-SPECIAL EDITION | FoxVideo 0609 | Mark Hamill Harrison Ford | 1997 | PG | 49.98 |
| 9 | 10 | 11 | BATMAN & ROBIN | Warner Home Video 16500 | George Clooney Arnold Schwarzenegger | 1997 | PG-13 | 22.97 |
| 10 | 15 | 5 | RAGE AGAINST THE MACHINE | Epic Music Video Sony Music Video 19V50160-3 | Rage Against The Machine | 1997 | NR | 19.98 |
| 11 | 12 | 14 | LIAR LIAR | Universal Studios Home Video 83330 | Jim Carrey | 1997 | PG-13 | 22.98 |
| 12 | 9 | 7 | BEAVIS & BUTT-HEAD DO AMERICA | Paramount Home Video 332503 | Animated | 1996 | PG-13 | 14.95 |
| 13 | 14 | 9 | STAR TREK: FIRST CONTACT | Paramount Home Video 32797 | Patrick Stewart Jonathan Frakes | 1996 | PG | 14.95 |
| 14 | 13 | 9 | JINGLE ALL THE WAY | FoxVideo 4152 | Arnold Schwarzenegger Sinbad | 1996 | PG | 19.98 |
| 15 | 11 | 99 | THE JUNGLE BOOK: 30TH ANNIVERSARY | Walt Disney Home Video Buena Vista Home Video 0602 | Animated | 1967 | G | 26.99 |
| 16 | 17 | 9 | SPICE GIRLS: ONE HOUR OF GIRL POWER | Warner Home Video 363553 | Spice Girls | 1997 | NR | 14.95 |
| 17 | 16 | 31 | IT'S A WONDERFUL LIFE | Republic Pictures Home Video 20623 | James Stewart Donna Reed | 1946 | NR | 19.98 |
| 18 | NEW ▶ | | AIR BUD | Walt Disney Home Video Buena Vista Home Video 12587 | Kevin Zegers Michael Jeter | 1997 | PG | 29.99 |
| 19 | 18 | 5 | NINE INCH NAILS: CLOSURE | Interscope Video Trimark Home Video 6734 | Nine Inch Nails | 1997 | NR | 24.98 |
| 20 | 20 | 149 | SLEEPING BEAUTY ♦ | Walt Disney Home Video Buena Vista Home Video 9511 | Animated | 1959 | G | 26.99 |
| 21 | 23 | 18 | FLEETWOOD MAC: THE DANCE ● | Warner Reprise Video 3-38486 | Fleetwood Mac | 1997 | NR | 19.98 |
| 22 | 19 | 59 | HOW THE GRINCH STOLE CHRISTMAS! ♦ | MGM/UA Home Video Warner Home Video M201011 | Animated | 1966 | NR | 14.95 |
| 23 | 22 | 6 | YANNI: TRIBUTE | Virgin Music Video 77849 | Yanni | 1997 | NR | 24.95 |
| 24 | 27 | 2 | THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND | Universal Studios Home Video 83187 | Animated | 1997 | G | 19.98 |
| 25 | 25 | 7 | PLAYBOY'S SORORITY GIRLS | Playboy Home Video Universal Music Video Dist. PBV0813 | Various Artists | 1997 | NR | 19.98 |
| 26 | 28 | 7 | PLAYBOY'S EROTIC UNDERGROUND | Playboy Home Video Universal Music Video Dist. PBV0803 | Various Artists | 1997 | NR | 19.98 |
| 27 | 21 | 26 | A CHRISTMAS STORY | MGM/UA Home Video Warner Home Video 104599 | Darren McGavin Peter Billingsley | 1984 | PG | 14.95 |
| 28 | 29 | 59 | WHITE CHRISTMAS: COLLECTOR'S EDITION | Paramount Home Video 6104 | Bing Crosby Danny Kaye | 1954 | NR | 14.95 |
| 29 | NEW ▶ | | ANDREA BOCELLI: TIME FOR ROMANZA | PolyGram Video 4400553973 | Andrea Bocelli | 1997 | NR | 24.95 |
| 30 | RE-ENTRY | | MR. BEAN: MERRY MISHAPS | PolyGram Video 8006367753 | Rowan Atkinson | 1996 | NR | 19.95 |
| 31 | 26 | 2 | PLAYBOY'S SEX ON THE BEACH | Playboy Home Video Universal Music Video Dist. PBV0826 | Various Artists | 1997 | NR | 19.98 |
| 32 | 32 | 20 | WILLIAM SHAKESPEARE'S ROMEO & JULIET | FoxVideo 8737 | Leonardo DiCaprio Claire Danes | 1996 | PG-13 | 14.98 |
| 33 | 30 | 13 | JENNY MCCARTHY: THE PLAYBOY YEARS | Playboy Home Video Universal Music Video Dist. PBV0822 | Jenny McCarthy | 1997 | NR | 19.98 |
| 34 | 38 | 77 | ALIEN ♦ | FoxVideo 1090 | Sigourney Weaver Tom Skerritt | 1979 | R | 19.98 |
| 35 | 35 | 21 | SPAWN ◇ | HBO Home Video Warner Home Video 91425 | Animated | 1997 | NR | 22.97 |
| 36 | 36 | 3 | RIVERDANCE-LIVE FROM NEW YORK CITY | Columbia TriStar Home Video 79940 | Various Artists | 1997 | NR | 24.95 |
| 37 | 24 | 10 | CREATURE COMFORTS | BBC Video FoxVideo 7012 | Animated | 1997 | NR | 14.98 |
| 38 | RE-ENTRY | | A CHARLIE BROWN CHRISTMAS | Paramount Home Video 15265 | Animated | 1990 | NR | 16.95 |
| 39 | 34 | 11 | PLAYBOY 1998 PLAYMATE VIDEO CALENDAR | Playboy Home Video Universal Music Video Dist. PBV0814 | Various Artists | 1997 | NR | 19.98 |
| 40 | 33 | 6 | MAHALIA JACKSON: THE SONGS OF CHRISTMAS | Xenon Entertainment 3034 | Mahalia Jackson | 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.

Home Video

MERCHANTS & MARKETING

'Tin Drum' Back On Shelves, Thanks To VSDA

'TIN DRUM' RULING: Consumers in Oklahoma City can now rent, buy, or borrow a copy of "The Tin Drum."

After six months of litigation, the Video Software Dealers Assn. (VSDA) has won a preliminary injunction that instructs the city's police department to return confiscated copies of the 1979 Academy Award-winning movie to retailers and libraries.

In June, the Oklahoma City district attorney's office ordered police to remove "The Tin Drum" from stores after a citizen complained that the video was obscene. A local judge agreed and ruled that the title depicted child pornography, as defined under

state law. A few weeks later, the VSDA filed a class-action lawsuit on behalf of all retailers in the state against the Oklahoma City Police Department and the district attorney (Shelf Talk, Billboard, July 26).

The preliminary injunction, delivered by U.S. District Judge **Ralph Thompson** Dec. 24, said that the actions by the police were illegal and represented "prior restraint" of constitutionally protected material.

"Before public officials take such action, they must first provide the interested parties an opportunity to present evidence and legal arguments for consideration by a court," Thompson wrote.

The ruling requires police officials to immediately return all copies of "The Tin Drum" to retailers. The case is expected to go to trial in the second quarter of this year.

REEL SALES: Online retailer Reel.com reports that December sales for new and used videos topped a record \$225,000, triple the volume of just three months ago.

According to the Berkeley, Calif.-based company, the World Wide Web site received more than 10,000 visitors per day, 5% of whom placed orders. The biggest increase came from the sale of used tapes, which shot up from less than 200 sold in April to more than 1,600 bought in November.

While most retailers chalked up significant sales for hit titles like "Men In Black," "The Lost World: Jurassic Park," and "My Best Friend's Wedding," the best sellers for Reel.com were an eclectic list of classics and cult favorites. Among the new videos on Reel.com's top 10 list are "In The Realm Of The Senses," "Better Off Dead," "A Clockwork Orange," "Blade Runner: The Director's Cut," "Clerks," "Beyond The Valley Of The Dolls," "The Manchurian Candidate," "Poison Ivy 2: Lily," "Pink Flamingos," and "Brazil."

That differs sharply from what the average store sells these days.

Used-title choices were equally

esoteric, including "Koyaanisqatsi," "Ginger Ale Afternoon," "Dead Alive," "Tapeheads," "The Andromeda Strain," "Henry: Portrait Of A Serial Killer," "Missing," "Blood Simple," Akira Kurosawa's "Ran," and "Mischief."

The results clearly indicate that the best strategy for Internet retailing is to offer a wide range of features that consumers can't find anywhere else. Reel.com offers a simple solution to the chore of rushing from store to store trying to find a rare title.

Web site visitors type in the movie name and wait for all the information about the movie to pop up on the screen. Prices are 15% off list, and used movies

are less than \$20. Depending on modem speed, the title can be located and ordered in 10 minutes.

User-friendly Reel.com caters to the movie buff by offering more than 85,000 titles. Most people, whether or not they are Internet savvy, want to shop as quickly as possible. Practically anything can be found on the Internet, but the search can be frustrating. Reel.com works because it's simple and delivers quickly.

FIRST-QUARTER BARGAINS: MGM Home Entertainment will debut the "MGM Musicals Collection," featuring widescreen versions of "West Side Story," "Seven Brides For Seven Brothers," "How To Succeed In Business Without Really Trying," "Show Boat," and a host of others, all available now for a new \$14.95 price. There's a \$3 rebate with the purchase of "West Side Story" and one other title in the collection. The studio is also adding 10 titles to its \$9.98 "Movie Time" budget collection. Included are "Blown Away," "Running Scared," and "Blood Red."

Elsewhere, in another first-quarter markdown, Simitar Entertainment is repricing "Shaolin Wooden Men," starring **Jackie Chan**, to \$9.95 as of Tuesday (13). The title is in Simitar's "Platinum Series" of Chan movies, which have been digitally remastered.

New from Simitar is the "Beast Video" line of rap-music videos, including "Ultimate Rap Party" and "Pure R&B Jam," also due Tuesday (13) at \$9.95. In February, the supplier offers an Easter promotion featuring \$9.95-suggested list "Pilgrimage Play," "The Old Testament," "David & Goliath," and four other themed titles.

Selected March titles from Simitar include "Madonna: The Unauthorized Story," the children's animated series "Arthur & The Square Knights Of The Round Table," and "Bob Denver: Rescue From Gilligan's Island/Wackiest Wagon Train In The West."

SHELF TALK
by Eileen Fitzpatrick



Top Music Videos™

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  | | | |
|-----------|-----------|---------------|---|---------------------------------------|------|----------------------|
| | | | TITLE, Imprint Distributing Label, Catalog Number | Principal Performers | Type | Suggested List Price |
| | | | ★ ★ NO. 1 ★ ★ | | | |
| 1 | 1 | 7 | TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233 | Hanson | LF | 19.95 |
| 2 | 2 | 6 | RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3 | Rage Against The Machine | LF | 19.98 |
| 3 | 3 | 11 | TRIBUTE Virgin Music Video 77849 | Yanni | LF | 24.95 |
| 4 | 5 | 7 | ONE HOUR OF GIRL POWER Warner Home Video 363553 | Spice Girls | LF | 14.95 |
| 5 | 6 | 6 | CLOSURE Interscope Video Trimark Home Video 6734 | Nine Inch Nails | LF | 24.98 |
| 6 | 4 | 19 | THE DANCE ● Warner Reprise Video 3-38486 | Fleetwood Mac | LF | 19.98 |
| 7 | 7 | 8 | 3-WATCH IT GO Elektra Entertainment 40195 | Pantera | LF | 19.98 |
| 8 | 8 | 7 | ALLEYS & MOTORWAYS Interscope Video Universal Music Video Dist. 90106 | Bush | LF | 19.98 |
| 9 | 10 | 3 | ROMANZA IN CONCERT PolyGram Video 4400553973 | Andrea Bocelli | LF | 24.95 |
| 10 | 13 | 8 | LIVE IN THE TRAGIC KINGDOM Interscope Video 90145 | No Doubt | LF | 19.98 |
| 11 | 12 | 6 | SUBLIME MCA Music Video Universal Music Video Dist. 11712 | Sublime | LF | 12.95 |
| 12 | 18 | 15 | OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357 | Mary-Kate & Ashley Olsen | LF | 12.95 |
| 13 | 14 | 10 | THE BEST OF THE DOORS Universal Studios Home Video 83297 | The Doors | LF | 14.98 |
| 14 | 9 | 66 | LES MISERABLES: 10TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703 | Various Artists | LF | 24.95 |
| 15 | 28 | 31 | I'M BOUT IT ▲ ² No Limit Video Priority Video 53423 | Master P | LF | 19.98 |
| 16 | 15 | 9 | WOW-1998 Sparrow Video Chordant Dist. Group 43226 | Various Artists | LF | 12.98 |
| 17 | 19 | 40 | SELENA REMEMBERED EMI Latin Video 77826 | Selena | LF | 19.98 |
| 18 | 24 | 114 | LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130 | Stevie Ray Vaughan And Double Trouble | LF | 19.98 |
| 19 | 11 | 7 | GREATEST HITS 6 West Home Video BMG Video 18994 | Kenny G | LF | 29.98 |
| 20 | 23 | 200 | LIVE AT THE ACROPOLIS ▲ ⁵ Private Music BMG Video 82163 | Yanni | LF | 19.98 |
| 21 | 20 | 61 | ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253 | 311 | LF | 19.95 |
| 22 | 26 | 8 | GALORE Elektra Entertainment 40198 | The Cure | LF | 19.95 |
| 23 | 16 | 210 | LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194 | Metallica | LF | 89.98 |
| 24 | RE-ENTRY | | OUR FIRST VIDEO ▲ ¹⁰ Dualstar Video WarnerVision Entertainment 53304 | Mary-Kate & Ashley Olsen | SF | 12.95 |
| 25 | 27 | 42 | WHO THEN NOW? Epic Music Video Sony Music Video 50153 | Korn | LF | 19.98 |
| 26 | 17 | 13 | DOWNHILL FROM HERE Monterey Home Video 31989 | Grateful Dead | LF | 29.95 |
| 27 | 29 | 29 | WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504 | dc Talk | LF | 19.98 |
| 28 | 25 | 16 | THE GREATEST HITS VIDEO COLLECTION 6 West Home Video BMG Video 18859-3 | Brooks & Dunn | LF | 19.98 |
| 29 | 21 | 134 | PULSE ▲ ² Columbia Music Video Sony Music Video 50121 | Pink Floyd | LF | 24.98 |
| 30 | 22 | 11 | WALK Sparrow Video Chordant Dist. Group 43225 | Steven Curtis Chapman | LF | 14.98 |
| 31 | 32 | 59 | THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893 | Shania Twain | LF | 9.95 |
| 32 | RE-ENTRY | | THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149 | Gloria Estefan | LF | 19.98 |
| 33 | RE-ENTRY | | HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138 | Michael Jackson | LF | 19.98 |
| 34 | 35 | 9 | VIDEO STEW PolyGram Video 440079213 | The Mighty Mighty Bosstones | LF | 19.95 |
| 35 | 30 | 15 | HOMECOMING: THIS IS MY STORY Chordant Dist. Group 4960 | Various Artists | LF | 29.95 |
| 36 | RE-ENTRY | | LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3 | The Canton Spirituals | LF | 19.98 |
| 37 | 39 | 26 | G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157 | Joe Satriani/Eric Johnson/Steve Vai | LF | 19.98 |
| 38 | 38 | 22 | JAGGED LITTLE PILL, LIVE ▲ Warner Reprise Video 38476 | Alanis Morissette | LF | 19.98 |
| 39 | 33 | 163 | THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733 | Bob Marley And The Wailers | LF | 9.95 |
| 40 | 37 | 184 | \$19.98 HOME VID CLIFF'EM ALL! ▲ ⁴ Elektra Entertainment 40106-3 | Metallica | LF | 19.98 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

RAMONES

(Continued from page 61)

“You never know what we can dig up, but as of now, this is the last piece,” says guitarist Johnny Ramone, who with vocalist Joey Ramone went the distance with the band. Longtime drummer Marky Ramone and young bassist C.J. Ramone rounded out the quartet at its end; Dee Dee Ramone and original drummer Tommy Ramone also appear on the tape.

“I think there’s enough stuff there that the fans will find interesting,” adds Johnny Ramone. “It’s not really a documentary, not really a concert—but there’s a lot of good stuff on there, like two songs from our concert last year in Buenos Aires, where you see the whole audience. Seeing Lemmy with the Ramones is tremendous.”

“We’re Outta Here!” is packaged in a 7- by 7-inch square box, with a book-like, flip-open top flap. Cartoon artwork recalls classic Ramones album covers. “It was designed to be a great Christmas boxed set,” says Ira Lippy, the band’s manager and video producer. “We wanted to provide fans with the ultimate collection of the Ramones work at a price they could afford.”



The Ramones relive their past in “We’re Outta Here!,” a concert video and CD package that includes vintage footage and band member interviews.

Kevin Kerslake, who directed a longform video for Nirvana and clips for the Rolling Stones and Soundgarden, was brought on for the project. “He was really interested, and since we’d done [the Talking Heads] ‘Stop Making Sense’ years ago, we wanted this to be that—or ‘The Ramones Last Waltz’—and show what a Ramones concert was really like,” says Lippy.

“But it grew into a chronicle of their whole career, including testimonials of various key people from various eras. There’s a rehearsal from 1974, CBGB footage, a huge show in an Argentina stadium—all kinds of stuff that if you’re a Ramones fan you’ll go crazy, and if you aren’t, you’ll understand what it was all about.”

On the morning of the release date, the Ramones appeared in New York on Howard Stern’s syndicated radio show. That afternoon they were joined by Dee Dee and Tommy Ramone in greeting fans at the downtown Tower Records. It was a one-time-only event at which 500 pieces of “We’re Outta Here!” were sold. The six Ramones signed autographs for three hours.

“There won’t be any tour, because the band’s retired at this point,” says Lippy. “It was the last time for anyone to get their hands on the Ramones.”

Lippy adds that retail advertising is the primary marketing focus in support of “We’re Outta Here!,” with some servicing of the package to press and specialty radio shows. “We’re positioning it primarily as a gift set, an opportunity for Ramones fans to have a piece of memorabilia,” he says.

“I think there’s enough stuff there that people will find enjoyable,” says Johnny Ramone. It seems to have been a band that could have lived forever and, on video, probably will.

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 | 8 | FACE/OFF (R) | Paramount Home Video 330553 | John Travolta Nicolas Cage |
| 2 | 2 | 6 | MEN IN BLACK (PG-13) | Columbia TriStar Home Video 82453 | Tommy Lee Jones Will Smith |
| 3 | 4 | 4 | MY BEST FRIEND'S WEDDING (PG-13) | Columbia TriStar Home Video 82723 | Julia Roberts Dermot Mulroney |
| 4 | 6 | 4 | CON AIR (R) | Touchstone Home Video Buena Vista Home Video 10484 | Nicolas Cage John Cusack |
| 5 | 5 | 11 | AUSTIN POWERS (PG-13) | New Line Home Video Warner Home Video N3965 | Michael Meyers Elizabeth Hurley |
| 6 | 3 | 10 | THE FIFTH ELEMENT (PG-13) | Columbia TriStar Home Video 82403 | Bruce Willis Gary Oldman |
| 7 | 8 | 5 | SPEED 2: CRUISE CONTROL (PG-13) | FoxVideo 6100 | Sandra Bullock Jason Patric |
| 8 | 10 | 6 | CHASING AMY (R) | Miramax Home Entertainment Buena Vista Home Video 12581 | Ben Affleck Joey Lauren Adams |
| 9 | NEW► | | CONTACT (R) | Warner Home Video 15041 | Jodie Foster Matthew McConaughey |
| 10 | 11 | 11 | GROSSE POINT BLANK (R) | Hollywood Pictures Home Video Buena Vista Home Video 10040 | John Cusack Minnie Driver |
| 11 | 9 | 8 | ROMY & MICHELE'S HIGH SCHOOL REUNION (R) | Touchstone Home Video Buena Vista Home Video 10438 | Mira Sorvino Lisa Kudrow |
| 12 | 7 | 5 | GEORGE OF THE JUNGLE (PG) | Walt Disney Home Video Buena Vista Home Video 11774 | Brendan Fraser |
| 13 | NEW► | | SPAWN (R) | New Line Home Video Warner Home Video N4610 | Martin Sheen Michael Jai White |
| 14 | 12 | 9 | THE LOST WORLD: JURASSIC PARK (PG-13) | Universal Studios Home Video 83098 | Jeff Goldblum Richard Attenborough |
| 15 | 13 | 12 | BREAKDOWN (R) | Paramount Home Video 334543 | Kurt Russell Kathleen Quinlan |
| 16 | 16 | 9 | ADDICTED TO LOVE (R) | Warner Home Video 15252 | Meg Ryan Matthew Broderick |
| 17 | 14 | 9 | JINGLE ALL THE WAY (PG) | FoxVideo 4152 | Arnold Schwarzenegger Sinbad |
| 18 | 15 | 5 | OPERATION CONDOR (PG-13) | Miramax Home Entertainment Buena Vista Home Video 12687 | Jackie Chan |
| 19 | 17 | 14 | LIAR LIAR (PG-13) | Universal Studios Home Video 83330 | Jim Carrey |
| 20 | 18 | 11 | BATMAN & ROBIN (PG-13) | Warner Home Video 16500 | George Clooney Arnold Schwarzenegger |
| 21 | 19 | 27 | SCREAM (R) | Dimension Home Video Buena Vista Home Video 10499 | Neve Campbell Drew Barrymore |
| 22 | 20 | 15 | THE SAINT (PG-13) | Paramount Home Video 071597 | Val Kilmer Elisabeth Shue |
| 23 | NEW► | | HOW TO BE A PLAYER (R) | PolyGram Video 4400474793 | Bill Bellamy |
| 24 | 32 | 24 | DONNIE BRASCO (R) | Columbia TriStar Home Video 82513 | Al Pacino Johnny Depp |
| 25 | NEW► | | AIR BUD (PG) | Walt Disney Home Video Buena Vista Home Video 12587 | Kevin Zegers Michael Jeter |
| 26 | 23 | 15 | THE ENGLISH PATIENT (R) | Miramax Home Entertainment Buena Vista Home Video 8730 | Ralph Fiennes Juliette Binoche |
| 27 | 27 | 14 | VOLCANO (PG-13) | FoxVideo 6039 | Tommy Lee Jones Anne Heche |
| 28 | NEW► | | 187 (R) | Warner Home Video 15432 | Samuel L. Jackson |
| 29 | 25 | 24 | SLING BLADE (R) | Miramax Home Entertainment Buena Vista Home Video 10487 | Billy Bob Thornton |
| 30 | 28 | 21 | THE DEVIL'S OWN (R) | Columbia TriStar Home Video 82463 | Harrison Ford Brad Pitt |
| 31 | 22 | 6 | TRIAL AND ERROR (PG-13) | New Line Home Video Warner Home Video N4597 | Michael Richards Jeff Daniels |
| 32 | 26 | 13 | ANACONDA (PG-13) | Columbia TriStar Home Video 81753 | Jennifer Lopez Ice Cube |
| 33 | 21 | 7 | GONE FISHIN' (R) | Hollywood Pictures Home Video Buena Vista Home Video 9179 | Joe Pesci Danny Glover |
| 34 | 29 | 2 | BOX OF MOONLIGHT (R) | Trimark Home Video VM6576 | John Turturro Dermot Mulroney |
| 35 | 30 | 20 | EVERYONE SAYS I LOVE YOU (R) | Miramax Home Entertainment Buena Vista Home Video 10488 | Woody Allen Goldie Hawn |
| 36 | 24 | 5 | SNOW WHITE: A TALE OF TERROR (R) | PolyGram Video 4400549873 | Sigourney Weaver |
| 37 | 34 | 25 | ABSOLUTE POWER (R) | Warner Home Video 2508 | Clint Eastwood Gene Hackman |
| 38 | 33 | 9 | NOWHERE (R) | New Line Home Video Warner Home Video N4595 | Shannen Doherty Christina Applegate |
| 39 | 31 | 6 | LOVE! VALOUR! COMPASSION! (R) | New Line Home Video Warner Home Video N4598 | Jason Alexander John Glover |
| 40 | 35 | 2 | TAR (NR) | Xenon Entertainment 1094 | Kevin Thigpen Nicole Prescott |

◆ 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.

MARKET FOR TIMELY TITLES HEATS UP

(Continued from page 61)

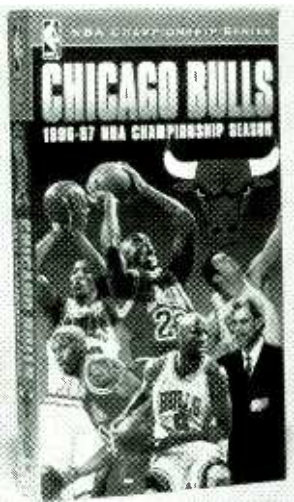
the release of movies and cartoons but an extension of the media," says Ali.

MPI produced two videos after the death of Princess Diana. One, "Diana: Legacy Of A Princess," sold briskly, according to Ali. However, the second, "Diana Princess Of Wales: The Final Farewell," ran into problems peculiar to quick-turnaround artists: Who has rights to the footage?

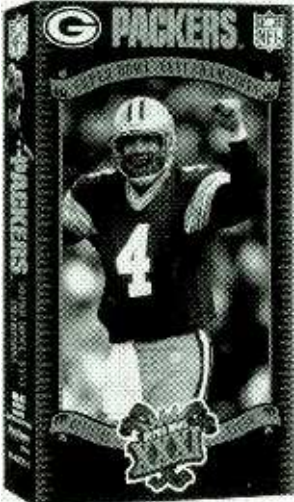
"Farewell" included coverage of the Princess' funeral taped by the BBC, which was licensed to ABC News. ABC has been a longtime provider to MPI—but not this time.

The network, Ali says, enjoined MPI from shipping the second tape. "ABC said, 'You can't ship these because the BBC wants us to back off,'" he notes. The resulting litigation effectively kept "Farewell" from retailers' shelves when the impact of the funeral was at its height. "The only [tape] with the funeral coverage in its totality is the one that we have, and it's been stopped," says Ali. MPI will have a hard time recovering lost momentum.

More important, MPI is going to have to start battling for a market it



Pro basketball and football championship videos once set the pace for quick-turnaround releases. Now current-events titles vie for shelf space.



once owned. At least two other companies cobbled together videos about Princess Diana and Mother Teresa.

Canoga Park, Calif.-based MVP Home Entertainment, best known for

its television-based series "Cops," reaped the benefits of being first with "Diana: The People's Princess." The tape, which sold well throughout the fall, was in some outlets Sept. 15,

1997—barely two weeks after the tragedy—and became widely available Sept. 22, 1997. It lists for \$14.95.

According to VP Ronni Shuffield, MVP is treading lightly in the quick-turnaround sector. "The People's Princess" does not explore the events surrounding Diana's death, she notes. In an effort to extend the cassette's shelf life through the holidays, "we carefully picked footage that was more of a tribute and more of a collector's piece," Shuffield says. "The packaging [said] 'Christmas gift' all over it."

However, MVP hasn't shied away from sensationalism in other current-events releases. The company released a video chronicling a bloody shoot-out in Los Angeles and another on the Heaven's Gate cult mass suicide. Shuffield declines to say how many units of either of those tapes were sold.

The death of Mother Teresa also captured the attention of consumers, attracting a quick-turnaround entrant. A&E Home Video new media VP Tom Heymann says the venture decided to plunge into the "instant-publishing business" with a Mother Teresa biography that was in stores eight days after her death.

Heymann says that A&E Home Video benefits mightily from the A&E cable connection. "A program for the 'Biography' series being produced jointly by A&E and the BBC had been in early production before her death," he says. "We have people here who are dedicated to this product line. When something happens, they can quickly focus on the need. It aired the night she died."

A&E had previously timed video releases to planned events. This was a first for the unexpected, but it won't be the last, Heymann vows. "We really see this as setting the tone for the

future," so long as the subject matter is tractable. Rather than "bringing out something that's not really good" about Princess Diana immediately after her death, Heymann says, A&E elected to develop a "two-hour, definitive biography" for release early in 1998.

Cable is also fodder for Fox Lorber Home Video, which used its agreement with Court TV to release "The Nanny Murder Trial: Massachusetts Vs. Woodward." The 50-minute tape, about the au pair accused of shaking to death a child in her care, arrived Dec. 9, four weeks after the judge overturned the jury verdict.

President Michael Olivieri believes that the controversial nature of the case will appeal to retailers that specialize in both sell-through and rental. "Our bet is that there is a segment of the population that will buy it because it's so weird," Olivieri says. "And there's a segment of the retail population that will use it as a low-cost rental."

Quick-turnaround videos aren't a quick path to success unless suppliers stick to a tight schedule. When the World Series ended in late October, Major League Baseball Home Video had to deliver the definitive documentary while consumer interest was still high. Because of proximity to the holidays, the video had a small window of opportunity, says VP Rich Domich. "We can't wait a month. We would have been too far into Christmas."

Domich, like his counterparts at other sports labels, estimates that 80%-90% of his World Series sales are in the winning market. The total has averaged 175,000 units a year—except when a high-profile team like the New York Yankees triumphs.

With fans all over the country, demand for the 1996 Yankee victory cassette topped 325,000 units.

Billboard

JANUARY 17, 1998

Top Special Interest Video Sales™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
|----------------------|------------|---------------|---|----------------------|
| RECREATIONAL SPORTS™ | | | | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 7 | THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097 | 19.98 |
| 2 | 2 | 29 | TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098 | 14.98 |
| 3 | 15 | 237 | MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770 | 19.98 |
| 4 | 3 | 87 | MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360 | 14.98 |
| 5 | 9 | 11 | FOOTBALL FOLLIES PolyGram Video 4400475033 | 9.95 |
| 6 | 12 | 11 | PURE PAYTON PolyGram Video 4400464413 | 19.95 |
| 7 | 4 | 59 | THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002 | 14.98 |
| 8 | 18 | 9 | NFL TALKIN' FOLLIES PolyGram Video | 14.95 |
| 9 | 8 | 43 | MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090 | 29.98 |
| 10 | 11 | 305 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 |
| 11 | RE-ENTRY | | NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733 | 19.95 |
| 12 | 16 | 400 | MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173 | 19.98 |
| 13 | 13 | 11 | NFL: THREE IN A ROW PolyGram Video 4400475093 | 9.95 |
| 14 | 10 | 29 | MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586 | 109.98 |
| 15 | 14 | 41 | THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372 | 19.99 |
| 16 | 19 | 9 | ICE HOT 2 FoxVideo (CBS/Fox) 6664 | 14.98 |
| 17 | RE-ENTRY | | THE FOOTBALL HALL OF SHAME ABC Video 44033 | 19.95 |
| 18 | 20 | 23 | THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452 | 19.98 |
| 19 | 7 | 53 | THE 1996 WORLD SERIES VIDEO Orion Home Video 91096 | 19.98 |
| 20 | 6 | 15 | NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439 | 19.95 |

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | Suggested List Price |
|---------------------|------------|---------------|--|----------------------|
| HEALTH AND FITNESS™ | | | | |
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 2 | 13 | OPRAH: MAKE THE CONNECTION Buena Vista Home Video 60428 | 22.99 |
| 2 | 3 | 123 | THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659 | 12.98 |
| 3 | 15 | 9 | THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video | 12.98 |
| 4 | 1 | 13 | DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908 | 12.98 |
| 5 | 10 | 63 | THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3 | 19.98 |
| 6 | RE-ENTRY | | FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3 | 19.98 |
| 7 | 6 | 63 | THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3 | 19.98 |
| 8 | 7 | 169 | YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088 | 14.98 |
| 9 | 17 | 7 | FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3 | 19.98 |
| 10 | NEW▶ | | STEP REEBOK: INTENSE MOVES BMG Video 80358-3 | 14.98 |
| 11 | 5 | 59 | CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092 | 9.98 |
| 12 | 4 | 105 | THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796 | 12.98 |
| 13 | 8 | 13 | DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909 | 12.98 |
| 14 | 12 | 63 | THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3 | 19.98 |
| 15 | RE-ENTRY | | CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100 | 19.99 |
| 16 | RE-ENTRY | | THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3 | 19.98 |
| 17 | 20 | 37 | THE FIRM: FIRM CARDIO BMG Video 80314-3 | 19.98 |
| 18 | 14 | 5 | STEP REEBOK: POWER BLAST BMG Video 80359-3 | 19.98 |
| 19 | NEW▶ | | CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285 | 9.99 |
| 20 | NEW▶ | | STEP REEBOK: RHYTHMIC POWER BMG Video 80360-3 | 19.98 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

Blockbuster Award Nominees Named

LOS ANGELES—Nominees for the fourth annual Blockbuster Entertainment Awards, to be held March 10, are as follows:

Favorite Actor—Action/Adventure
Nicolas Cage, "Face/Off" and "Con Air"*

Harrison Ford, "Air Force One"
John Travolta, "Face/Off"*

Favorite Actor—Comedy
Jim Carrey, "Liar Liar"***
Kevin Kline, "In & Out"
Mike Myers, "Austin Powers"*

Favorite Actor—Drama
Matt Damon, "The Rainmaker"
Leonardo DiCaprio, "Titanic"
Matthew McConaughey, "Contact"*

Favorite Actor—Horror
David Arquette, "Scream 2"
Freddie Prinze Jr., "I Know What You Did Last Summer"

Tom Sizemore, "The Relic"*

Favorite Actor—Science Fiction
Jeff Goldblum, "The Lost World: Jurassic Park"*

Tommy Lee Jones, "Men In Black"***
Will Smith, "Men In Black"***
Favorite Actor—Suspense
Morgan Freeman, "Kiss The Girls"
Mel Gibson, "Conspiracy Theory"***

Bruce Willis, "The Jackal"

Favorite Male Newcomer
Howard Stern, "Private Parts"***
Casper Van Dien, "Starship Troopers"

Michael Jai White, "Spawn"***

Family Animated Favorite
"Cat's Don't Dance"***
"Hercules"

"Anastasia"

Favorite Actress—Action/Adventure

Linda Hamilton, "Dante's Peak"***

Nicole Kidman, "The Peacemaker"

Jennifer Lopez, "Anaconda"***

Favorite Actress—Comedy
Joan Cusack, "In & Out"

Elizabeth Hurley, "Austin Powers"***

Julia Roberts, "My Best Friend's Wedding"***

Favorite Actress—Drama
Jodie Foster, "Contact"***

Madonna, "Evita"***

Kate Winslet, "Titanic"

Favorite Actress—Horror
Neve Campbell, "Scream 2"

Courteney Cox, "Scream 2"

Jennifer Love Hewitt, "I Know What You Did Last Summer"

Favorite Actress—Science Fiction
Julianne Moore, "The Lost World: Jurassic Park"***

Uma Thurman, "Batman & Robin"***

Sigourney Weaver, "Alien Resurrection"

Favorite Actress—Suspense
Ashley Judd, "Kiss The Girls"

Julia Roberts, "Conspiracy Theory"***

Elisabeth Shue, "The Saint"***

Favorite Actress—Newcomer
Jennifer Love Hewitt, "I Know What You Did Last Summer"

Milla Jovovich, "The Fifth Element"***

Denise Richards, "Starship Troopers"

Family Favorite
Tim Allen, "Jungle 2 Jungle"***
Brendan Fraser, "George Of The Jungle"***
Robin Williams, "Flubber"

*Available on video

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

ORIGINAL BROADWAY CAST

Side Show

PRODUCERS: Mike Berniker, Harold Wheeler, Henry Krieger

Sony Classical 60258

Although well received, this musical based on vaudeville stars and Siamese twins Daisy and Violet Hilton was short-lived. The show's wonders, though, were the vocal and physical performances of Alice Ripley and Emily Skinner as the Hiltons. The good news aurally is that the Henry Krieger (music) and Bill Russell (lyrics) score has many moments of musical theater excitement, although the opening number, "Come Look At The Freaks," is perilously close to the style of Stephen Sondheim. After that, the score is solidly on its own and has the potential to achieve cult-classic status.

ROBERT CLARY SINGS

PRODUCERS: John Rodby, Robert Clary

Original Cast 9770

Clary, a one-time Broadway performer but better known as Louis Lebeau on TV's "Hogan's Heroes," is an effervescent presence on a bill of 30 songs by the team of Rodgers and Hart and songs associated with Johnny Mercer. That means, of course, that there is not a klinker in the bunch. With jazz support by the John Rodby Trio, Clary also provides moments of scat singing. It all works to the songs' advantage, not to mention the listener's delight. This is Clary's second album for Original Cast.

CHICANE

Far From The Maddening Crowds

PRODUCERS: Chicane

Edel 37542

This European duo should easily prove that its club and crossover radio hits "Sunstroke" and "Offshore" were not flukes with this collection of richly textured instrumentals. Although there are several moments when the beat kicks into peak-hour dancefloor pace, the overall vibe here is chilled ambience. "Already There" and "Early" are particularly strong with their sprawling, wonderfully cinematic keyboards and jittery drum'n'bass rhythms. While it's possible for this fine set to meet with widespread approval à la Robert Miles' breakthrough "Dreamland," the inclusion of vocals would have widened its potential audience. Perhaps next time.

★ JEMTONE

Got The Feeling

PRODUCER: Joey Mosk

Pow Wow 7464

Look for producer Joey Mosk to rise from the depths of the house music underground into mainstream club consciousness with this sterling set, on which he teams up with belter Michelle Weeks. With assistance from an assortment of musicians, they've concocted a new-generation C+C Music Factory type of set, steamrolling through a variety of rhythmic flavors with ample pop flair. The blend of infectious hooks and soulful performances are downright

SPOTLIGHT



THE BACON BROTHERS

Forosoco

PRODUCERS: Rob Galbraith & Michael Bacon

Bluxo 4040

Whatever skepticism one might have about a musical project involving a movie star disappears after the first few bars of this delightful album by the Bacon Brothers—actor Kevin and musician Michael. Both are extremely talented singers, songwriters, and performers, and long before Kevin's movie career, he and Michael had a band and performed with some regularity. What's most remarkable about "Forosoco"—an acronym for "folk, rock, soul, and country"—is that its songs aren't just good "considering"; they're good, period. From uptempo opener "Old Guitars" to the touching "A Woman's Got A Mind To Change," from the catchy, clever "Only A Good Woman" to a faithful cover of James Taylor's "Rainy Day Man," the record is insightful, inspired, and heartfelt. Worthy of consideration at triple-A, college, folk, and open-minded country outlets. Contact: 1218 17th Ave. S., Nashville, Tenn. 37212

irresistible—especially on the single-worthy "All My Lovin'," which strobes with retro-disco colors.

COUNTRY

KRIS TYLER

What A Woman Knows

PRODUCERS: Tony Brown, Emory Gordy Jr.

Rising Tide 53045

Kris Tyler turns in a very impressive first outing with this collection of mostly lost-love laments. This Emmy Award-winning TV producer-turned-aspiring country singer possesses a very assured, confident voice and an easy manner. What surprises most, however, is the level of her songwriting. Tyler wrote five of these songs and co-wrote five others, and the quality is

SPOTLIGHT



BILL FRISSELL

Gone, Just Like A Train

PRODUCER: Lee Townsend

Nonesuch 79479

Less than a year since Nonesuch released Bill Frisell's avant-country masterpiece "Nashville," the label offers another gem from the protean guitarist. "Gone, Just Like A Train" features Frisell in a loose, lowdown trio setting with bassist Viktor Krauss (Lyle Lovett's man and Alison Krauss' brother) and L.A. drum legend Jim Keltner (Ry Cooder, Randy Newman, ad infinitum). The three are an inspired team as they groove on a set of fresh Frisell compositions and choice tunes from his back pages. There's the wry-lonesome sound of "Girl Asks Boy (Part 1)" and "Egg Radio," as well as the edgy jazz-rock of "Blues For Los Angeles" and "Lookout For Hope." The lyrical "Verona" would be a perfect offbeat call for roots-music radio, while "Sherlock Jr." should haunt listeners left of the dial. Music steeped in tradition yet forward-minded, "Gone, Just Like A Train" is the ideal introduction to Frisell's soulful art.

far above the usual freshman effort. The fact that she attracted such co-writers as Gary Burr, Sharon Price, Desmond Child, and Mark Hudson says much about the respect afforded Tyler by the Nashville songwriting community. No less impressive is the fact that, in Gordy and Brown, Tyler snagged two of country's hottest producers, and they deliver the goods on this impeccably produced album.

JAZZ

VARIOUS ARTISTS

Celebrating Grappelli

PRODUCERS: Calum Malcolm, Martin Taylor

Honest 5058

Tribute albums for sainted artists often fail to satisfy, as the guest of honor can

never come down to join in the festivities. But this *homage à Grappelli* actually features Grappelli on half the tracks, which were recorded to mark the 90th birthday he never reached. The date's leader is Scottish guitarist and longtime Grappelli accompanist Martin Taylor, who clearly relishes the Django Reinhardt role. Even with his end so near, Grappelli swings hard—an ebullient oracle of swirling, fluttering, soaring, and sighing violin tones. Taylor's Spirit Of Django Band evokes Grappelli's earliest years—especially on "Undecided," which was directly transcribed from a '30s Grappelli chart, but now with vocals from labelmate Claire Martin. The set also includes standards "Chicago," "Dinah," "It's Only A Paper Moon," an irrepressibly joyful "Jive At Five," and a creamily bluesy Grappelli/Taylor duet on "Willow Weep For Me."

CONTEMPORARY CHRISTIAN

SEND THE BEGGAR

PRODUCERS: Mark Quattrochi, Marty Daniels

Rustproof Records RRD7005

This could likely emerge as one of the best independent records of the year on the strength of its well-written songs and memorable melodies, as well as this band's impressive and creative personality. Send The Beggar comprises vocalist Matt Bentley, drummer Brett Fitzer, bassist Matthew Wootten, and guitarists Cris Anthony and Chris Freeman. Hailing from Columbus, Ohio, the act began as a praise and worship band for a church youth group and has evolved into an engaging modern rock outfit. Bentley is the group's principal songwriter and pens lyrics that are poetic and full of depth without ever becoming pretentious or obtuse. Among the best cuts are "Matter," "Winding Roads," "Tangled With The Error," and "All I Know." The band has a radio-friendly accessibility reminiscent of Jars Of Clay, yet comparisons are rather unfair because this talented outfit is clearly in a class by itself with a promising future ahead.

CLASSICAL

★ RODRIGO: *Concierto De Aranjuez*, Songs, etc. Manuel Barrueco, guitar; Plácido Domingo, tenor/conductor; Philharmonia Orchestra

PRODUCER: Simon Woods

EMI Classics 56175

Joaquin Rodrigo's "Concierto De Aranjuez" and "Fantasia Para Un Gentilhombre" are two of the most over-recorded 20th-century masterpieces for guitar, but this disc spotlighting the Cuban-born Manuel Barrueco is made distinctive by the presence of four heart-melting Rodrigo ballads, sung by Plácido Domingo. His strong yet supple tenor is peerless in this repertoire, and Barrueco's accompaniment is apt (a whole album of such songs would have really been something special). Also included are a couple of exciting solo features for Barrueco, who's become an artist of emphasis for EMI. The label issued his album of J.S. Bach sonatas last fall and has just reissued several early Barrueco solo titles, including interesting pairings of Bach/DeVisee and Mozart/Sor. Domingo—who continues his foray into conducting by leading "Concierto" and "Fantasia"—also has another EMI disc just out, a Verdi-heavy entry in the

label's "Heroes" series of operatic anthologies.

MORTON FELDMAN

For Philip Guston

PRODUCER: Dorothy Stone

Bridge 9078

The godfather of minimalism, the late Morton Feldman's output ranged from two-minute epigrams for voice and piano to a six-hour string quartet. Silence is evoked as much as sound in many of these pieces, and it's no different in this undulating epic in the name of a Feldman friend and kindred spirit, abstract expressionist painter Philip Guston. "For Philip Guston" unfolds over four discs and four hours, with subtle interplay between flutes, percussion, and piano/celeste played by members of the California EAR Unit. Despite its glacial dynamics, the work could actually appeal to a wide cross section of listeners beyond the avant-garde, as its aural abstraction is in concord with some gamelan music, ambient electronica, and even new age. A fifth disc in the set is an enhanced CD, with photos and remarks by the composer. Distributed in the U.S. by Koch International.

NEW AGE

TIM FARRELL

Sky Dancer

PRODUCER: Tim Farrell

Magrathea TM997

Tim Farrell was featured last year on Narada's "Guitar Fingerstyle" collection, and his intricate techniques are heard to full effect on "Sky Dancer." Fusing Leo Kottke's thumb-picking techniques along with the more pastoral musings of Alex De Grassi, Farrell stands apart from the numerous acoustic guitar slingers out there. The title track and "Joyride To Tranquility" resonate with soaring, memorable melody lines that go beyond technique. Beautifully recorded, Farrell's subtle colorations include e-bow guitar wails on "Four Echoes" and tablas on a couple of tracks. Sky Dancer signals the arrival of a guitarist to be heard. (Contact: 215-598-0712)

WORLD MUSIC

★ KATHRYN TICKELL

The Gathering

PRODUCER: Kathryn Tickell

Park 39

The American debut for British progressive folk artist Kathryn Tickell is a strong showcase for this seasoned, cannily gifted songwriter who plays Northumbrian pipes and violin. Tickell explores her own style of razor-sharp, expansively influenced acoustic folk with a vivacity that rivals such Celtic innovators as Seamus Egan and Eileen Ivers. Tickell's outstanding originals are notable for the offbeat accents of the title cut, the throbbing rhapsody of "Raincheck," and the balladic dreaminess of "Tune For Matt Robson/Kathleen." (On harmonica player Brendan Powers' "Real Blues Reel," Powers and Tickell conjure up the title's cross-cultural musical love child.) Traditional medleys include the naive beauty of "Green Brechans O'Branon" paired with the hyperactive cadences of "I Saw My Love Come Passing By Me," as well as "Lads Of Alnwick/Sunderland Lasses/Peacocks March," which spotlights her dizzying, rapid-fire piping.

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 (JM): 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: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Barger** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

Reviews & Previews



POP

► **SPICE GIRLS** *Too Much* (3:51)
PRODUCERS: Absolute
WRITERS: Spice Girls, Watkins, Wilson
PUBLISHERS: Full Keel/BMG, ASCAP, Windswept Pacific/19, PRS
REMIXERS: SoulShock & Karlin
Virgin **13106** (cassette single)
After the festive cha-cha vibe of “Spice Up Your Life,” this endlessly chatted-up troupe of baby divas unleashes the song that pop radio has been hankering for. “Too Much” is a swishy classic-pop ballad that tickles the ear with tasty doo-wop flavors. The group’s harmonies work extremely well against Absolute’s arrangement of swirling strings and understated horns. SoulShock and Karlin contribute a solid remix that wipes away the novel feel of the track; they replace it with a smooth soul sheen. Regardless of the mix you favor, there’s little doubt that you’ll be singing the chorus to yourself for hours—make that days—after one listen.

► **OASIS** *All Around The World* (no timing listed)
PRODUCERS: Owen Morris, Noel Gallagher
WRITER: N. Gallagher
PUBLISHERS: Sony/ATV Songs/Oasis/Creation, BMI
Epic **3619** (c/o Sony) (cassette single)
Here ya go . . . Oasis at its absolute best. “All Around The World” is a sweeping rock ballad that proudly combines Beatles influence with modern rock flavor. It’s impossible to not get a tingle up the spine as the track’s jagged guitar lines collide with a rush of smoothly symphonic strings. Top 40 listeners will find the romantic words and sing-along chorus just yummy, while rockers will dig the sonic boom of the track’s over-the-top instrumental climax. A winner from the current album “Be Here Now.”

★ **GARY BARLOW** *Superhero* (3:39)
PRODUCERS: Max Martin, Kristian Lundin
WRITERS: G. Barlow, M. Martin, K. Lundin, J. Skinner
PUBLISHERS: EMI-Virgin/Zomba/Grantsville, ASCAP
Arista **3460** (c/o BMG) (cassette single)
Former Take That crooner Barlow takes a second shot at cracking the stateside market with a lively, instantly appealing pop shuffler. With its funk-lite beat and strumming acoustic guitar riffs, “Superhero” is a contagious li'l ditty that draws much of its strength from the U.K. singer’s solid voice and sweet demeanor. Although the combination works well during the song’s softer moments, he excels during its peak, when a flourish of chirpy female backing singers swell to choir proportions and push him to belt a spree of soulful vamps. This could be the one that renders him a star here.

IMANI COPPOLA *I’m A Tree* (3:16)
PRODUCER: Michael Mangini
WRITERS: I. Coppola, M. Mangini, J.P. Densmore, R. Kreiger, R. Manzarek, J. Morrison
PUBLISHERS: Ensign, BMI; Famous/Tsandthos/Doors Music Co./Fitzgerald, Hartley & Co., ASCAP
REMIXERS: Michael Mangini, Skoti Alain Elliott
Columbia **5435** (c/o Sony) (cassette single)
First she wanted to be a cowgirl, now she’s a tree. Coppola seems to be making a career out of having a minor identity crisis. But seriously, Coppola’s second single should help her continue to build a following at pop radio. She pleasantly chats and chirps within an arrangement that combines elements of old-school soul, pure pop, and classic rock. The hook is heavily drawn from a prominent slice of the Doors’ “Soul Kitchen,” which will help unlock many a programmers’ door.

R & B

★ **CHICO DeBARGE** *Love Still Good* (3:52)
PRODUCER: Chico DeBarge
WRITER: C. DeBarge
PUBLISHERS: Joseph’s Dream/Kedar Songs/Multi-songs/BMG, SESAC
Kedar Entertainment/Universal **1254** (c/o Uni) (cassette single)
Justice prevailing, 1998 will be the year that DeBarge will be accepted as a soul stylist on the level of Maxwell and D’Angelo. This lightly percussive old-school ballad proves that he certainly has the creative chops to go the distance. He cruises from a sensual baritone to a tingly, Marvin Gaye-influenced falsetto with astonishing ease. Deliciously atmospheric and quietly insinuating, “Love Still Good” will likely open its radio life on R&B adult programs. However, DeBarge’s affecting, intelligent words reach far beyond the deceptively romantic parameters of the song’s instrumentation. Close examination will reveal the need for widespread attention.

★ **SYLK 130** *Last Night A DJ Saved My Life* (4:05)
PRODUCERS: King Britt, John Wicks
WRITER: M.J. Cleveland
PUBLISHERS: Longitude/Comart, ASCAP
REMIXERS: Epitome, Buddah, Shamello, Francois K. Ovum/Ruffhouse/Columbia **3804** (c/o Sony) (cassette single)
The brainchild of producer/DJ King Britt, Sylk 130 shows serious signs of breaking out of its dance base into the R&B and pop realm with this super-slick, wickedly funky throw-down. Sure, there are disco-spiced mixes designed to keep clubheads happy, but the original mix wriggles with a hip-swaying retro-soul feel that will easily connect with jeepesters. Programmers take heed: This track will sound just dandy slotted alongside Puff Daddy’s latest sample-happy offering. Use this fine single as a reason to check out Sylk 130’s sterling full-length debut, “When The Funk Hits The Fan.”

OL’ SKOOL FEATURING KEITH SWEAT & XSCAPE *Am I Dreaming* (4:10)
PRODUCER: Keith Sweat
WRITER: S. Dees
PUBLISHERS: Irving/Almo, ASCAP
Keia/Universal **1239** (c/o Uni) (CD single)
Keith Sweat’s latest protégés, Ol’ Skool, remain true to their group philosophy by exploding on the scene with a classic remake of “Am I Dreaming.” The newcomers force their hand on the R&B airwaves by pairing up with sultry foursome Xscape, which never seems to perform badly on any track. Coupled with Sweat’s production, Ol’ Skool slips past programmers’ “new group” sensors and fits snugly on older- and younger-leaning R&B playlists.

COUNTRY

► **GEORGE STRAIT** *Round About That Way* (3:02)
PRODUCERS: Tony Brown, George Strait
WRITERS: Dean, W. Nance
PUBLISHERS: Tom Collins/Songs of PolyGram International/Still Working for the Man/O-Tex, BMI
MCA **72028** (c/o Uni) (CD promo)
Strait leads off the new year with yet another fine single that illustrates why he’s country music’s most enduring and successful male artist. Fiddle and steel guitar dominate this uptempo romp about a man who reluctantly admits to still missing his ex. Strait’s performance is packed with personality, and this song has “hit” written all over it.

► **ALAN JACKSON** *A House With No Curtains* (3:25)
PRODUCER: Keith Stegall
WRITERS: A. Jackson, J. McBride
PUBLISHERS: WB/Sony/ATV Tunes/Mill Village, ASCAP
Arista **3118** (c/o BMG) (CD promo)
Jackson is a modern-day master of tra-

ditional country music, and he’s at his best on this pure country ballad about the heartbreak of a dying love. Jackson and co-writer Jim McBride have written a quintessential country tear-jerker with a killer lyric. As always, Stegall’s production is right on target, letting Jackson’s angst-ridden vocal take the lead and filling in the remainder of the aural landscape with beautiful piano, steel guitar, and fiddle. Chalk up another monster hit for Jackson.

► **TRISHA YEARWOOD** *Perfect Love* (2:56)
PRODUCERS: Tony Brown, Trisha Yearwood
WRITERS: S. Russ, S. Smith
PUBLISHERS: Starstruck Angel/Missoula/EMI-Blackwood/Singles Only, BMI
MCA **72034** (c/o Uni) (CD promo)
Here’s yet another gem of a new recording from Yearwood’s greatest-hits package. It lives up to the impressive collection of tunes featured on the set. Written by top Music Row songwriters Sunny Russ and Stephony Smith, “Perfect Love” is an infectious, uptempo tune that celebrates the joys of being in love, and Yearwood delivers it with her usual passion and vibrancy. Last year was great for Yearwood—she took home the Country Music Assn.’s female vocalist of the year trophy. With songs like this, Yearwood looks sure to continue the momentum in 1998.

► **THE KINLEYS** *Just Between You And Me* (3:28)
PRODUCERS: Russ Zavitson, Tony Haselden, Pete Greene
WRITERS: H. Kinley, J. Kinley, R. Zavitson, D. Zavitson
PUBLISHERS: We’ve Got the Music/Songs of PolyGram International/Tazmaraz BMI; For the Music/PolyGram, ASCAP
Epic **78754** (c/o Sony) (CD promo)
These talented twins made an impressive debut with their first single, “Please,” which peaked at No. 7 on Billboard’s Hot Country Singles & Tracks chart. This lively, uptempo tune should continue that momentum. The song is a winner, and the duo’s harmonies make listening a celestial experience.

BILL ENGVALL *It’s Hard To Be A Parent* (2:55)
PRODUCERS: James Hollihan Jr., Doug Grau
WRITERS: B. Engvall, G. Engvall, J. Hollihan Jr.
PUBLISHERS: Twin Spurs, BMI; James Hollihan, ASCAP
Warner Bros. **9165** (CD promo)
The latest in Engvall’s string of successful comedy monologs interspersed with music is a humorous treatise on the challenges of parenthood. It’s funny material that anyone with kids will easily identify with. For country stations that utilize comedy records as novelty items in their rotations, this should be a welcome addition.

NEW & NOTEWORTHY

ALL SAINTS *I Know Where It’s At* (4:01)
PRODUCERS: Karl Gordon, Carmeron McVey, Magnus Fienes
WRITERS: K. Gordon, S. Lewis, P. Griffin, W. Becker, D. Fagen
PUBLISHER: not listed
REMIXERS: Cutfather & Joe
London/ffrr **7683** (CD single)
Are ya ready for the attack of the “spicy” girl groups? Regardless, here they come. All Saints is a highly videogenic U.K. quartet serving up the kind of lightweight dance pop that will appeal to the guilty-pleasure-seeker in us all. “I Know Where It’s At” shuffles along with a faux-funk groove, supporting airy harmonies and a hook that sticks to the brain like bubble-gum. Listen closely, and you’ll pluck out a well-placed sample of “The Fez” by Steely Dan. With savvy top 40 programmers already beginning to embrace this winning release, it’s easy to predict

complete airwave saturation within seconds.

’N SYNC *I Want You Back* (3:20)
PRODUCERS: Denniz Pop, Max Martin
WRITERS: D. Pop, M. Martin
PUBLISHERS: Chenier Songs/BMG Songs, ASCAP
REMIXERS: Riprock, Alex G., Florian Richter
RCA **65330** (c/o BMG) (cassette single)
On the boy-toy tip, this Orlando, Fla., quintet is hitting stateside radio after racking up three top 10 hits in Germany and achieving gold sales status in seven European countries. It’s little surprise that the world is warming up to these lads, given their suave image and swag-gering harmonizing. With its jeep-derived beats and infectious, sunny synths courtesy of hitmeisters Denniz Pop and Max Martin, “I Want You Back” twinkles with the kind of cutie-pie candy-pop charm of Backstreet Boys. An immediate pleaser that leaves you hankering for more.

MELODIE CRITTENDEN *Broken Road* (3:52)
PRODUCERS: Byron Gallimore, Stephony Smith
WRITERS: M. Hummon, B.E. Boyd, J. Hanna
PUBLISHERS: Careers-BMG/Floyd’s Dream/Jeff Digs/Bug, ASCAP
Asylum **9945** (CD promo)
Crittenden has a lovely voice and puts it to fine use on this incredible song that places a positive spin on all the things we go through before we find our one true love. The lyric is poignant, with such finely crafted lines as “Every long, lost dream led to where you are/Others who broke my heart, they were just northern stars pointing me on my way into your loving arms.” Co-written by Marcus Hummon, Bobby E. Floyd, and Jeff Hanna, this song was also recorded by Hummon on his wonderful Sony album (which numerous artists, including Crittenden and Tim McGraw, are turning to for material). This is one of those songs country radio sorely needs—sheer poetry with a moving message and a flawless delivery. Given a chance, it could be a hit.

DANCE

► **DAT OVEN** *Icy Lake* (9:02)
PRODUCERS: Dat Oven
WRITERS: S. Moriwaki, J. Gratton
PUBLISHERS: Quarkette/House of Fun, BMI
REMIXERS: Dat Oven
Quark/Jellybean **2534** (12-inch single)
Dat Oven follows its breakout smash “Chelsea Press 2” with an equally quirky tribal thumper that, once again, centers around unique, nontraditional uses of the telephone. While the act’s previous hit indulged in the pleasures of phone sex, “Icy Lake” loops a voice-mail message that may be interpreted as a suicide message over an array of inventive keyboard licks and seductive grooves. Heavy props to the act for investigating sounds and ideas that most others wouldn’t touch. That approach will serve it well over time. Contact: 212-777-7788.

★ **MASSFLOW FEATURING CLEON** *Beautiful Dreams (I Witness)* (no timing listed)
PRODUCER: Oliver Stumm
WRITERS: O. Stumm, T. Lopes
PUBLISHER: Artificial, ASCAP
REMIXER: Oliver Stumm
Liquid Groove **0014** (12-inch single)
Oliver Stumm is one of the unsung heroes of the New York underground, consistently cranking out one fierce houser after the next. “Beautiful Dreams (I Witness)” shows him teaming up with singer Cleon and whipping up a bit of gospel-splashed revelry. The beat is hard-edged, the bassline is taut and firm, and the hook is downright irresistible. Icing on the cake is Cleon’s performance, which is rife with soulful melodrama. Seek this winner out. It could be the record that transforms Stumm into the worldwide club star he deserves to be. Contact: 212-475-3223.

TAIKA Evergreen (7:13)
PRODUCER: Warren Schatz
WRITERS: B. Streisand, P. Williams
PUBLISHER: WB, ASCAP
REMIXER: Warren Schatz
Before Dawn/Touchwood **114** (CD single)
Warren Schatz, the producer of such disco classics as Vicki Sue Robinson’s “Turn The Beat Around” and Evelyn “Champagne” King’s “Shame,” comes out of hiding to helm this house-induced cover of the Barbra Streisand classic. He has clearly been paying close attention to club trends, given the muscular strength of the the groove. He also hit a home run with Taika, a newcomer who belts and vamps like a preacher in a pulpit. Together, they succeed in taking a song that would normally not work as a dance song into an irresistible anthem. Check it out. Contact: 212-977-7800.

AC

EDDIE MONEY *Can You Fall In Love Again* (4:35)
PRODUCERS: Kim Ballard, Curt Cuomo, Eddie Money
WRITERS: R. Waite, Denicola
PUBLISHERS: Sony/ATV Songs/Wild Crusade/Ru Cyrus, ASCAP
CMC International **86223** (c/o BMG) (cassette single)
The second single from Money’s latest set, “Shakin’ With The Money Man,” is etched with all of the markings you would expect (and want) from the venerable artist—limber guitars, gruff vocals, and ponderous lyrics for the working man. He concedes to radio trends by underlining this song with a shuffle beat, though it never overpowers his performance or the carefully constructed blend of guitars and synths. AC programmers with an affection for enduring artists will want to give this lovely effort a chance.

RICHARD CARPENTER *Karen’s Theme* (2:40)
PRODUCER: Richard Carpenter
WRITER: R. Carpenter
PUBLISHERS: Almo/Hammer and Nails, ASCAP
A&M **00590** (CD single)
Carpenter ends a long break from recording with an instrumental ballad that pays tribute to his late sister. “Karen’s Theme” has an appropriately melancholy melody and orchestration that will appeal primarily to sophisticated listeners. It is the new song on an eponymous album filled with newly cut instrumental versions of numerous Carpenters hits.

ROCK TRACKS

► **PEARL JAM** *Given To Fly* (no timing listed)
PRODUCERS: Brendan O’Brien, Pearl Jam
WRITERS: M. McCready, E. Vedder
PUBLISHERS: Bystander/Jumpin’ Cat, ASCAP
Epic **3946** (c/o Sony) (CD single)
Eddie Vedder and pals preview “Yield” with a slow-building rocker that doesn’t risk scaring off die-hards. Vedder still sounds half a step away from depressed violence, and the band has mastered the art of blending grunge-like aggression with classic-rock noodling. There’s no need to predict the future of “Given To Fly”—mainstream and modern rock radio are already clamoring for the chance to blast it, and it’s catchy and crisp enough to make the grade with popsters.

CAIN *Flash* (4:23)
PRODUCER: Tim Cain
WRITER: not listed
PUBLISHER: Q Ear, ASCAP
Q Ear **001** (CD single)
Cain takes a pause from his regular stint as the lead singer of queer-rock outfit Boys Entrance to concoct a solo tribute to Diana, Princess of Wales. His words are gratefully straightforward and clearly heartfelt, while a galloping beat provides necessary urgency. Cain’s tenor has a crackling intensity that leaves you wanting to hear more. Of equal interest is the additional cut, “Requiem,” which was penned in memory of the late Freddy Mercury. Contact: 773-784-1504.

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

THE IRISH IN AMERICA: LONG JOURNEY HOME

Buena Vista Home Video

6 hours, \$79.99

This four-tape set provides a detailed account of Irish immigration, starting with the American Revolution through to the rise of the Kennedy clan. The series will get added exposure when PBS airs the program Jan. 26-28, and a companion CD will be released by BMG Classics Tuesday (13). Both should reignite the interest in Irish history started by the phenomenal success of "Riverdance." Although the Great Potato Famine of 1845 forced millions of Irish to flee their farming communities for a better life in America, waves came more than 100 years earlier to stake their claim in the new nation. Like many immigrant groups, the Irish carved their niche in society through hard labor. They cleared forests, built canals and railroads, and mined the Rockies for gold, copper, and iron with little going for them except strong backs and the willingness to work. The tape offers some interesting facts, including the story of Butte, Mont.—one of the first cities in America founded by Irishmen. One section highlights the millions of young Irish women who found security working as maids for Boston's rich. Most of their wages went back to Ireland, and, during the late 1800s, one-third of the money circulated in Ireland came from daughters and siblings working as domestic servants in America. Told through vintage photos, newsreels, historians, family members, and music from Irish natives (including Sinéad O'Connor, Van Morrison, and the Chieftains), the series accurately illustrates the intense poverty of Ireland, which was equally matched by an overwhelming courage and drive to scratch out a better life far from the Emerald Isle.

THROUGH THE HANDS OF DAVID LANZ

Narada Video

78 minutes, \$24.95

New age artist Lanz leads viewers through a music theory and composition class in this unusual how-to tape. Lanz concentrates on getting viewers familiar with tempo, style, and mood instead of using visual gimmicks to teach beginners to play Mozart overnight. He carefully dissects four of his own compositions and then plays each in its entirety. Overhead cameras give a bird's-eye view to Lanz's smooth playing style. Viewers probably won't get much practical use from the video, but it's a good introduction that might spark more serious study.

THE ADVENTURES OF RIN TIN TIN

WinStar Home Entertainment/Fox Lorber

50 minutes, \$12.98

Nostalgia television fans will have another classic to add their collections with this six-volume release from WinStar. Two episodes from the campy 1950s Western are available on each tape. Volume one features "Meet Rin Tin Tin," which pits the cavalry troop against Apache chief Geronimo when the soldiers capture the chief's blood brother. While planning their next move, the troops get an unexpected visit from their colonel, who isn't pleased to see that the camp is caring for Rin Tin Tin and his young owner, Rusty. But when Rin Tin Tin and Rusty save the colonel from an ambush, their stay in the fort is secured. Also includ-

ed on volume one is "The Killer Cat." Two gift sets containing three volumes each are also available for \$29.98.

ANIMAL CRACKUPS: ANIMALS AND THEIR PEOPLE FRIENDS

Real Entertainment

30 minutes, \$14.99

Produced in association with Vin Di Bona Inc., which created "America's Funniest Home Videos," this six-tape series uses a similar format. The program is loaded with footage of adorable animals, including baby kangaroos, pandas, and miniature horses, and a cute voice-over expresses what the animals are thinking, à la "Look Who's Talking." It's a tried-and-true formula that works well here, too. Real has also packaged the videos in an animal-shaped fuzzy covering for added retail exposure. The cover looks like a puppet, but on closer examination it's just a cloth covering that can be removed and used as a toy.

NINE INCH NAILS: CLOSURE

Nothing/Interscope/Trimark Home Video

150 minutes, \$24.98

For the first time, fans of industrial rock kingpins Nine Inch Nails are invited to travel down the spiral with lead singer Trent Reznor on this controversial double-tape set. The first installment of nihilism is a collection of live performances, backstage and tour bus happenings, and press footage. The offstage sequences are the most interesting. Viewers get to see Reznor put on his makeup, bash out new songs on the computer, and look like a tortured artist. They can also marvel at the reaction of local yokels when the band stops at a convenience store in "Deliv-

erance" country. Band members ransack dressing rooms, destroy equipment, and wound one another in a different behind-the-scenes segment. Viewers also get closer to Reznor friends Marilyn Manson, Lou Reed, and David Bowie (who also duets with Reznor on "Hurt") as well as the various freaks in the Jim Rose Circus Sideshow. The second tape is the complete library of music videos—most of which are too perverse, gory, dark, or violent for the fine folks at MTV. The poor audio and grainy video quality make the tapes boring, while certain graphic scenes, like Mr. Lifto hanging cement blocks from his private parts or a man being ground up in a meat grinder, are not for the faint of heart. For those who only minimally enjoy the remixed and distorted musings, the videos can be tedious and irritating. But they're a dream come true for fans and a good thirst quencher until Reznor, the genius of gothic techno, releases his long-awaited and heavily anticipated masterpiece later this year.

ENTER*ACTIVE

BY DOUG REECE

FROGGER

Hasbro Interactive

Windows 95

The PC and console gaming industries have scrapped Konami's Frogger off the roadside for an encore performance in hopes of recycling yesterday's arcade hit into today's home-entertainment hit. Older gamers wary of the complicated tactics in today's advanced sports and role-playing games will hop with

joy at the sight of this familiar title. However, it's not only the retro version of the game that is being offered here. Hasbro wisely includes such updated games as "Honey Bee Hollow" and "Scorching Switches," which put our amphibian hero in new, equally life-threatening situations. Overall, it's a strong package that should leave users feeling satisfied.

PARAPPA THE RAPPER

Sony Computer Entertainment

PlayStation

Rapping canine Parappa has already proved to be a huge draw with Japanese children, so it's no wonder that this title is fast becoming one of the more popular kiddie titles for PlayStation in the U.S. The game, which pits Parappa against such colorful mentors as Chop Chop Master Onion and Instructor Mooselini, tests players' sense of rhythm by asking them to mimic and add their own flourishes to a series of progressively more difficult rap songs. All the while, the game's obtuse humor creates a whimsical Dr. Seuss feel. Parents will be glad to have something that steers their younger children's attention away from more violent titles.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

PETALS ON THE WIND

By Kathleen E. Woodiwiss

Read by Laurel Merlington

Nova Audiobooks

3 hours (abridged), \$17.95

ISBN 1-56740-752-8

This romance novel manages to avoid many of the clichés of the genre, and

unlike most, the couple falls in love and gets married halfway through the story. Shemaine O'Hearn is an educated young Irish woman living in England who is engaged to be married when she is kidnaped by a "thief taker," a term used to describe a person wrongfully convicted of theft. She is sent to America on a prison ship to be an indentured servant and "bought" by Gage Thornton, a widowed ship-builder looking for someone to care for and teach his 2-year-old son. They fall in love quickly and easily and soon get married. The rest of the novel is taken up with the rumor that Thornton murdered his first wife and the mystery of uncovering the true murderer. Then O'Hearn's former fiancé, who has been tracking her down, shows up for a visit. Laurel Merlington does a nice job with the reading, giving O'Hearn a lilting Irish accent. Overall, this is better than the usual romance novel, and fans of the genre probably won't mind the typically silly sexual descriptions ("Her swelling ripe bosom thrust forward impudently").

LORD ARTHUR SAVILE'S CRIME

By Oscar Wilde

Read by John Moffatt

Penguin Audiobooks

3 hours (unabridged), \$16.95

ISBN 0-14-086361-3

John Moffatt gives a dignified reading of four witty and ironic Oscar Wilde tales. In the title story, a young lord, engaged to be married, is shaken when a palm reader tells him he is destined to commit a murder. The lord decides to get the murder over with quickly so he can put it behind him and get on with his life. Comedy ensues as he tries and fails to murder various relatives. Also included is the classic "The Canterville Ghost," a spook whose fearsome tricks utterly fail to impress the practical-minded Americans who have moved into his castle. "The Sphinx Without A Secret" is about a mysterious woman and the man who seeks to discover what she's hiding. "The Model Millionaire" is also included. Moffatt differentiates the voices well and especially has a lot of fun with the old dowager voices. His reading is generally straightforward, rather than ironic, and he lets the words, rather than his voice, reveal the humor and cynicism of the stories.

THE POSTMAN

By David Brin

Read by Dick Hill

Nova Audiobooks

3 hours (abridged), \$17.95

ISBN 1-56740-760-9

The poor reviews and box office of Kevin Costner's just-released film version of "The Postman" doesn't bode well for this audio version. It's a shame, because it's a well-written and thought-provoking fable. In a post-apocalyptic America, a wanderer discovers a dead postman and, on a whim, dons his uniform and takes his bag of letters. Arriving at one settlement, he is amazed to find the people eager to believe that he really is a mailman. The postman becomes a beacon of hope, a symbol of communication, and a return to civilization. Inspired, he travels to another settlement, but this one is hostile and suspicious. With difficulty, he convinces the inhabitants that the government has been restored and mail is resuming. Unfortunately, the book ends with his fascinating quandary: On the one hand he is glad to have restored hope to these people, and on the other hand it's a false hope, doomed to be shattered when his ruse is discovered. Absorbed in the tale, the listener is jolted when it ends abruptly, just at the most interesting part. Hill's reading is thoughtful and finely attuned to every nuance of the story.

IN PRINT

MONK

By Laurent De Wilde

Translated by Jonathan Dickson

Marlowe & Co.

214 pages, \$22.95

This intriguing and special biography isn't the long-awaited, detailed, birth-to-death account of the inimitable jazz giant, but a fairly slim volume containing a look at Monk and his unique music through the eyes (and ears and hands) of a young, talented jazz pianist named Laurent De Wilde.

Although he was born in Washington, D.C., De Wilde is a Frenchman who is often back stateside, where he regularly plays with some of New York's finest bandleaders. He has also recorded several albums.

To his credit, De Wilde writes as well as he plays. He lays down the historical narrative, but his shop-talk comments are what make the book special. De Wilde's writing contains all the enthusiasm, perception, and occasional wrongheaded insights that only an insider can bring to a discussion.

The author/pianist is also careful when he runs through music theory, sparing laymen from tumbling into the chasm of technical jargon when explaining Monk's unorthodox and impenetrable pianistics and rhythmic sense.

Without a doubt, musician readers will grasp more of De Wilde's observations than your average fan. In addition, musicians will probably be stimulated to question some of De

Wilde's wilder but delightful assumptions.

For example, he suggests that Monk's habit of banging his foot on the floor when playing the piano stemmed from him playing the foot pedals of an electric organ when he toured with a '40s gospel group in his youth. Anyone, musician or not, who has actually seen Monk or watched his performances on film is likely to conclude that Monk was just keeping time, not stabbing for a B-flat or F-sharp foot pedal.

Occasionally the author goes over the top in his free-reining writing style, but it's easily forgiven. He's so into the subject that it seems a poet-

ic giddiness takes over.

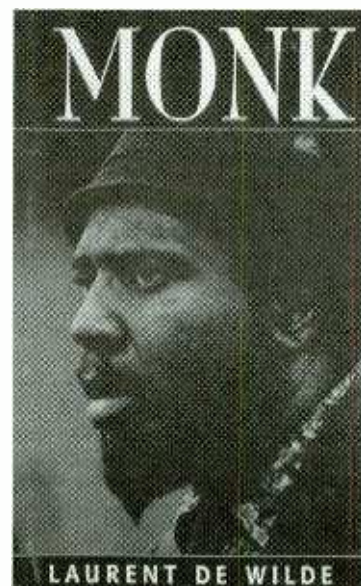
In one chapter, the author ruminates on the spirituality and darkness stemming from Monk's long-standing mental illness, which De Wilde thinks manifested itself in the artist's compositions. "From the beginning, Monk dwelt with death. It perched on his shoulder, like Socrates' demon, and urged him to cast farther the nets of his spirit," De Wilde writes.

In another passage, De Wilde ponders why Monk stopped playing in the seven years before his death. "Great jazzmen play to the end," De Wilde asserts, "and they die with their bootstraps on—or, like Molière, die right onstage." The first sentiment, while true enough in some cases, is not always true. As for the second, count me as one reader who never got the memo that at his end, the French playwright hit the stage horizontal.

Some readers might find that such scatterings of obvious "learned" allusions make De Wilde's thumb too apparent in his snapshot of the great artist. That's not to say an educated jazzman/writer is not an admirable entity, but it's one of a number of arabesques throughout the book that almost cross the line to preciousness.

Still, De Wilde's vim and verve are on the whole usually enjoyable and highly recommendable. Better that readers are perked, or piqued, by De Wilde's enthusiasm than stuck slogging through another prosaic and clueless jazz bio.

BILL HOLLAND



Get more reach. More impact. More results.

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product or service in the industry's leading news magazine.

All Major Credit Cards Accepted

Display Classified Ad Rates Services & Resources

- MUSIC INDUSTRY HELP WANTED: \$150 per col. inch/per week
- RADIO HELP WANTED: \$95 per col. inch/per week
- MINIMUM RUN: Services & Resources 4 weeks, \$150 per inch/per week
- BOX REPLY SERVICE: \$30 1st insertion only

Classified ads are commissionable when an agency represents an outside client.

CALL: JEFF SERRETTE 212-536-5174

Billboard Classified, 1515 Broadway, NY, NY 10036

CALL TOLL FREE: 1-800-223-7524

FAX YOUR AD 212-536-8864 or

e-mail: jserrette@billboard.com

DEADLINE: FRIDAY AT 3:30 PM EASTERN

SERVICES

EuropaDisk

- Compact Disc Replication
- 7 & 12" Vinyl Records
- Cassette Duplication
- Audio Mastering
- CD Glass Mastering

Disks With No Risks

Why deal with brokers when you can deal directly with our factory?
Best Service. Best Price. Period. Major credit cards accepted.

EUROPADISK, LTD.

Free Catalog or quote:

(800) 455-8555

75 Varick Street, New York, NY 10013 (212) 226-4401 FAX (212) 966-0456

SERVICES

COMPACT DISCS

1000 FOR .98 EACH

ASSEMBLED IN JEWEL CASE, SHRINKWRAPPED.
YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE

CUSTOM SERVICE

1015 W. Isabel Street
Burbank, CA 91506

(800) 423-2936

FAX (818) 569-3718

COMPUTERS

YOUNG SYSTEMS LIMITED

COMPUTER SYSTEMS FOR
THE MUSIC & VIDEO INDUSTRY

770-449-0338

MORE THAN 30 YEARS OF EXPERIENCE

770-840-9723 FAX

RecordTrak

Inventory Management
For Record Stores

800-942-3008

Fax 203-268-3930
Voice 203-265-3440

Musicware

Complete POS / Inventory
Control for ALL your record and
multimedia store needs!
Available in Spanish too!

1-888-222-4POS (toll free)

FAX: (919) 677-9194

E-mail: POS@unidial.com
<http://www.idcsoft.com>



We Anticipate Your Every Need

CD REPLICATION

Cassette Duplication
Graphic Design & Printing
Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax (716) 691-7732

CASSETTES • DIGITAL BIN •

1000 FOR .64 EACH

CHROME TAPE, UP TC C-45, CLEAR SHELL,
ASSEMBLED IN NORELCO BOX, SHRINKWRAP.
YOU SUPPLY PRINT, LABEL FILM, MASTER.

ALSHIRE

CUSTOM SERVICE

1015 W. Isabel Street
Burbank, CA 91506

(800) 423-2936

FAX (818) 569-3718

SERVICES

- Compact Disc Pressing
- CD Audio & CD ROM
- Pre-Mastering / Short-Run
- Cassette Duplication
- Vinyl Pressing
- Design/Film/Printing

COMPLETE PACKAGES. READY-TO-GO!

We may be the experts,
but when it comes to
your project, you're the boss!

MaxDisk

Free catalogue/custom quote!
1 800 681 0708

SERVICES

FREE!



GUIDE TO MASTER TAPE PREPARATION

Find out how to prepare
your audio master for error-
free manufacturing. A must
for recording artists and
studio engineers.

\$7.95 Value

DISC MAKERS
1-800-468-9353 • <http://www.discmakers.com>

FOR SALE

BUY DIRECT AND SAVE!

While other people are raising their prices, we
are slashing ours. Major label CD's, cassettes
and LP's as low as 50¢. Your choice from the
most extensive listings available. For free
catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O. Box A Trenton, N.J. 08691-0020

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B •
Campus Records • Pop • Oldies • Folk • 60's •
Wholesale Distributor of
"Deletions/Overstocks" IMPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX EXPORT
For a Unique Blend of Independent and
Major Label Closures and Overstocks
• Thrash • Noise • New Age • Dance • Electronic • Reggae • C&W • Industrial

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes & CD's

TARGET MUSIC DISTRIBUTORS

7925 NW 66th Street • Dept. J
Miami, Florida 33166

PH: 305-591-2188 • FAX: 305-591-7210

DEALERS ONLY

FREE CATALOG!

Cutouts/Surplus/Overstock

Hundreds of titles!

Call Gary Lonto at Paulstar
Surplus Sales for your free catalog

1-800-545-2775

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs 750.00
1,000 Jewel/Wrap 300.00
1,000 2-Pg Book/Tray 240.00
\$ 1,290.00

From your CD-Ready Master &
Print-Ready Film

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE & DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

DIGITAL FORCE



TOTAL CD,
CD-ROM, E-CD,
& CASSETTE PRODUCTION

212-252-9300
www.digitalforce.com

Feel the "Power of Excellence"
call for POWER PLAY the
DIGITAL FORCE Sampler &
Studio Reference Disc

149 MADISON AVENUE NY, NY 10016

DJ SERVICES

BROUHAHA MUSIC MARKETING

2168 S. Atlantic Blvd. #260
Monterey Park, CA. 91754

For CD Singles (special trks,
mixes, CD's, collectables etc)

(213) 721-4003 Fax (213) 728-4373
<http://www.brouhahacd.com>

DJ LIGHTS NEW AND USED FREE CATALOG 800-876-5268

IF IT'S THE MOVERS AND SHAKERS
OF THE MUSIC INDUSTRY YOU
WANT TO REACH
FAX BILLBOARD CLASSIFIED
212-536-8864

CUSTOM COMPACT DISCS

Affordable single copy CDs, starting at \$20.
\$5.00 OFF WITH THIS AD

46 PRODUCTIONS

42W557 Hawk Circle, St. Charles, Ill. 60175
Tel (800) 850-5423 Fax (800) 203-1725

Contact Us On The Internet at info@46p.com
Visit our Web Page at <http://www.46p.com>

STORE FOR SALE

MUSIC STORE FOR SALE

In world renown South Beach's hottest street.
3200 sq.ft. space, below market value, four year lease.
Extensive and constantly expanding customer base.
For further information feel free to contact us at
your convenience.

Tel. (305) 223-8012

Classified Advertising Fax Jeff Serrette at 1-800-223-7524

MUSIC MERCHANDISE

ZMACHARS, INC.

MUSIC MERCHANDISE One stop distributor for
posters, t-shirts, stickers, hats, keyrings, but-
tons, incense, lights, jewelry, sunglasses,
tapestries, and much more... We are a service
based company with all of the latest merchan-
dise available. Get it all with just one call...
NO MINIMUM/SAME DAY SHIPPING, dealers only
call for info: 1-800-248-2238 fax: 305-888-1924
www.zmachars@aol.com

400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays



Browser®
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
481 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Tollfree: 800-822-4410

Write or call for FREE sample!

Patents 4813534 & 4899679

HELP WANTED

DIRECTOR OF MUSIC ADVERTISING SALES

THE BOX, the planet's only interactive music television network, is looking for a well connected, high energy music industry executive to fill our "Director of Music Advertising Sales" position. The ideal candidate must possess creative instincts; Knowledge of marketing, promotions and sales; Expertise in presenting ideas and opportunities to record label clients; College degree required; Drug test required to successful applicant. Highly motivated candidates should forward resume and salary requirements to:

THE BOX
"Director - Music Advertising Sales"
175 Fifth Avenue, #700
New York, N.Y. 10010
Fax: (212) 253-1443
NO PHONE CALLS, PLEASE (EOE)



ADVERTISING SPACE SALES

Billboard Magazine, the music industry's leading newsmagazine, seeks an energetic, hard-working and articulate sales rep for our growing inside sales operation. You should be able to upsell on inbound sales and cold-calls to new prospects, and do what it takes to expand a very promising territory. Music industry experience is welcome but not essential, we want someone who can sell. 1 - 3 years sales experience preferred. Salary + commission + benefits. Fax your resume and salary history to:

HAROLD ITZKOWITZ (212) 536-8864

Billboard is an equal opportunity employer

SALES MANAGER

Star Video Entertainment, the leader in video distribution, is seeking a highly motivated, goal-oriented team leader to direct & motivate the sales staff in its Bristol, PA office.

The position requires:

- Min 5 yrs' sales exp
- 2 yrs managerial exp
- College degree
- Computer literacy
- Video exp a plus

We offer an excellent compensation & benefits package. Please send resume to

Star Video Ent.
Attn: HR-PA, 550 Grand St.
Jersey City, NJ 07302
No Phone Calls, Please!
EOE M/F/D

STAR VIDEO

REGIONAL SALES MANAGER VIDEO EAST COAST

Similar Entertainment, a leading distributor of music, video and multimedia consumer entertainment products, including high profile new releases and extensive catalog, seeks a motivated sales executive with a strong video background to work out of east coast retailers and distributors.

Similar Entertainment, Inc.
5555 Pioneer Creek Drive, Dept. J
Maple Plain, MN 55359
Fax: 612-479-7249

NYC MASTERING STUDIO SEEKS OFFICE ASSISTANT

Strong communication, computer, and organizational skills a must. Studio/Label experience preferred.

Fax resume: (212) 265-5645

SENIOR SALES MANAGER

CD/Vinyl/Cassette manufacturer, NY City. Industry experience a must. Fax resume/cover letter to:

(212) 226-8672

WANTED TO BUY

CASH FOR SCRATCHED CD'S OVERSTOCKS/DELETIONS
Call David
1-888-883-4923

E-mail your Classified Advertising to Jeff Serrette at jserrette@billboard.com

LATIN MUSIC MARKET

(Continued from page 5)

which plummeted from 36.9% in 1996 to 24.2% in 1997.

The deep slide in indie market share was offset by the increase in market share of the majors, most of which now distribute the lion's share of indie product. Four major labels whose market share soared in 1997 were Sony (from 15.9% to 22.1%), EMI Music Distribution (EMD) (from 15.8% to 19.1%), WEA (from 10.4% to 14.8%), and Universal (from 1.6% to 4.2%).

Two majors that dropped in market share were BMG (from 12.5% to 9.2%) and PolyGram Group Distribution (PGD) (from 6.9% to 6.4%).

One of the few indie labels that gained market share was Fonovisa. The Los Angeles-based imprint owned by Mexican media conglomerate Grupo Televisa S.A. leaped from 12% to 16%. The market share of the rest of the Latin indie industry tanked from 24.8% in 1996 to 8.2% in 1997.

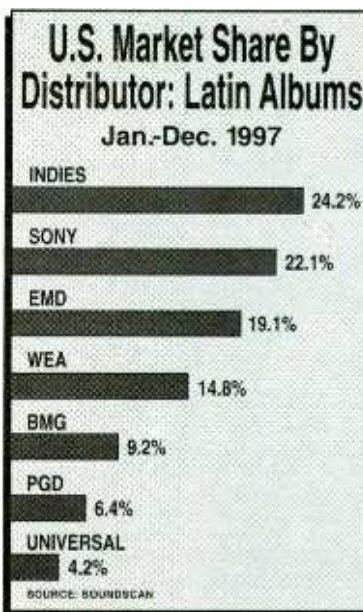
Several executives in the U.S. Latino industry blame the downturn in SoundScan tallies on the twin declines of the Anglo retail stores and the Tejano market.

Some Latin label brass point out that the market has not gone down, however. Rather, the business, they say, has been transferred from the hundreds of Anglo retail stores that were SoundScan reporters to Latin indies that are not SoundScan reporters.

Thus, the sales are not going down; they are just not being tabulated, they argue.

Oscar Llord, VP/GM of Sony Discos, says that his label's sales percentage split between Anglo and Latin retail "was up to 60/40 at one point. Now it has switched over 60/40 Latin to Anglo.

"When American retail started consolidating," he continues, "it [adversely] affected the Latin product, because as Latin music accounted for a smaller percentage of a major chain's sales, it was a genre hardest hit by cutbacks. And as American retail stores closed down in certain



areas, the business continued to be there, but it was the Latin-operated retail outlets that were taking over the sales."

Industry veteran George Zamora, the recently appointed VP/GM of WEA Latina who mentioned the Latin industry's woes with Anglo retail nearly two years ago, agrees that Anglo retail has shrunk. But does Zamora reckon that all of that lost Anglo business has been absorbed by Latin indies?

"Absolutely not," he replies. "The U.S. retail scene has suffered so much in the last 2½ years, and it is starting to bounce back a little bit. But at the same time, how do you recoup all of that lost business?"

Zamora, however, describes the U.S. Latin market as solid, adding that the industry will grow, provided "that we are intelligent in what we are doing and [do] not just throw product out there to see if it sticks."

Despite the shutdown of so many Anglo stores, sales of Latino hit product in 1997 have decreased very little. And the two-week holiday sales of

392,000 units in 1997 were actually up 4% from the same period in 1996.

The steady sales of Latino hit product on The Billboard Latin 50 suggest that most of the business allegedly gained by Latin retailers was in catalog product.

Ascertaining the actual size of the U.S. Latin market and its growth remains tricky, says Llord, who admits that "it is very hard to substantiate what exactly the growth is, because we don't have good historical information."

Part of the reason for the lack of dependable sales statistics lies in the unwillingness of Latin labels to officially divulge their sales data. Only last year was the Recording Industry Assn. of America (RIAA) able to release its inaugural sales report on the U.S. Hispanic record market.

The RIAA's midyear survey stated that the six-month sales of the U.S. Latino market in 1997 were 19.5 million units, up 22.8% from the corresponding period in 1996. Further, the report stated that the domestic Hispanic market moved 36.1 million units in 1996 (Billboard, Aug. 30, 1996).

Many Latin executives expressed doubts about the RIAA figures, saying they were inflated. But they also claim in unanimity that SoundScan is missing at least 60%-70% of the sales in the market.

At the time its figures were released, John Gano, the RIAA's VP of member services, said, "This report is a good-faith attempt to put into place an accurate means of reading shipments of Hispanic product into the U.S. market... We have confidence in the data."

SoundScan executives have previously stated that they are eager to expand the firm's coverage of the Latin indie retail industry but have met with resistance when trying to sign those stores on as reporters (Billboard, March 15, 1996).

What is not in doubt is that the Tejano market's decline has hurt the SoundScan numbers, particularly since that genre is the one best monitored by SoundScan.

In 1997, sales of charted titles by slain Tejano star Selena plunged 61% from 827,500 units to 319,500 pieces. In addition, eight other Tejano acts who were among the top 30 sellers in 1996 saw their collective sales fall 42% from 485,500 units in 1996 to 278,000 units in 1997 (Billboard, Dec. 13, 1997).

Sales of the five biggest-selling albums in 1997 were down as well. The approximate sales range of Luis Miguel's No. 1 seller "Romances" (341,000 units) to Selena's No. 5 seller "Dreaming Of You" (190,000 units) was far lower than the 1996 sales spectrum in which the top seller, "Dreaming Of You," sold 450,000 units and the No. 5 seller, "The Best Of The Gipsy Kings," rang up 230,000 units.

YEAR'S TOP TITLES

SoundScan had not officially tallied sales of individual titles from 1997 at press time, but its sales range is a close-to-the-mark estimate.

Both "Dreaming Of You" (EMI/EMI Latin) and "The Best Of The Gipsy Kings" (Nonesuch/Atlantic/AG) were 1995 albums that appeared among the top five sellers of 1996 and 1997.

Following "Romances" in sales in 1997 were "Vivir" by ballad star Enrique Iglesias (Fonovisa), "Tango" by Enrique's superstar father, Julio (Columbia/Sony), and "The Best Of The Gipsy Kings."

RETAIL TRACK

(Continued from page 56)

down of the new ownership, but with the cash-in mechanism for vendors—whereby suppliers trade in their 39 cents on the dollar equity claim for 50 cents cash—and with other factors, it is still a little murky as to who owns what. (To date, I have yet to talk to anybody involved in the reorganization—whether they be creditors, lawyers, investment bankers, or Camelot management—who knows the answer to this question.)

Meanwhile, Camelot management is working on the administrative part of emerging from Chapter 11. Also, it is preparing to take over the Wall. You might remember that Camelot has signed a definitive agreement to pay \$47 million for all the assets, including inventory, of the 153-unit Wall chain. That deal is expected to close shortly after Camelot formally comes out of Chapter 11, according to Rogers.

Rogers reports that Camelot is still chasing lease assignments from landlords (FYI: Most shopping-center owners have a clause in their leases that allows them to reclaim a store's space if the chain is sold. But generally, most shopping-center owners give permission for a lease to be transferred to new owners.)

"All of the Wall field staff will stay in place, and we are currently inter-

viewing many of the Wall headquarters staff for positions with our company," Rogers says. Camelot, as previously reported, will close the Wall warehouse and handle distribution for the Wall stores out of its own facility. The closing of the warehouse will not be that much of a problem, since its lease expires in August, according to Rogers.

As for store duplication, Rogers reports there are only 13 instances in which Camelot and the Wall are in the same mall, but in every case, both stores are making a profit, so there won't be any closures.

CONDOLENCES: The music retail community lost a good friend with the Dec. 27 death of Don Brody, national director of sales at Razor & Tie Records (see Lifelines, page 44). Brody, who was a longtime fixture in the Hoboken, N.J., music scene, moonlighted as a guitarist in the folk duo the Marys, whose latest album, "Back This Way," was recently released on Zesty Records. Brody, 44, who died of natural causes, is survived by his wife, Cheryl, his son, Perry, and his daughter, Stella.

His family requests that, in lieu of cards and flowers, memorial donations can be made in his name to the American Heart Assn.

HELP YOUR BABY TAKE ITS FIRST STEPS

Billboard's Heatseekers Program

Big plans for your baby's future? Forget the Formula. Let Billboard push your up-and-coming acts into world view. We offer full-page, color and b&w ads promoting Heatseeker acts at **a significant savings off the original rate.**

Your baby will ride on the shoulders of Billboard's readership of worldwide industry decision makers.

Start planning for your baby's future by investing in Billboard.

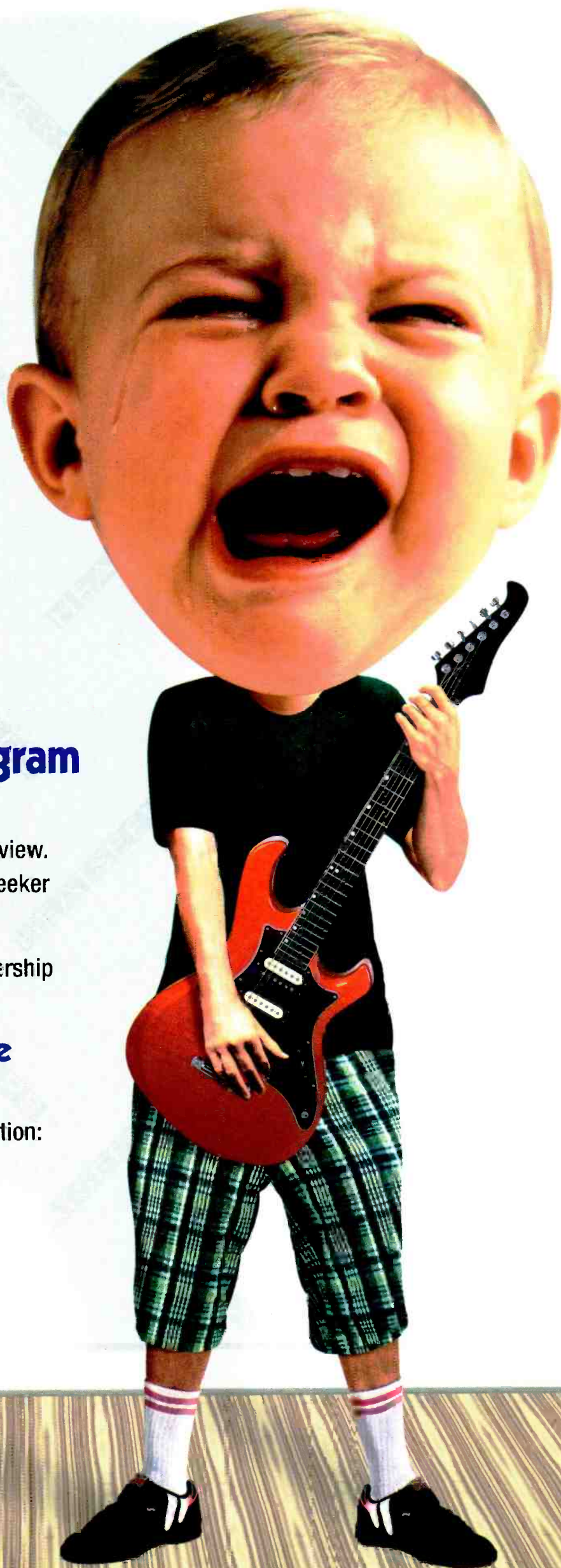
Contact your Billboard Representative for more information:

N.Y.: (212) 536-5004

NASHVILLE: (615) 321-4294

L.A.: (213) 525-2307

UK/EUROPE: 011-44-171-323-6686



Billboard

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

FCC AT NAB 98. New Federal Communications Commission Chairman Bill Kennard will be the featured speaker at NAB 98, the annual spring convention sponsored by the National Assn. of Broadcasters. Kennard will provide a look at his regulatory vision for broadcasting. Joining the chairman at the show will be his four fellow commissioners, scheduled to participate in a "regulatory dialogue" session. NAB 98 will be held April 5-9 in Las Vegas.

SURPRISE—CAPSTAR ADDS OUTLETS. Capstar Broadcasting Partners has acquired KASE and KVET-AM-FM Austin, Texas, from Roy Butler for \$90 million. According to The Austin American-Statesman, Clear Channel and CBS also bid on the stations. KASE and KVET-FM will remain country. KVET-AM will stay N/T. Ron Rogers remains GM.

SWAP SHOP. SFX and Dick Broadcasting are busy in Nashville. On Feb. 2, AC WLAC-FM and classic hits WGFX will perform an "intellectual property" swap, including call letters, programming, and air talent, with the exception of WGFX PD J.J. Duling, who remains with Dick. The former WGFX at 104.5 becomes WLAC-FM, while the former WLAC at 105.9 becomes Arrow. Concurrently, WRVW/WSLX operations manager Charlie Quinn is upped to operations manager for SFX Nashville, including country WSIX, top 40 WRVW, WGFX, and jazz WJZC.

GOODMAN TO WNSR. WWMX (Mix 106.5) Baltimore PD Adam Goodman returns to New York as PD of Chancellor's AC WNSR. Also, with Chancellor closing on the Gannett Radio properties, Gannett has shuttered its radio offices.

'AFTER MIDNITE' TRIMS PLAYLIST. Syndicated overnight country program "After MidNite With Blair Garner" has cut its playlist from 37 to 28 records and may drop to 26 later. Music/talent coordinator Mandy McCormack says that the show will become more gold-based and "concentrate on the currents we are playing" to give them "more bang for the buck."

KMPS UPS DECKER. KMPS Seattle general sales manager Linda Decker is promoted to GM of KMPS and classic rock sister KZOK, picking up duties previously handled by Fred Schumacher, who remains GM of sister stations KYCW (Young Country) and top 40 KBKS and continues as market manager over all four outlets. Becky Brenner, general program manager of the four stations, adds PD responsibilities at KYCW, replacing Matt Bruno. Ichabod Caine, who hosted mornings at KMPS for 10 years before leaving in 1993, returned to the station for mornings Jan. 5.

ODYSSEY GOES PUBLIC. Odyssey Communications, owner of New York country trimulcast Y107 (WWVY/WWXY/WWZY), goes public on the American Stock Exchange and changes its name to Big City Radio Inc. It is traded under the symbol "YFM." Former WXTU Philadelphia GM Rich Marston has been named VP/station manager at Big City's newly acquired Chicago-area properties, WVXX and WJDK, which both broadcast on 103.1.

JOYNER FLIES RIGHT. ABC Radio Networks syndicated morning man Tom Joyner will bring his show to Birmingham, Ala., Feb. 20, broadcasting from the city's Civil Rights District. The live broadcast precedes HBO's Feb. 23 premiere of Spike Lee's "Four Little Girls," a documentary detailing the events and aftermath of the 1963 16th Street Church bombing there.

More Women Talk The Shock Talk Different Limits Apply To Female Jocks

This story was prepared by Top 40 Airplay Monitor managing editor Kevin Carter and Rock Airplay Monitor managing editor Marc Schiffman.

"Sometimes I'm edgy, but I'm a real person. Sometimes I'm sensitive, sometimes I'm cranky, sometimes I'm bitchy."

Sounds like the lyrics of a hit song from 1997, right? Actually, it's the philosophy of WAXQ (Q104.3) New York morning host Darian O'Toole.

In the early '90s, WHJY Providence, R.I., morning host Carolyn Fox was often considered the only female "shock jock," but O'Toole is now one of a handful of outspoken and often sexually candid women heard on modern adult and modern rock radio.

Among her counterparts: KALC (Alice 106) Denver's Jamie White, whose initial job was "just to do the news and laugh at the guys," jokes but who, with Frosty Stillwell and Frank Cramer, now co-hosts a No. 1-rated morning show; and KLLC (Alice @ 97.3) San Francisco morning co-host Sarah Clark, who, with partner Vinnie, has been doing mornings at the adult modern outlet since February.

After two ratings books, Clark reports, the morning program ranks No. 2 with 25-34 females and third or fourth with women 18-34, accomplished with a somewhat-generous dose of sex talk.

And there's Kelly Walker, who, until last month, did nights at album WRIF Detroit. She's now doing afternoons for modern sister WQRS. And Sara Trexler, PD/morning host at modern KROX Austin, Texas. "Let's face it: Sex is the bottom line—no pun intended," says KLLC's Clark. "I'm as interested in the subject of sex as any woman I know. And you know that when you get any five women together, it gets just as nasty, maybe worse, than guys."

Most female on-air hosts agree that the key to success hinges on

keeping it real. Historically, WAXQ's O'Toole notes, there have traditionally been two female on-air stereotypes. "There's the whiskey-drinking, chain-smoking biker babes—with sensible shoes. Or the breathy phone-sex girls. I'm neither of those. I'm a real woman. I'm intelligent, articulate, and I think intelligent women [listeners] respect that and are relieved."

"There's that cliché that women don't like to hear women," she adds. "I've never believed that. I don't like to hear women who are putting on an act. I also don't like to hear men who are putting on an act." By contrast, "the conversations I have on the air are the same as the conversations I have with my friends," says O'Toole. "I can refer to my group of guys as my 'bevy of stud muffins.' A guy doing the same thing to women would be considered

sexist." KALC's White says that while men believe women are prudes by nature, "when I go out with my girlfriends—surprise—we talk about sex."

White also debunks the long-held belief that there is nothing more graphic than a bunch of guys in the locker room. "Don't even talk to me about that," she says. "That's nothing compared to six women out having a few drinks. We give details that men don't. It's just different for guys."

"If my friend Bob is suffering from a low sperm count or premature ejaculation, he's not going to call his friend Larry for advice," White says. "However, if I'm having a heavier-than-normal period or I want to recommend a new vibrator I just got, I'll call my friend Carla right away and talk about it on the air."

(Continued on next page)



Blind Ambition. At the recent KROQ Los Angeles Almost Acoustic Christmas show last month, station staffers gathered with performing act Third Eye Blind. Shown, from left, are KROQ's Lisa Worden; 3EB's Kevin Cadogan; KROQ PD Kevin Weatherly; 3EB's Arion Salazar, Stevan Jenkins, and Brad Hargreaves; and KROQ's Amy Stevens.

Airplay Monitor's Year-End Bonus Issue — BEST OF 1997

This special 4-in-1 combined issue features the top songs, artists, and top 100 hits for each major format in the biggest, most informative issue of the year!



☐ **YES!** Please send me _____ copies of the year-end issue at \$6.95 each (\$5.95 plus \$1.00 shipping & handling).
☐ Payment enclosed \$ _____ ☐ Amex ☐ MasterCard ☐ Visa
 Card # _____ Exp. Date _____

Signature (required) _____

Name _____ Title _____

Company/Station _____

Address _____

City/State/Zip _____

**For fastest service fax
this coupon to (212) 536-5294.**

If you are enclosing payment please mail in an envelope to:
Airplay Monitor, Att. A. Irish, 1515 Broadway, New York, NY 10036

Adult Contemporary

| T. WK. | L. WK. | 2. WK. | WKS. ON | TITLE IMPRINT & NUMBER/PROMOTION LABEL | ARTIST |
|-------------------|----------|--------|---------|---|---|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | |
| 1 | 1 | 1 | 20 | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M | ◆ ELTON JOHN 9 weeks at No. 1 |
| 2 | 2 | 2 | 13 | AT THE BEGINNING ATLANTIC 84037 | ◆ RICHARD MARX & DONNA LEWIS |
| 3 | 3 | 3 | 14 | THE GIFT WINDHAM HILL ALBUM CUT | JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON |
| 4 | 4 | 4 | 27 | HOW DO I LIVE CURB 73022 | ◆ LEANN RIMES |
| 5 | 7 | 11 | 6 | MY HEART WILL GO ON 550 MUSIC ALBUM CUT | ◆ CELINE DION |
| 6 | 5 | 5 | 12 | THE BEST OF LOVE COLUMBIA ALBUM CUT | ◆ MICHAEL BOLTON |
| 7 | 8 | 6 | 17 | SO HELP ME GIRL ARISTA 13428 | ◆ GARY BARLOW |
| 8 | 6 | 7 | 16 | I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS. | ◆ PAULA COLE |
| 9 | 10 | 9 | 20 | PROMISE AIN'T ENOUGH PUSH ALBUM CUT | ◆ DARYL HALL JOHN OATES |
| 10 | 9 | 8 | 25 | QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453 | ◆ BACKSTREET BOYS |
| 11 | 11 | 10 | 23 | TAKES A LITTLE TIME A&M ALBUM CUT | ◆ AMY GRANT |
| 12 | 14 | 13 | 10 | HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA | ◆ TONI BRAXTON WITH KENNY G |
| 13 | 17 | 15 | 8 | LOVING YOU ARISTA ALBUM CUT | KENNY G |
| 14 | 12 | 12 | 13 | TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA | ◆ BARBRA STREISAND - CELINE DION |
| 15 | 21 | 19 | 23 | FOOLISH GAMES ATLANTIC 87021 | ◆ JEWEL |
| 16 | 19 | 17 | 20 | 2 BECOME 1 VIRGIN 38604 | ◆ SPICE GIRLS |
| 17 | 13 | 14 | 11 | HEY GIRL COLUMBIA ALBUM CUT | ◆ BILLY JOEL |
| 18 | 28 | 23 | 23 | SILVER SPRINGS REPRISE ALBUM CUT | ◆ FLEETWOOD MAC |
| 19 | 20 | 16 | 14 | BUTTERFLY COLUMBIA ALBUM CUT | ◆ MARIAH CAREY |
| 20 | 27 | 25 | 4 | OH HOW THE YEARS GO BY MERCURY ALBUM CUT | VANESSA WILLIAMS |
| 21 | 24 | 22 | 5 | BACK TO YOU A&M ALBUM CUT | ◆ BRYAN ADAMS |
| 22 | 23 | 21 | 23 | ALL FOR YOU UNIVERSAL 56135 | ◆ SISTER HAZEL |
| 23 | 29 | 28 | 9 | SAND AND WATER REPRISE 17269 | BETH NIELSEN CHAPMAN |
| 24 | RE-ENTRY | 5 | | EYES OF BLUE ARK 21 ALBUM CUT | PAUL CARRACK |
| 25 | RE-ENTRY | 6 | | LIGHT IN YOUR EYES CAPITOL ALBUM CUT | BLESSID UNION |

Adult Top 40

| ★★★★No. 1★★★★ | | | | |
|---------------|----|----|----|---|
| ① | 1 | 1 | 15 | TUBTHUMPING REPUBLIC 56146*/UNIVERSAL ◆ CHUMBAWAMBA 5 weeks at No. 1 |
| 2 | 3 | 3 | 26 | I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS. ◆ PAULA COLE |
| ③ | 2 | 2 | 19 | WALKIN' ON THE SUN INTERSCOPE ALBUM CUT ◆ SMASH MOUTH |
| 4 | 4 | 4 | 22 | FLY LAVA ALBUM CUT/ATLANTIC ◆ SUGAR RAY |
| ⑤ | 5 | 5 | 11 | I DO Geffen 19416 ◆ LISA LOEB |
| ⑥ | 6 | 6 | 11 | 3 AM LAVA ALBUM CUT/ATLANTIC ◆ MATCHBOX 20 |
| 7 | 7 | 8 | 29 | IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M ◆ TONIC |
| 8 | 8 | 7 | 38 | ALL FOR YOU UNIVERSAL 56135 ◆ SISTER HAZEL |
| 9 | 9 | 9 | 37 | SEMI-CHARMED LIFE ELEKTRA 64173/EEG ◆ THIRD EYE BLIND |
| 10 | 10 | 10 | 28 | PUSH LAVA ALBUM CUT/ATLANTIC ◆ MATCHBOX 20 |
| 11 | 11 | 11 | 27 | FOOLISH GAMES ATLANTIC 87021 ◆ JEWEL |
| ⑫ | 12 | 14 | 9 | SWEET SURRENDER ARISTA ALBUM CUT ◆ SARAH MCLACHLAN |
| ⑬ | 15 | 18 | 8 | TRULY MADLY DEEPLY COLUMBIA 78723 ◆ SAVAGE GARDEN |
| ⑭ | 13 | 16 | 10 | KISS THE RAIN UNIVERSAL 56140 ◆ BILLIE MYERS |
| ⑮ | 16 | 12 | 17 | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M ◆ ELTON JOHN |
| 16 | 18 | 20 | 48 | ONE HEADLIGHT INTERSCOPE ALBUM CUT ◆ THE WALLFLOWERS |
| ⑰ | 17 | 15 | 20 | HOW DO I LIVE CURB 73022 ◆ LEANN RIMES |
| 18 | 14 | 13 | 14 | SUMMERTIME DGC ALBUM CUT/GEFFEN ◆ THE SUNDAYS |
| 19 | 19 | 17 | 28 | BUILDING A MYSTERY ARISTA 13395 ◆ SARAH MCLACHLAN |
| ⑳ | 20 | 23 | 10 | HOW'S IT GOING TO BE ELEKTRA 64130/EEG ◆ THIRD EYE BLIND |
| 21 | 24 | 19 | 21 | TAKES A LITTLE TIME A&M ALBUM CUT ◆ AMY GRANT |
| ㉒ | 23 | 25 | 5 | THE MUMMERS' DANCE QUINLAN ROAD ALBUM CUT/WARNER BROS. ◆ LOREENA MCKENITT |
| ㉓ | 25 | 24 | 8 | 32 FLAVORS ELEKTRA 64129/EEG ◆ ALANA DAVIS |
| 24 | 22 | 21 | 21 | CRIMINAL CLEAN SLATE 78595/WORK ◆ FIONA APPLE |
| ㉕ | 26 | 26 | 4 | TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT ◆ GREEN DAY |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 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. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio PROGRAMMING

MORE WOMEN TALK THE SHOCK TALK

(Continued from preceding page)

Packaging is key, Trexler notes. "Instead of saying, 'I got laid last night,' I might say, 'I met somebody really hot last night, and while we were having breakfast this morning . . . I find you can be much more dirty if you're more euphemistic and gear your listeners that way.'"

WHAT FLIES AND WHAT DOESN'T

Even so, each of the air personalities has a sense of what she can and can't get away with on the air. While WRIF PD Doug Podell says, "What we liked about Kelly was she was like one of the guys," Walker still says, "It's a boys' club. Guys can talk about T&A and lesbian stuff. If I did, I'd be considered a real asshole. I also don't think I can talk about how good I got it last night, because I'd be considered a whore. I'm also not going to get on the air and say, 'Men suck.'"

The gender issue is one of two things Walker is adamant about not talking about: "It's very typical of female jocks to bash men or talk about their cramps. It's insulting and diminishing."

But White routinely discusses her cycle (along with pre- and post-period highlights) as a monthly feature. "I don't like to say 'ass,'" says Trexler. "I think that sounds like white trash." By the same token, "I would never say, 'Boy, that Russell Crowe is one hot actor. He asked me to visit him after the show.' I think that embarrasses women around their boyfriends and husbands, because they're thinking, 'Oh, she's hot.' They don't like that competition."

"I could go further, but I don't know if anybody's willing to take those risks with me," Trexler adds. "I don't feel any sexism really in terms of what I can and can't do. But my gut says if a woman says something and a man says the same thing, people think that when the woman says it that it's dirtier."

Trexler says that her dates are sometimes surprised by what she says on the radio. "I'm the same person; what's the problem?" she usually asks. "All my friends think you're a whore—that's the problem," is the response she sometimes gets.

IS PERCEPTION REALLY REALITY?

And how do listeners other than Trexler's dates respond? KLLC PD Louis Kaplan has seen widely varying responses to his female jocks discussing sex.

"When I've discussed this topic with listeners as well as people around the station, many times their perception of other women talking about sex on the air seems to make them come across as slutty," he says. On KLLC, "Sarah occasionally talks about sex from both a personal viewpoint and a female perspective, and some people feel uncomfortable," says Kaplan, who recalls that when he ran the syndicated (and sexually freewheeling) Bob and Tom show on WING-FM Dayton, Ohio, there was a much higher degree of tolerance, mostly, he says, because they were guys.

"[With] women in general there

seemed to be a little more sensitivity about sexual topics coming out of the mouths of women," he recalls. "It's a very odd phenomenon that seems to differ from market to market. Maybe in Denver they're more comfortable with it; however, our morning-show audience is still growing, so whatever they're doing, they must be doing it right."

And Clark believes that "guys seem to love hearing a woman talk about sex; it's a fantasy. Vinnie and I will ask questions of each other, without taking it completely in the gutter. It's very open, and since we both have a somewhat-checked past, we have lots of good stuff to share."

THE KID ZONE

As with any active morning show, complaint calls are the rule rather than the exception, and KLLC gets its share, Clark says. "Even though we're a female-friendly show, we'll sometimes get calls from a mom who's driving her kid to school. Even when we talk about something as nonsexual as a woman having her period, it appears to create some tension in the car."

"We couldn't do this show without the support of management," KALC's White adds. "Gregg Cassidy is the best PD I've ever worked for. He always believed in us and saw the potential early on. He realized that I connected with women and told me to go for it, with some boundaries: Steer clear of religious humor, don't say 'fuck,' and protect the license."

"We don't always talk about sex. We can do 10 shows in a row about raising kids or breast-feeding, [then] do one show about sex, and that's the show everybody remembers," she says.

Clark says that if she and Vinnie tend to dwell on sex for more than

three shows in a row, Kaplan will usually pull in the reins. "He usually tells us he has no problem with the subject matter personally, but from a professional standpoint, we should probably mix it up a bit and go in another direction for a while," she says.

KLLC recently conducted a sexual-content poll, albeit unscientifically, on the station's World Wide Web site. The respondents were given five responses to the question "What do you do when the morning show talks about sex?"

"Thirty-nine percent said they were fine with it, as long as it didn't get too graphic; 41% said we can't get graphic enough; 10% said it's OK, but if I have my kid in the car I start to squirm; 6% said we shouldn't talk about sex at all, because they said when we do, the intelligence level plummets; and 4% said that when sex comes up at all, the radio goes off," Clark says.

When you do the math, Clark notes, 80% of the respondents basically said, "Bring it on!"

In the 3½ years the show has been on, White notes, the complaint calls have gotten much lighter. "Those people have either gone away or gotten used to what we do," she says. Today, "the phones are on fire; every woman listening knows exactly what I'm talking about."

"It's been personally difficult for me to find my way," White adds. "I feel that men in general are intimidated by strong women, and I find that when I talk like a real woman I upset more men than women. I used to shock my partners, who used to want me to shut up and do the news."

Today, she says, they acknowledge that the trio is now equal in every aspect. In other words, three people—six balls? "Actually," she says, "that's seven balls, because I have three."



Wish You Were Here. KLOS Los Angeles morning duo Mark and Brian's latest charity CD, "You Had To Be There," posted No. 1 status in their syndicated markets of Los Angeles, Portland, Ore., and Sacramento, Calif., during the holiday season, while cracking The Billboard 200's top 50 in its first week out. On hand at one of the pair's retail CD-signing parties, from left, are KLOS promotions director Steve Smith, Oglio Records president Carl Caprioglio, Navarre sales rep Dave Bagley, Hands On PR & Marketing president Craig Melone, Brian, Navarre's Guy Marsala (in back), Mark, and Navarre West Coast branch manager Frank Mooney. Over the past decade, Mark and Brian's efforts have raised more than \$1 million.

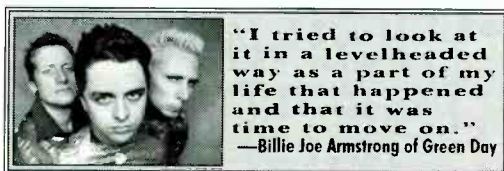
A few months ago, "Good Riddance" might have best described the mainstream opinion toward Berkeley, Calif., punkers Green Day. But with a breakup ballad of the same name and a rockabilly anthem on failing sobriety, the trio is once again drinking in radio's attention.

"Time Of Your Life (Good Riddance)," No. 2 on Modern Rock Tracks this issue, has been a climbing chart fixture for the last two months. Front man Billie Joe Armstrong wrote the song about the end of a romance three years ago, shortly after recording "Dookie," the band's Reprise debut.

"I tried to look at it in a levelheaded way as a part of my life that happened and that it was time to move forward," says Armstrong, now a married man with a young son.

Despite the subdued acoustic guitar strain and mature lyrics that have garnered the single play on modern AC stations, the song's title was changed to reflect the sourness of the split.

"The song was originally called 'Time Of Your



"I tried to look at it in a levelheaded way as a part of my life that happened and that it was time to move on."
—Billie Joe Armstrong of Green Day

Life,' but then we had a really nasty breakup. So I added 'Good Riddance.'"

"Hitchin' A Ride," the first single from "Nimrod,"

which is No. 29 after 19 weeks on the chart, is also a confessional look into the personal life of Armstrong.

"It's about falling off the wagon, although I'm on the wagon right now. It's about trying to find that balance between being responsible and being a lunatic," he says, adding that his dry spell can be attributed to fatherhood. "[My son] is the reason behind it. When you have a kid, you don't live for yourself anymore."

The band also tried to find the balance between maintaining bad-boy bravado and exploring new musical territory while striking a chord with fans.

"Punk is my whole life, and we know how to do that well. But we're capable musically of doing more. We wrote about 40 songs, let them evolve, and picked the best from the batch."

Billboard®

JANUARY 17, 1998

Mainstream Rock Tracks™

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST IMPRINT/PROMOTION LABEL |
|--------|----------|--------|---------|---|---|
| 1 | 1 | 1 | 26 | ***No. 1*** TOUCH, PEEL AND STAND 16 weeks at No. 1 DAYS OF THE NEW | OUTPOST/GEFFEN |
| 2 | 2 | 13 | 3 | GIVEN TO FLY YIELD | PEARL JAM EPIC |
| 3 | 3 | 2 | 21 | MY OWN PRISON MY OWN PRISON | CREED WIND-UP |
| 4 | 4 | 3 | 12 | 3 AM YOURSELF OR SOMEONE LIKE YOU | MATCHBOX 20 LAVA/ATLANTIC |
| 5 | 5 | 4 | 12 | BACK ON EARTH THE OZZMAN COMETH | OZZY OSBOURNE EPIC |
| 6 | 7 | 5 | 9 | THE MEMORY REMAINS RELOAD | METALLICA ELEKTRA/EEG |
| 7 | 8 | 7 | 6 | TASTE OF INDIA NINE LIVES | AEROSMITH COLUMBIA |
| 8 | 10 | 9 | 12 | WASH IT AWAY YOUR BODY ABOVE ME | BLACK LAB DGC/GEFFEN |
| 9 | 6 | 6 | 10 | THE GIRL I LOVE BBC SESSIONS | LED ZEPPELIN ATLANTIC |
| 10 | 9 | 8 | 22 | EVERLONG THE COLOUR AND THE SHAPE | FOO FIGHTERS ROSWELL/CAPITOL |
| 11 | 11 | 10 | 15 | ALMOST HONEST CRYPTIC WRITINGS | MEGADETH CAPITOL |
| 12 | 12 | 16 | 8 | THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF... | BIG WRECK ATLANTIC |
| 13 | 15 | 14 | 6 | TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD | GREEN DAY REPRISE |
| 14 | 16 | 17 | 7 | THE UNFORGIVEN II RELOAD | METALLICA ELEKTRA/EEG |
| 15 | 13 | 11 | 13 | BOTH SIDES NOW MARCHING TO MARS | SAMMY HAGAR THE TRACK FACTORY/MCA |
| 16 | 14 | 12 | 17 | SLOW RIDE TROUBLE IS... | KENNY WAYNE SHEPHERD BAND REVOLUTION |
| 17 | 17 | 15 | 9 | FLIP THE SWITCH BRIDGES TO BABYLON | THE ROLLING STONES VIRGIN |
| 18 | 18 | 21 | 5 | SEX AND CANDY MARCY PLAYGROUND | MARCY PLAYGROUND MAMMOTH/CAPITOL |
| 19 | 19 | 19 | 6 | CLUMSY CLUMSY | OUR LADY PEACE COLUMBIA |
| 20 | 23 | 31 | 3 | SHELF IN THE ROOM DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/GEFFEN |
| 21 | 21 | 18 | 12 | DIRTY EYES BONFIRE | AC/DC EASTWEST/EEG |
| 22 | 22 | 20 | 19 | WALKIN' ON THE SUN FUSH YU MANG | SMASH MOUTH INTERSCOPE |
| 23 | 25 | 30 | 3 | SHE SAID "SCREAM 2" SOUNDTRACK | COLLECTIVE SOUL DIMENSION/CAPITOL |
| 24 | 24 | 22 | 10 | FORTY SIX & 2 AENIMA | TOOL FREEWORLD |
| 25 | 26 | 24 | 26 | LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DOGS | MIGHTY JOE PLUM ATLANTIC |
| 26 | 28 | 26 | 8 | WITHOUT EXPRESSION THE BEST THAT I COULD DO 1978-1988 | JOHN MELLENCAMP MERCURY |
| 27 | 27 | 23 | 10 | ASHES TO ASHES ALBUM OF THE YEAR | FAITH NO MORE SLASH/REPRISE |
| 28 | 30 | 28 | 11 | WEEDS SOUL SEARCHING SUN | LIFE OF AGONY ROADRUNNER |
| 29 | 33 | 32 | 8 | MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK | BUSH TRAUMA/INTERSCOPE/HOLLYWOOD |
| 30 | 34 | 34 | 17 | EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW | EVERCLEAR CAPITOL |
| 31 | 31 | 29 | 13 | RATTLESNAKE BLOOD SAMADHI | LIVE RADIOACTIVE/MCA |
| 32 | 35 | 27 | 11 | BLEED TOGETHER A-SIDES | SOUNDGARDEN A&M |
| 33 | 36 | 39 | 4 | HAPPY ...SOMEWHERE MORE FAMILIAR | SISTER HAZEL UNIVERSAL |
| 34 | 32 | 25 | 14 | JUNGLE CARNIVAL OF SOULS: THE FINAL SESSIONS | KISS MERCURY |
| 35 | 37 | — | 3 | SULLIVAN MONSOON | CAROLINE'S SPINE HOLLYWOOD |
| 36 | 39 | — | 2 | BLACK SEVENDUST | SEVENDUST TVT |
| 37 | RE-ENTRY | 16 | — | ANYBODY SEEN MY BABY? BRIDGES TO BABYLON | THE ROLLING STONES VIRGIN |
| 38 | RE-ENTRY | 5 | — | THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE | RAGE AGAINST THE MACHINE EPIC |
| 39 | RE-ENTRY | 4 | — | FUEL RELOAD | METALLICA ELEKTRA/EEG |
| 40 | 40 | 33 | 14 | 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 17, 1998

Modern Rock Tracks™

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST IMPRINT/PROMOTION LABEL |
|--------|----------|--------|---------|---|---|
| 1 | 1 | 1 | 12 | ***No. 1*** SEX AND CANDY 4 weeks at No. 1 MARCY PLAYGROUND | MAMMOTH/CAPITOL |
| 2 | 2 | 2 | 8 | TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD | GREEN DAY REPRISE |
| 3 | 5 | 19 | 3 | GIVEN TO FLY YIELD | PEARL JAM EPIC |
| 4 | 3 | 3 | 19 | EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW | EVERCLEAR CAPITOL |
| 5 | 4 | 4 | 14 | 3 AM YOURSELF OR SOMEONE LIKE YOU | MATCHBOX 20 LAVA/ATLANTIC |
| 6 | 6 | 5 | 15 | BITTER SWEET SYMPHONY URBAN HYMNS | THE VERVE VIRGIN |
| 7 | 7 | 8 | 11 | HOW'S IT GOING TO BE THIRD EYE BLIND | THIRD EYE BLIND ELEKTRA/EEG |
| 8 | 8 | 6 | 17 | TOUCH, PEEL AND STAND DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/GEFFEN |
| 9 | 9 | 10 | 9 | BRICK WHATEVER AND EVER AMEN | BEN FOLDS FIVE 550 MUSIC |
| 10 | 10 | 12 | 7 | CLUMSY CLUMSY | OUR LADY PEACE COLUMBIA |
| 11 | 12 | 11 | 13 | MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK | BUSH TRAUMA/INTERSCOPE/HOLLYWOOD |
| 12 | 11 | 7 | 25 | EVERLONG THE COLOUR AND THE SHAPE | FOO FIGHTERS ROSWELL/CAPITOL |
| 13 | 13 | 13 | 27 | WALKIN' ON THE SUN FUSH YU MANG | SMASH MOUTH INTERSCOPE |
| 14 | 14 | 9 | 18 | TUBTHUMPING TUBTHUMPER | CHUMBAWAMBA REPUBLIC/UNIVERSAL |
| 15 | 15 | 14 | 15 | DAMMIT (GROWING UP) DUDE RANCH | BLINK 182 CARGO/MCA |
| 16 | 16 | 15 | 11 | SWEET SURRENDER SURFACING | SARAH MCLACHLAN ARISTA |
| 17 | 18 | 17 | 10 | ***AIRPOWER*** BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME | CORNERSHOP LUAKA BOP/WARNER BROS. |
| 18 | 20 | 18 | 30 | FLY FLOORED | SUGAR RAY LAVA/ATLANTIC |
| 19 | 17 | 16 | 11 | DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTRACK | BECK LONDON/ISLAND |
| 20 | 19 | 22 | 8 | MY OWN PRISON MY OWN PRISON | CREED WIND-UP |
| 21 | 22 | 24 | 4 | WASH IT AWAY YOUR BODY ABOVE ME | BLACK LAB DGC/GEFFEN |
| 22 | 21 | 20 | 26 | CRIMINAL TIDAL | FIONA APPLE CLEAN SLATE/WORK |
| 23 | 23 | 25 | 4 | THE MUMMERS' DANCE THE BOOK OF SECRETS | LOREENA MCKENITT QUINLAN ROAD/WARNER BROS. |
| 24 | 24 | 21 | 11 | SUGAR CANE THE DADDY OF THEM ALL | SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE |
| 25 | 26 | 26 | 6 | ROYAL OIL LET'S FACE IT | THE MIGHTY MIGHTY BOSSSTONES BIG RIG/MERCURY |
| 26 | 27 | 27 | 6 | JANE SAYS KETTLE WHISTLE | JANE'S ADDICTION WARNER BROS. |
| 27 | 28 | 28 | 6 | BEAUTIFUL DISASTER TRANSISTOR | 311 CAPRICORN/MERCURY |
| 28 | 29 | 23 | 14 | WRONG NUMBER GALORE | THE CURE FICTION/ELEKTRA/EEG |
| 29 | 31 | 31 | 19 | HITCHIN' A RIDE NIMROD | GREEN DAY REPRISE |
| 30 | 32 | 29 | 17 | DON'T GO AWAY BE HERE NOW | OASIS EPIC |
| 31 | 30 | 30 | 10 | KARMA POLICE OK COMPUTER | RADIOHEAD CAPITOL |
| 32 | 36 | 35 | 20 | SUMMERTIME STATIC & SILENCE | THE SUNDAYS DGC/GEFFEN |
| 33 | 33 | 32 | 6 | I'M AFRAID OF AMERICANS EAR TH LING | DAVID BOWIE VIRGIN |
| 34 | RE-ENTRY | 23 | — | BREATHE THE FAT OF THE LAND | PRODIGY XL MUTE/MAVERICK/WARNER BROS. |
| 35 | 35 | 34 | 9 | STEPPING STONES YEAH, IT'S THAT EASY | G. LOVE & SPECIAL SAUCE OKEH/EPIC |
| 36 | 37 | 39 | 5 | THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE | RAGE AGAINST THE MACHINE EPIC |
| 37 | 34 | 33 | 17 | LUCKY ROCKCROWN | SEVEN MARY THREE MAMMOTH/ATLANTIC |
| 38 | 38 | 38 | 4 | RPM FLOORED | SUGAR RAY LAVA/ATLANTIC |
| 39 | NEW | 1 | — | MY HERO THE COLOUR AND THE SHAPE | FOO FIGHTERS ROSWELL/CAPITOL |
| 40 | NEW | 1 | — | GOING OUT OF MY HEAD BETTER LIVING THROUGH CHEMISTRY | FAT BOY SLIM ASTRALWERKS/CAROLINE |

HITS!
IN
TOKIO

Week of December 21, 1997

- Change The World / Babyface
Featuring Eric Clapton
- Together Again / Janet Jackson
- Only If / Enya
- Be The Man / Celine Dion
- Tubthumping / Chumbawamba
- Every Nation / Red Hot R&B All Stars
- Spice Up Your Life / Spice Girls
- A Song For Mama / Boyz II Men
- I Do / Lisa Loeb
- Pink / Aerosmith
- Roxanne '97 (Puff Daddy Remix) / The Police
- You're The One I Love / Shola Ama
- Let's Get Started / All Saints
- Magic / D'Influence
- Feel So Good / Mase
- Spam / Save Ferris
- The Tree Knows Everything / Adam F
Featuring Tracy Thorn
- Gettin' Jiggy Wit It / Will Smith
- Wish I Sang Like Marvin Gaye / Newton
- Mr. Santa Claus - Present - / Anri
- If I Had A Dime / Martine Girault
- Sunchyme / Dario G
- She's A Good Girl / Sleeper
- Flip The Switch / The Rolling Stones
- Men In Black / Will Smith
- The First Noel / Eccentric Opera
- The Best Of Love / Michael Bolton
- Stepping Stones / G. Love And Special Sauce
- Yureru Taito / Aco
- Even After All / Finley Quayle
- Dne And One / Edyta
- Sweet Sweet Surrender / Samantha Cole
- Cleaning Man / Noriyuki Makihara
- Romeo Is Bleeding / Daryl Hall And John Oates
- Legend Of A Cowgirl / imani Coppola
- My Body / LSG
- Remember / Repercussions
- Where Broken Hearted People Go / Brains Beat Beauty
- Say What You Say / Cath Coffey
- Delicious / Deni Hines
- Back To You / Bryan Adams
- What Christmas Means To Me / Hanson
- Tomorrow Never Dies / Sheryl Crow
- Get It On / Funky Diamonds
- James Bond Theme / Moby
- Aini Tsuite / Shikao Suga
- I Am The Black Gold Of The Sun / Nuyorican Soul Featuring Jocelyn Brown
- So What! / James Addiction
- Tsuyoku Hakanai Monotachi / Cocco
- Unmeino Hiro / Spitz

Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

Berman Brothers Turn Their Production Talents Toward Columbia's Up-And-Comers

WITH A HALF-DOZEN hits under its belt, German production team the **Berman Brothers** is looking to dress pop radio with a new coat of creativity.

As the masterminds behind **Real McCoy's** "Another Night" and "Run-away," **Amber's** "This Is Your Night," and female threesome **She Moves'** current "Breaking All The Rules," among others, the duo of **Frank** and **Christian Berman** have already stamped writing, production, remixing, and imaging credits on their résumés—and they're just getting started.

The boys open the new year with a just-announced production and imprint deal with Columbia Records, allowing them to pursue and develop new dance/pop artists, from grooming and co-writing material to full production and remixing supervision.

"We feel like there's a great appetite for their sound out there. They have been on top of some of the best pop sounds in the last couple years," says **Will Botwin**, executive VP for Columbia Records Group and GM of Columbia Records. "They find great talent, they're great A&R people, and they



BERMAN BROTHERS

write great songs. Soup to nuts, it's a one-stop shopping situation. Our job is to be their partners in promotion and marketing on a worldwide basis, to have great success and sell lots of records."

"Now we can really concentrate on the things we love—creating artists and finding the right songs for them—without worrying about the business side," says Frank.

"It's our ultimate dream," Christian adds. "We just can make music. It's a wonderful feeling."

First up under the Columbia agreement will be the February U.S. release of the debut single from **React**, a New York male duo, ages 21 and 24. According to the Bermans, the act will deliver "hard pop with a deep groove."

So far, **React** has recorded and mixed three tracks with the Berman Brothers, including a ballad and the punchy, hand-clapping first single "Can't Keep My Hands Off You," à la **Backstreet Boys**. **React's** album will follow in March.

"They have great voices," says Frank, who has utilized the act for backing vocals in the past. "They reflect the progressive young male in this country. They're not as bubblegummy as artists in Europe. They're real. This is pop music for the new millennium."

In fact, the Bermans intend to co-write with **React**. "It's very important to co-write. It gives an act a personal feeling," says Christian. "It's also important that our artists can sing ballads and midtempo songs. There

shouldn't be one or two hits, then all of the rest of the album sounds the same."

"We want to give a new artist the best potential to be long term," adds Frank. "If every song is 132 beats per minute, you're not showing their different sounds so that they survive trends. We want to create, build, and establish artists who can then go on to the next level."

The Berman Brothers' own estab-



by Chuck Taylor

lishment as producers, meanwhile, is void of any sort of fantastic anecdotal mysticism. If anything, their beginnings were fashioned by rather ordinary circumstances.

Says Christian, "We were surrounded by a radio playing in every room and listened to music all the time, but it's not like we came from a real musician household or anything."

Growing up in Reichenbeck, Germany, he says, there were no rock or R&B radio stations, so "we grew up on pop radio—**Abba**, **Tears For Fears**, **Prince**. From that, we had a lot of variety from some really good songs. There were a lot of cheesy melodies, but from that you can take a little bit of everything."

In time, each played in bands—never together ("We had our own fans and our own lives," Frank says)—but after a while, the two decided to team up and see what came of a trial partnership.

Fatefully, in 1991, a DJ friend in Amsterdam let the Bermans loose in a music studio. "He introduced us to programmed music with computers," says Frank. "We were curious that one artist could control the whole vision."

After later moving to Hamburg, the Berman Brothers got their first break producing the group **Chess**. They charted in Germany and Finland. And, notes Christian, "we made a little money on it."

The two also signed to **BMG Berlin** to produce music for other artists and

began to search out baby acts to work with.

And then came "Another Night" from **Real McCoy**, whose original male rap version was a hit in Germany and France. However, when it was released in the U.K., the song garnered little notice. The Berman Brothers were called upon to reinvent the track with the now-signature female-led chorus of "another night, another dreamer," and, as anyone within earshot of a radio in 1994 might recall, the song became a platinum-selling No. 3 U.S. hit on **Billboard's** Hot 100, while forging an integral step in top 40's rediscovery and acceptance of uptempo pop music. In all, it spent an astonishing 23 weeks in the top 10.

"I remember working on that one in the studio," says Christian. "There was a spontaneous feeling of happiness and yet still being honest."

Adds Frank, "Having a hit in the U.S. was our ultimate goal."

With the international success of "Another Night," the pair traveled to the U.S. for the first time, landing in New York. "We went into a pub, and they played the song. Then, we heard it on the radio. To suddenly hear your song on American radio was incredible," Christian says.

While here, the Bermans listened carefully to hit radio, analyzing the differences between European pop and American top 40. Finally, in 1996, they moved to New York.

Since that time, they have supervised production of **Amber's** debut album on **Tommy Boy**, "This Is Your Night"; produced four tracks for **Real McCoy**; remixed both "Where's The Love" and a stellar reworking of "Mmmh" for **Mercury's Hanson**; and envisioned and created **She Moves'** upcoming first project on **Geffen**.

In addition to **React**, Frank and Christian have begun development of a Latin female singer, **Maria**, whom they intend to market as a bilingual pop vocalist and dancer. No other details yet.

In each case where the Berman Brothers have strived to bring out the individuality in artists they work with, one universal element has retained priority status.

Says Frank, "Pop music will remain alive. There will be different sounds and different environments, but people love melodies and love to sing along."

EXECUTIVE TURNTABLE

FOLKS. **Duane Doherty** returns to Dallas as PD of modern **KDGE** (the Edge). He comes from the PD post at album **WZTA** (Zeta) Miami. His last stop in Dallas was at the helm of album **KEGL**. Across the street, former **KDGE** PD **Joel Folger** assumes the PD seat at triple-A **KKZN** (the Zone). According to the station, **Abby Goldstein** remains interim music director.

WKQI (Q95.5) Detroit station manager **Dave Kerr** is upped to VP/GM, replacing **Larry Wert**, who was recently promoted to senior VP of regional operations for **Chancellor**.

SFX ups **WRVW/WSIX** operations

manager **Charlie Quinn** to operations manager for **SFX Nashville**, including recently acquired **WGFX** and **WJZC** (Jazzy 101). As part of the frequency swap that gave **SFX WGFX**, **SFX** sells **N/T WLAC-AM** to **Dick Broadcasting** for a reported \$3 million, which includes its two overnight trucker services, the **Road Gang** and **Interstate Radio Network**.

STATION TRADING. **Great Trails** gets out of the radio biz, selling top 40 **WGTZ**, classic rock **WING-FM**, and **N/T WING-AM** Dayton, Ohio, to **Clear Channel**, which launches into an immediate local marketing agreement.

PD Kieley Counteracts Confusion At L.A.'s KIIS

"I THINK THAT every top 40 PD in America silently programs KIIS," says **Dan Kieley** of his new life in Los Angeles. However, he stresses that "it was very important that I ran this place like I was in **Sioux Falls, S.D.**, or **Panama City, Fla.**; if I programmed this station like it was in Hollywood, we would all be gobbled up by it. I like to keep it fast and loose and not get caught up in overthinking every aspect of this station."

Kieley landed in Los Angeles as the PD of **Jacor's KIIS** in June, during the station's return to its mainstream roots. Until then, most of his career was spent in the Midwest, with PD stints at **KDWB** Minneapolis; **KQKQ** Omaha, Neb.; and **WLUM** Milwaukee in its top 40 era, as well as a stint as marketing director at **WBBM-FM** (B96) Chicago.

Although he admits that he never aspired to come to Los Angeles, Kieley didn't hesitate when the offer was laid on the table.

"If **Notre Dame** comes calling, you're gonna go coach."

Until the decision to go mainstream was made, **KIIS** had been perceived as many things to many people—mostly confusing. "After [Gerry] DeFrancesco left, **KIIS** went through the **Jerry Clifton** era, leaned urban for a while, then almost modern rock for a while, then close to modern AC, playing the hits of the '70s and '80s," and even went through a flirtation with Latin-leaning dance/pop.

The one constant that **KIIS** had in its favor was its top 40 heritage. "The research said that L.A. still wanted a top 40 station and that the listeners wanted that station to be **KIIS-FM**," says Kieley, whose first order of business was the acquisition of creative services director **Jeff Thomas** from **Virgin Radio** in London. Next, he snagged former **B96** stablemate **Gary Spears** from mornings at crosstown **K1BB** (B100) and reinstalled him in his natural habitat, afternoon drive.

Assistant PD/music director **Tracy Austin** and longtime programming assistant **Gwen Roberts** were also instrumental during the transition, Kieley says. "Tracy knows how I want the station to sound, and she delivers that. She's able to toss in stuff early like **Daft Punk** or **Smash Mouth** to give us a vibe, but she never lets us get too far from our core sound."

Here's a 3 p.m. hour on **KIIS**: **Sugar Ray**, "Fly"; **Allure**, "All Cried Out"; the **Notorious B.I.G.**, "Mo Money Mo Problems"; **Savage Garden**, "Truly Madly Deeply"; **Prince**, "1999"; **Olive**, "You're Not Alone"; **98 Degrees**, "Invisible Man"; **Chumbawamba**, "Tubthumping"; **Will Smith**, "Men In Black"; **Jewel**, "Foolish Games"; **Robyn**, "Do You Know (What It Takes)"; and **She Moves**, "Breaking All The Rules."

"**Jacor** does not want us playing it safe," Kieley says. "They know that if we want to get ahead, we gotta take some risks." Those risks include the edgy, not-your-father's-**KIIS** campaigns by marketing director **Von Freeman**. His breakout billboard campaign, which included boards featuring lyrics from the **Meredith Brooks** hit, ignited an immediate firestorm of protest from local religious groups, which got the station the

ink it wanted, plus "it immediately let the community know that **KIIS** was playing the hits again," says Kieley.

Otherwise, what did Kieley instinctively feel needed to be done to **KIIS**? "After being in this building a few times, I got the feeling that this station needed a checkup from the neck up," he says. In other words, an attitude adjustment was needed, pronto. "This staff was composed of winners. These guys were used to winning, but they just needed

to get their chins up."

And what about that pesky 6-10 a.m. shift? Kieley knew he couldn't be truly successful unless **Rick Dees** was on board. "Rick is the most-listened-to DJ in the world; he's the consummate pro who has always outperformed the station," says Kieley. "It was critical that I win him over." After a series of meetings featuring combinations of **Dees**, Kieley, **Jacor** top 40 chief **B.J. Harris**, West Coast programming honcho **Tom Evans**, and **GM Roy Laughlin**, **Dees** agreed with the station's new direction. "Once he knew we were going back to playing the hits, that raised his confidence level in me," Kieley adds.

Not many PDs have the resources to call on the guy who once sat in their chair, but Kieley uses the services of former **KIIS** PD-turned-consultant **Bill Richards**. Kieley says, "Bill gives me great local knowledge and perspective, plus he understands the dynamics of programming a station like **KIIS**."

"**KIIS** has always been the cume leader, and **Roy Laughlin** understands the concept of top 40 and knows how to sell cume," Kieley says, in a classic understatement—**KIIS** billed \$4 million just in November.

Now that the station has returned to playing the hits, observers have again noticed that the old major-market, larger-than-life top 40 feel is now back. "We're playing a wide variety again, everything from the **Rolling Stones** to **Will Smith**," Kieley says. "That's one of the best things about L.A. radio: There are some great niche stations here, and we're again able to draw from all of them—we can play stuff like **Mase** at night, along with **Jewel**, **matchbox 20**, **LeAnn Rimes**, and the **Notorious B.I.G.**, all on the same station." **KEVIN CARTER**



FIRST with the NEWS...

**BILLBOARD BULLETIN IS ALWAYS
FIRST WITH THE NEWS YOU NEED
TO DO BUSINESS EVERY DAY.**

Like the report on Will Smith's signing with Columbia Records—
BULLETIN had it 7 weeks before the competition!

BULLETIN was also...

- first to report on plans for the Michael Jackson remix album
- first to report on Wal-Mart's exclusive Aerosmith EP
- first to report on plans for an Alanis Morissette longform video

...and the list goes on.

If getting the news **first** is important to your business —
get **BILLBOARD BULLETIN daily fax service** every morning.

Billboard Bulletin
Do it Daily.

Call (212) 536-5261

to subscribe or e-mail:
jschulties@billboard.com

You can also subscribe
via our website at
www.billboard.com
or fill out and mail/fax
the attached coupon.



BILLBOARD BULLETIN DAILY FAX SERVICE

☐ **YES!** I need the freshest music industry news every day! Please start my daily fax service for one year as indicated:

☐ US/Canada \$445
☐ UK/Europe £350
☐ Asia/Other \$700

☐ Bill me ☐ Payment enclosed (US\$ only except Europe)
☐ Amex ☐ Visa ☐ Mastercard/Eurocard

Card No. _____ Exp. Date _____

Signature (required) _____

Name _____

Title _____ Company _____

Address _____

City/State/Country/Code _____

Phone No. _____ Fax No. _____

e-mail address _____

FOR FASTEST SERVICE FAX TO (212) 536-5294 or mail to: Billboard Bulletin, Attn: J. Schulties, 1515 Broadway, NY, NY 10036
In Europe, Fax to 44-171-631-0428 or mail to: Billboard Bulletin, Attn: S. Dowman, 23 Ridgmount St., London WC1E 7AH UK.
(Please note: Delivery time will vary depending on local time zone.)

CMT, M2 Air Most Music Vids, According To Survey

VIDEO NETWORK ANALYSIS: Ever wonder which networks show the most music videos? The Eye randomly picked a recent week (Dec. 22-28, 1997) and checked the Broadcast Data Systems monitor report for the major U.S. and Canadian music video networks to see which ones played the most videos during that week.

(The Box was not included in the survey because its programming is controlled by viewers in a "video jukebox" format; viewers who call in requests are charged an additional fee.)

Not surprisingly, the clip-intensive programming of CMT and M2 put them on top. CMT played 461 videos during the week, while M2 played 430 videos.

The second tier of most-videos-played was occupied by MTV and VH1. This is perhaps the most interesting tier to watch, since MTV and sister network VH1 are considered the dominant forces in the music video industry.

Unlike networks that don't have commercials (M2) or that are almost all music videos (CMT), MTV and VH1 face the challenge of filling programming time with videos when they must also consider ad time and slots for their regular series.

MTV has been battling criticism and a perception that it shows fewer videos than VH1. But during this given week, MTV actually showed more videos (245) than VH1 (230).

VH1's slogan is "Music first," and its non-video programming consists of series like "Hard Rock Live," "Behind The Music," and "Storytellers." MTV's best-known series include such non-music shows as "The Real World," "Road Rules," and "House Of Style." Perhaps the idea that MTV shows fewer videos than VH1 is a result of the perception that MTV is less of a music-oriented channel than VH1.

At the bottom of the list were BET (193 videos shown during the week) and TNN (50 videos). Again, there's no surprise here, since both BET and TNN are more lifestyle channels than

music channels.

In Canada, CMT was again at the top of the list, with 140 videos played during the week, followed by Much-Music (95 videos).

In terms of heavy rotation, CMT is the most generous, giving the most-played clip of the week 34 showings during that time period. CMT is followed by MTV and M2 (27 showings

a week for their most-played clip), VH1 (23), BET (22), and TNN (three). In Canada, CMT again led the way (30), followed by Much-Music (25).

It's important to keep in mind that a random week alone should not define an entire network. And the importance of "heavy rotation" and number of videos played can be a matter of perspective when you consider a network's audience reach. (For example, TNN is in more than twice as many households as CMT.) But a random week is also a snapshot of what a network has to offer, and the numbers don't lie.

ENOUGH OF PUFFY: More than a few people have noticed that producer/rapper/record label head Sean "Puffy" Combs, aka Puff Daddy, has become *trés* overexposed. Perhaps MTV should unofficially change its name to "Puffy TV," because if you watch MTV in any given hour during regular waking hours, you'll probably see a video with Puffy in it or hear Puffy's name mentioned. Puffy says he plans to take most of 1998 off. Maybe that's just in time, because all this Puffy overexposure just might put him in the serious backlash zone.

THE EYE RELOCATES: After several years in Los Angeles, Billboard's music video editor and the Eye column have moved to New York. I can now be reached at 1515 Broadway, New York, N.Y. 10036. The phone number is 212-764-7300, and the fax number is 212-536-5358. I can also be reached via E-mail at chay@billboard.com.

PRODUCTION NOTES

LOS ANGELES

Immature shot "Give Up The Ghost" in Hollywood and Malibu, Calif., with director **Bizzy Bone** from **Bone Thugs-N-Harmony**.

Dynamic duo **Michael Divic** and **Chris Burns** directed "Something Special" for **Ghetto Street Fighters** featuring **Lo 'G'** in Hermosa Beach, Calif., and on Crenshaw Boulevard.

Herb Alpert chose directors **Saam Gabbay** and **Mark Jeremias** to film his clip "Beba."

NEW YORK

Michael Stavaridis lensed "When

There Is Nothing" for gothic rockers **kHz** on the **Circus Maximus** Stage.

NASHVILLE

James T. Horn and director **Steven R. Monroe** shot the clip for "Geronimo" in Nashville and east Tennessee.

Michael Salomon filmed his 18th video for **Sawyer Brown**. This collaboration was on "Another Side."

OTHER CITIES

Martin Kahan directed "She's Gettin' The Rock" for **T.G. Sheppard** in Santa Fe, N.M., and "Kind Of Heart That Breaks" for **Chris Cummings** in Toronto.

FOR WEEK ENDING JANUARY 4, 1998

Billboard®

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

- Janet, Together Again
- LSG, My Body
- Playa, Don't Stop The Music
- Busta Rhymes, Dangerous
- Mariah Carey, The Roof
- Mase, Feel So Good
- Rakim, Guess Who's Back
- Mary J. Blige, Everything
- Dru Hill, We're Not Making Love No More
- Will Smith, Gettin' Jiggy Wit It
- Laurnea, Infatuation
- Usher, You Make Me Wanna...
- Puff Daddy, Been Around The World
- LL Cool J, 4, 3, 2, 1
- Brian McKnight, Anytime
- Nas, Foxy Brown, Az, Firm Biz
- Angie Stone & Devoxx, Everyday
- Common, Retrospect For Life
- Big Punisher, I'm Not A Player
- Erick Sermon, Keith Murray & Redman, Rapper's...
- Aaliyah, The One I Gave My Heart To
- Ginuwine, Only When Ur Lonely
- Joi, Ghetto Superstar
- SWV, Rain
- Yvette Michele, D.J. Keep Playin'
- Destiny's Child, No, No, No
- Magoo And Timbaland, Luv 2 Luv U
- Erykah Badu, Tyrone
- Queen Pen, All My Love
- Puff Daddy, It's All About The Benjamins

★ ★ NEW ONS ★ ★

No New Ons This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Trace Adkins, The Rest Of Mine
- Brooks & Dunn, He's Got You
- Anita Cochran, What If I Said
- Martina McBride, A Broken Wing
- Patty Loveless, You Don't Seem To Miss Me
- Wynonna, When Love Starts Talkin'
- John Michael Montgomery, Angel In My Eyes
- Sammy Kershaw, Love Of My Life
- Ty Herndon, I Have To Surrender
- Paul Brandt, A Little In Love
- Clint Black, Something That We Do
- Trisha Yearwood, Perfect Love
- Shania Twain, Don't Be Stupid
- Lila McCann, I Wanna Fall In Love
- Tracy Lawrence, One Step Ahead Of The Storm
- Kevin Sharp, There's Only You †
- Darley Singletary, The Note
- Mila Mason, Closer To Heaven †

- David Kersh, If I Never Stop Lovin' You †
- Deana Carter, Once Upon A December †
- Deana Carter, Did I Shave My Legs For This? †
- Bryan White, One Small Miracle †
- Reba McEntire, What If †
- Wade Hayes, The Day That She Left Tulsa †
- Jo Dee Messina, Bye, Bye
- Kenny Chesney, That's Why I'm Here †
- David Lee Murphy, Just Don't Wait Around... †
- Kris Tyler, What A Woman Knows
- Michael Peterson, From Here To Eternity
- Blackhawk, Postmarked Birmingham
- Jim Collins, The Next Step
- Chely Wright, Just Another Heartache †
- Lonestar, You Walked In
- Jaice, One Night
- Collin Raye W/Jim Brickman, The Gift
- Sherrie Austin, One Solitary Tear
- Paul Brandt, What's Come Over You
- Dixie Chicks, I Can Love You Better
- Ruby Lovett, Look What Love Can Do
- Delbert McClinton, Sending Me Angels
- Melodie Crittenden, Broken Road
- Rhett Akins, More Than Everything
- Tim McGraw, Everywhere
- Shania Twain, Love Gets Me Every Time
- Raybon Bros. W/Olivia Newton-John, Falling
- Chris Cummings, The Kind Of Heart That Breaks I
- Neal McCoy, If You Can't Be Good
- Neal McCoy, The Shake
- Mark O'Connor & James Taylor, Johnny Has...
- Alan Jackson, Little Bitty

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Cactus Choir, Step Right Up
T.G. Sheppard, She's Gettin' The Rock
Toby Keith, Dream Walkin'
Trace Adkins, Lonely Won't Leave Me



Continuous programming
1515 Broadway, NY, NY 10036

- Puff Daddy, It's All About The Benjamins
- Metallica, The Memory Remains
- Will Smith, Gettin' Jiggy Wit It
- Matchbox 20, 3 A.M.
- Green Day, Time Of Your Life
- Fiona Apple, Never Is A Promise
- Marcy Playground, Sex And Candy
- Robyn, Show Me Love
- Chumbawamba, Tubthumping
- Everclear, Everything To Everyone
- Jane's Addiction, Jane Says
- Aerosmith, Pink
- Days Of The New, Touch, Peel And Stand
- Oasis, All Around The World
- Blink 182, Dammitt
- Erick Sermon, Keith Murray & Redman, Rapper's...
- Puff Daddy, Been Around The World
- The Notorious B.I.G., Sky's The Limit
- 19 Third Eye Blind, How's It Going To Be
- Boyz II Men, A Song For Mama
- Janet, Together Again
- LL Cool J, I Do
- Erykah Badu, Tyrone

Somethin' For The People, All I Do
Wyclef Jean, Gone Till November



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Destiny's Child, No, No, No (Part II)
Rum D.M.C., It's Like That
Supergrass, Late In The Day
Our Lady Peace, Clumsy
Hum, Comin' Home
Stereophonics, Traffic



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Green Day, Time Of Your Life
Mighty Mighty Bosstones, Royal Oil
Age Of Electric, Don't Break It
Wyclef Jean, Gone Till November
Bjork, Bachelorette
Busta Rhymes, Dangerous
Usher, Nice & Slow
Vibrolux, Drown
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.

- 2 Pac, I Wonder If Heaven Got A Ghetto
- Mariah Carey, Breakdown
- Sarah McLachlan, Sweet Surrender
- Backstreet Boys, As Long As You Love Me
- Mase, Feel So Good
- Busta Rhymes, Dangerous
- Ozzy Osbourne, Back On Earth
- Bryan Adams, Back To You
- Robert Bradley, Once Upon A Time
- Puff Daddy & Faith Evans, I'll Be Missing You
- LL Cool J, Father
- Prodigy, Breathe
- Ben Folds Five, Brick
- Sarah McLachlan, Building A Mystery
- Smash Mouth, Walkin' On The Sun
- Magoo And Timbaland, Luv 2 Luv U
- Beastie Boys, Sabotage
- Mighty Mighty Bosstones, The Impression
- Cornershop, Brimful Of Asha
- Fiona Apple, Criminal
- Sugar Ray, Fly
- Wyclef Jean, Gone Till November
- Space Monkeys, Sugar Cane
- Az, Nas, Nature And Dr. Dre, Phone Tap
- Kottonmouth Kings, Suburban Life
- Fugees, Killing Me Softly
- Rolling Stones, Anybody Seen My Baby

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Lord Tariq & Peter Gunz, Deja Vu
Spice Girls, Too Much
Blur, Beetlebum
K-Ci & JoJo, All My Life
The Lox, If You Think I'm Jiggy
Loreena McKennitt, The Mummers' Dance
Our Lady Peace, Clumsy
Timbaland And Magoo, Luv 2 Luv U
Uncle Sam, I Don't Ever Want To See You Again



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- Bryan White, One Small Miracle
- Trace Adkins, The Rest Of Mine
- John Michael Montgomery, Angel In My Eyes
- Reba McEntire, What If
- Deana Carter, Once Upon A December
- Brooks & Dunn, He's Got You
- Ty Herndon, I Have To Surrender
- Anita Cochran, What If I Said
- Trisha Yearwood & Garth Brooks, In Another's Eyes
- Martina McBride, A Broken Wing
- Various Artists, Make A Miracle
- Neal McCoy, If You Can't Be Good
- Sammy Kershaw, Love Of My Life
- Shania Twain, Don't Be Stupid
- Lila McCann, I Wanna Fall In Love
- Wade Hayes, The Day That She Left Tulsa
- John Michael Montgomery, Sold
- Deana Carter, Did I Shave My Legs For This?
- Alan Jackson, Who's Cheatin' Who
- Deana Carter, We Danced Anyway
- Sawyer Brown, Six Days On The Road
- Sawyer Brown, This Night Won't Last Forever

- 23 Prairie Oyster, She Won't Be Lonely Long
- 24 Tim McGraw, Everywhere
- 25 Neal McCoy, The Shake
- 26 Diamond Rio, How Your Love Makes Me Feel
- 27 Lorrie Morgan, Go Away
- 28 David Lee Murphy, All Lit Up In Love
- 29 Bryan White, Love Is The Right Place
- 30 Brooks & Dunn, Honky Tonk Truth

★ ★ NEW ONS ★ ★

David Kersh, If I Never Stop Loving You
Chely Wright, Just Another Heartache
Jim Collins, The Next Step
Chris Cummings, The Kind Of Heart That Breaks
Ruby Lovett, Look What Love Can Do
Kris Tyler, What A Woman Knows
Trisha Yearwood, Perfect Love



Continuous programming
1515 Broadway, NY, NY 10036

- Sheryl Crow, If It Makes You Happy
- Mariah Carey, Fantasy
- Mariah Carey, Honey
- Toni Braxton, You're Makin' Me High
- Fiona Apple, Criminal
- Amy Grant, Takes A Little Time
- Michael Jackson, Black Or White
- Paula Cole, I Don't Want To Wait
- Madonna, Express Yourself
- Madonna, Vogue
- R.E.M., Shiny Happy People
- En Vogue, Free Your Mind
- Tom Petty & The Heartbreakers, Mary Jane's...
- Alanis Morissette, Ironic
- Janet Jackson, Runaway
- No Doubt, Don't Speak
- Shawn Colvin, Sunny Came Home
- Hanson, Where's The Love
- Robert Palmer, Addicted To Love
- Lenny Kravitz, It Ain't Over 'Til It's Over
- Pamela Anderson, The Promise Of A New Day
- Dave Matthews Band, Crash Into Me
- Matchbox 20, Push
- Sheryl Crow, Everyday Is A Winding Road
- Smash Mouth, Walkin On The Sun
- Chumbawamba, Tubthumping
- Mariah Carey, Butterfly
- A Flock Of Seagulls, I Ran
- Hanson, Mmmh
- Joan Osborne, St. Teresa

★ ★ NEW ONS ★ ★

Oasis, All Around The World
Spice Girls, Too Much

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY
NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR
THE WEEK ENDING JANUARY 17, 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 A Ghetto
2Pac/The Outlawz, Made Figgaz
Busta Rhymes, Dangerous
Eric Sermon, Keith Murray & Redman, Rapper's Delight
The 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. & Envyi, 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
Denis Leary, Love Barge
Fu Manchu, Evil Eye
Green Day, Time Of Your Life
Jody Watley, Off The Hook
The 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



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Molotov, Voto Latino
Aleks Synteks Y La Gente Normal, Sin Ti
Control Machete, Andamos Armados
El Tri, Virgen Morena
Cafe Tacuba, Como Te Extranio Mi Amor
Azul Violeta, Volvere A Empezar
Soda Stereo, Un Misil En Mi Placard
Control Machete, Humanos Mexicanos
Julietta Venegas, De Mis Pasos
Plastilina Mosh, Nino Bomba
Victimas Del Dr. Cerebro, Me Faltas Tu
Santa Sabina, Azul Casi Morado
Mana, Clavado En Un Bar
Luis Miguel, No Se Bailar
Los Lagartos, Por Debajo De La Mesa
Maldita Vecindad Y Los Hijos Del Quinto Pato, Ojos Negros
Guillotina, Aqui
La Dosis, Loteria
Jaguars, Nunca Te Doblaras
Moenia, Estabas Ahi



1/2-hour show weekly
Signal Hill Dr
Wali, PA 15148

Jim Brickman, The Gift
Christine Glass, Crazy All Around
SC Chapman, Not Home Yet
Clay Crossen, Saving The World
John Elefante, Eyes Of My Heart
Minn Angle, Lift My Eyes
Geoff Moore & The Distance, I'm Free
Plumb, Sobering
Whitney Houston/CeCe Winans, Count On Me
dc Talk, In The Light



Five hours weekly
223-225 Washington St
Newark, NJ 07102

Janet, Together Again
Longpigs, On And On
James Addiction, Ocean Size
Behan Johnson, World Keeps Spinning
Kenny Wayne Shepherd Band, Slow Ride
Reel Big Fish, She Has A Girlfriend Now
Matchbox 20, 3 A.M.
311, Beautiful Disaster
Metallica, The Memory Remains
LL Cool J, 4, 3, 2, 1
GFR, Were An American Band
Nine Inch Nails, Wish (LIVE)
Dogs Eye View, Last Letter Home
Sting & The Police, Roxanne '97
Kottonmouth Kings, Suburban Life
Green Day, Time Of Your Life
Joan Jett, Real Wild Child
A3, Ain't Goin' To Goa
2Pac/The Outlawz, Made Figgaz
Aqua, Lollipop



15 hours weekly
10227 E 14th St
Oakland, CA 94603

2Pac, I Wonder If Heaven Got A Ghetto
Impacione, Give Up The Ghost
Notorious B.I.G., Sky's The Limit
Usher, Nice & Slow
Puff Daddy & The Family, Been Around The World
Timbaland & Magoo, Luv 2 Luv U
Will Smith, Gettin' Jiggy Wit It
Janet, Together Again
Busta Rhymes, Dangerous
Wyclef Jean, Gone Till November

AUSTRIAN LABELS EXPECT BOOST FROM PRIVATE RADIO

(Continued from page 5)

la Austria.

"I try to avoid getting in touch with Ö3 whenever I can," adds Spritzen-dorfer, who says he is holding back one potential hit single until the private stations are on the air. "If the others play it, that will push Ö3."

Local talent made up 10% of Austrian sales in 1996; international repertoire and German-language music make up the bulk of the remaining pop sales. This is a significant change from the '80s, when the country had a vibrant "Austro-pop" scene.

Such singers as Udo Jurgens and Wolfgang Ambrose, as well as pop acts including Falco, were popular in the German-speaking region. But interest waned, and record company investment in local acts tapered off during the late '80s and '90s.

"The major companies were very disillusioned and not investing in Austro-pop," says Horst Unterholzner, A&R manager for EMI Austria. "But in the past two years, things have changed," with renewed A&R activity coming as a

response to the increasingly strong releases from Germany.

Today BMG is considered the most active label for national acts, while EMI is putting increasing emphasis on national talent. Austrian-owned indie Koch has carved out a niche with folk music, while other labels generally have only a couple of Austrian artists.

The emphasis has shifted to German-language music marketable in Germany, Switzerland, and Austria, while Vienna is making a name for itself in the electronic music scene, as acts like Kruder & Dorfmeister and Peter Dinklage draw international attention.

"Vienna really has created quite a buzz within this scene worldwide," Spritzen-dorfer says. Much of the drum'n'bass coming out of Vienna has been produced by the artists at home with their own equipment, then distributed to friends or sold on the black market.

Alfred Budin, a club DJ and musician, says drum'n'bass began in 1994, but techno, hip-hop, and acid jazz drew all the attention in the club scene. Early the following year, drum'n'bass albums started showing up at local record shops.

"Kruder & Dorfmeister started the whole thing," he says. "They do drum'n'bass in a really relaxed mood."

Electronic music got a boost when Blue Danube, the state-owned English-language radio station, had to surrender its evening and early morning time slots to alternative broadcaster FM4. This motivated young musicians to produce their own music, then take it to FM4, where it would get airplay, Spritzen-dorfer says.

Despite that, "the scene doesn't really translate into an economic force in regard to sales," he says.

Spray's "The Eclectic Sound Of Vienna" already has been released in Austria, Germany, and Switzerland, with the label reporting sales of approximately 15,000 copies. It is scheduled for release in the U.S. this year, with Logic and Instinct in negotiations for the album.

Budin, working under the name Blackwing, will have a track on the U.S. release of "The Eclectic Sound Of Vienna," and his single "Dude," a cover of the '70s Quincy Jones tune, was released by Universal Music Germany.

But Budin questions how much of an impact Austria will have on the international electronic music scene. "It started in England. It will be finished in England. We can only add some ideas."

The same holds true for English-language rock and pop, where Austrian artists compete with acts from the English-speaking world and their more polished European equivalents.

Instead, Austria is focusing its attention on German-language pop and rock, along with *schlager* and folk music. Its sights are set on the wider German-speaking region, with close to 100 million people.

At EMI Austria, the motto is to "think global, act local," Unterholzner says. With the expansion of the European Union, "borders fall, people grow together, yet the local scenes increase. There is more interest [from listeners] in people from their hometown or home country singing in their language."

PATTERN OF SUCCESS

New releases by such Austrian artists as Reinhard Fendrich and Erste Allgemeine Verunsicherung (EAV) even outsell top international releases, according to Reinhart Prosch, senior manager of Vienna's Virgin Megastore.

That's a good sign for local musicians, who face fierce competition if they perform in English. "You're up against Phil Collins. You're up against Sting," says Florian Randacher, lead singer of the up-and-coming young band Ausseer Hardbradler.

Randacher, from the southern province of Steiermark, abandoned English lyrics at an early age and took to singing in his native dialect. The band blends traditional Austrian folk music with rock, reggae, soul, and just about everything in between.

On the group's latest EMI album, "Bradlfett," it takes the Temptations' "Papa Was A Rollin' Stone" and Seal's "Killer" and transforms them into a song about a boy whose father is a poacher, sung in heavy dialect.

The act's style is a big hit in Austria, where both its albums have gone gold (for sales of 25,000 units), and the band is now being introduced into the German market.

That pattern is typical for successful Austrian artists. Those who score big at home, in a market of fewer than 8 million people, then move into the German market, which is 10 times bigger. Last fall, EAV and BMG artists Hansi Hinterseer and Brunner & Brunner—all of whom sing in German—made it onto the Music & Media Top 100 European album chart with successful releases in Austria, Germany, and Switzerland.

The success of EAV is a sweet revenge of sorts for the band, which was all but written off by Austrian music critics and radio stations after its last EMI album, "Nie Wieder Kunst" (Never Again Art), failed to live up to expectations.

Most in the business here acknowledge that EAV is the best-selling act in Austrian history: Its best five albums have sold a combined total of more than 4 million copies in Austria and Germany, according to EMI.

With its satire sung in German, the band takes aim at entrenched behaviors in today's society, targeting everything from drug and alcohol use to bureaucracy to the Russian mafia.

Its biggest hit, "Liebe, Tod Und Teufel" (Love, Death And The Devil), released in 1987, sold 340,000 copies in Austria and 1 million in Germany, according to the label.

Its latest release, "In Himmel Ist Die Hoelle Los!" (All Hell's Loose In Heaven!), went gold in Austria in less than three weeks and now is platinum (for sales of 50,000 units).

The new album is "liked much more by audiences. It's like the old EAV," says Klaus Eberhartinger, the band's lead singer. The week it was released, the album ranked fourth on the Austrian album chart. Two weeks later, it had reached the No. 1 spot.

That's despite limited airplay on Ö3. Like others, Eberhartinger is critical of the station's playlist. "I don't know why Ö3 isn't supporting its own scene," he says, adding that millions of schillings in royalty money flow out of Austria because Ö3 focuses on international artists.

"The landscape will change when private radio starts," he predicts.



EAV

According to the Society of Authors, Composers and Music Publishers, Ö3 reported that it played 22% Austrian music in 1996. Those figures include commercial jingles and incidental music played between radio spots and as program introductions. Actual songs, excluding jingles and incidental music, such as songs by Austrian artists like Reinhard Fendrich and Ausseer Hardbradler, account for only 7% of the station's airplay, according to the society.

For years, Austria has been awaiting the arrival of private radio stations. Until 1995, the airwaves were controlled by four stations owned by state broadcaster Oesterreichischer Rundfunk. In that year, the government approved a law allowing private stations, and licenses were handed out.

But those who lost out went to court, starting the process again. Two stations—Antenne Steiermark in the province of Styria and Radio Melody in Salzburg—were able to iron out differences with their competitors and go on-air.

Both have been on the air since 1995, playing AC hits. However, the prospects for local acts are good: Antenne Steiermark has given a lot of support to EAV because it comes from the band's home province of Styria/Steiermark.

In the other cases, the constitutional court eventually threw out the awards, and Austria had to start from scratch—drafting a new privatization law and opening up a new application process.

In response, the Regional Radio Authority was swamped this past summer with nearly 300 applications from those eager to receive one of the eight regional and 45 local licenses that will be awarded. The frequency allocations were originally slated for August, but the tidal wave of applications delayed decision-making until late November. Now April 1 is the magic date when stations should go on-air.

While many hope that things will change when the new stations go on the air, there are also concerns that they will simply be clones of Ö3.

Peter Pansky of PreFect Consulting, who does A&R for Koch, says the new stations "all want to earn money. They will copy the same radio profile of Ö3."

But Pansky hopes that after the new stations have been up and running for a few years, they will begin to develop more diversity.

Toni Knittel, of the successful new folk band Blutschink, is less hopeful that the new stations will provide an outlet for acts outside the mainstream. "They're private, and they're commercial, and they'll all play commercial music," he predicts.

The Koch artist was among the dozens of Austrian musicians who signed a petition presented to parliament last year, calling for Ö3 to play more local music. Many believe that because the station receives funding from the state, it should be obliged to back local talent.

In the station's defense, programming director Bogdan Rosic says Ö3 tries to cater to listeners' interests. He notes that the station has had several polls conducted, and the results are clear: "People are not interested in Austrian music because it's Austrian. They want music, regardless of its origin, that fits their musical taste."

Fendrich's last single, "Blonde," was in power rotation after scoring high with listeners, while EAV rated abysmally, Rosic says. "You have to look at it from one artist to another."

Rosic says record labels complain that their albums won't sell without play on Ö3, but he says that simply isn't true. And the success of EAV's latest album proves the point.

Bobby Sperling, head of music at Radio Wien, the main state-owned local station in Vienna, says there's always a three-way debate among record companies, radio stations, and musicians. Labels complain that stations won't

play Austrian artists; stations say there isn't enough high-quality Austrian music to play; and musicians say that record companies don't have budgets for local artists and that stations don't play their music.

"I think every point is right and wrong," Sperling says. "The system only works all together."

About 12%-13% of the music played by Radio Wien is from Austrian artists. "We're not able to do more because there isn't more," he says.

However, that statement seems to be at odds with local record sales. At the Virgin Megastore in Vienna, about 5%-10% of monthly revenue comes from domestic music. "Domestic music is popular, but not like domestic music is popular in the U.K.," Prosch says.

The Vienna store's annual turnover is approximately \$17 million, selling around 2,000 CDs each day. About 20%-30% of music sales are international artists, while a surprising 15% comes from classical music.

But with local radio stations and music journalists, it's sometimes hard to get attention, record company execs say. "With Austrian music in this country, you're always second class," Unterholzner says.

The labels also are hamstrung by the fact that Austria has no private TV, so there are few places to publicize the music on-air.

Pansky has come up with his own solution. With promising talent, "I try to license them to other territories because of the problems here."

But with the launch of private radio in the coming months, Austrian artists might have a fighting chance on their home turf.

Billboard®

BIG SEVEN

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$129
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$155
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$60
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- 6. The Radio Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$85.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$70

To order your Directory today, call (800) 344-7119.

Outside U.S. call (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add \$6 per directory for shipping (\$13 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. BDZZ3027

40th Annual Grammy Awards: Final Nominations

Following are the nominations for the 40th annual Grammy Awards, except for classical, which will appear in next week's *Billboard*.

Record of the year: "Where Have All The Cowboys Gone?," Paula Cole, Warner Bros. Producer: Paula Cole; "Sunny Came Home," Shawn Colvin, Columbia. Producer: John Leventhal; "Everyday Is A Winding Road," Sheryl Crow, A&M. Producer: Sheryl Crow; "Mmmh," Hanson, Mercury. Producers: The Dust Brothers; "I Believe I Can Fly," R. Kelly, Jive/Atlantic/Warner Sunset. Producer: R. Kelly.

Album of the year: "The Day," Babyface, Epic. Producer: Babyface; "This Fire," Paula Cole, Warner Bros. Producer: Paula Cole; "Time Out Of Mind," Bob Dylan, Columbia. Producer: Daniel Lanois; "Flaming Pie," Paul McCartney, Capitol. Producers: Jeff Lynne, George Martin, Paul McCartney; "OK Computer," Radiohead, Capitol. Producers: Nigel Godrich, Radiohead.

Song of the year: "Don't Speak," Eric Stefani, Gwen Stefani, songwriters; "How Do I Live," Diane Warren, songwriter; "I Believe I Can Fly," R. Kelly, songwriter; "Sunny Came Home," Shawn Colvin, John Leventhal, songwriters; "Where Have All The Cowboys Gone?," Paula Cole, songwriter.

Best new artist: Fiona Apple; Erykah Badu; Paula Cole; Puff Daddy; Hanson.

Best female pop vocal performance:

"Butterfly," Mariah Carey, Columbia; "Where Have All The Cowboys Gone?," Paula Cole, Warner Bros.; "Sunny Came Home," Shawn Colvin, Columbia; "Foolish Games," Jewel, Warner Sunset; "Building A Mystery," Sarah McLachlan, Arista.

Best male pop vocal performance: "Every Time I Close My Eyes," Babyface, Epic; "Candle In The Wind 1997," Elton John, Rocket; "Whenever Wherever Whatever," Maxwell, Columbia; "Fly Like An Eagle," Seal, Warner Sunset/Atlantic; "Barely Breathing," Duncan Sheik, Atlantic.

Best pop performance by a duo or group with vocal: "Silver Springs," Fleetwood Mac, Reprise; "Mmmh," Hanson, Mercury; "Virtual Insanity," Jamiroquai, Work Group; "Don't Speak," No Doubt, Trauma/Interscope; "Anybody Seen My Baby?," the Rolling Stones, Virgin Records America.

Best pop collaboration with vocals: "How Come, How Long," Babyface & Stevie Wonder, Epic; "God Bless The Child," Tony Bennett (With Billie Holiday), Columbia; "Don't Look Back," John Lee Hooker With Van Morrison, Point-blank/Virgin Records America; "I Finally Found Someone," Barbra Streisand & Bryan Adams, Columbia; "Tell Him," Barbra Streisand & Celine Dion, 550 Music.

Best pop instrumental performance: "Song For My Brother," George Benson, Giant Step/GRP; "An Gaoth Aneas," the Chieftains, RCA Victor; "Havana," Kenny G, Arista; "Last Dance," Sarah McLachlan, Arista; "Soulful Strut," Grover Washington Jr., Columbia.

Best dance recording: "Da Funk," Daft Punk, Virgin Records America; "Ooh Aah . . . Just A Little Bit," Gina G. Eternal/Warner Bros.; "To Step Aside," Pet Shop Boys, Atlantic; "Space Jam," Quad City DJs, Warner Sunset/Atlantic; "Carry On," Donna Summer & Giorgio Moroder, Interhit.

Best pop album: "This Fire," Paula Cole, Warner Bros. Producer: Paula Cole; "The Dance," Fleetwood Mac, Reprise. Producers: Lindsay Buckingham, Elliot Scheiner; "Travelling Without Moving," Jamiroquai, Work Group. Producers: Jay Kay, Al Stone; "Surfacing," Sarah McLachlan, Arista. Producer: Sarah McLachlan; "Hourglass," James Taylor, Columbia. Producers: Frank Filippetti, James Taylor.

Best traditional pop vocal performance: "Julie Andrews Broadway/Here I'll Stay," Julie Andrews, Philips; "Tony Bennett On Holiday," Tony Bennett, Columbia; "Mothers & Daughters," Rosemary Clooney, Concord Jazz; "Sondheim, Etc., Live At Carnegie Hall," Bernadette Peters,

Angel; "Film Noir," Carly Simon, Arista.

ROCK

Best female rock vocal performance: "Criminal," Fiona Apple, Work Group; "Bitch," Meredith Brooks, Capitol; "Shy," Ani DiFranco, Righteous Babe; "Four Leaf Clover," Abra Moore, Arista/Austin; "1959," Patti Smith, Arista.

Best male rock vocal performance: "Dead Man Walking," David Bowie, Virgin Records America; "Cold Irons Bound," Bob Dylan, Columbia; "Blueboy," John Fogerty, Warner Bros.; "Just Another Day," John Mellencamp, Mercury; "Thunder Road," Bruce Springsteen, Columbia.

Best rock performance by a duo or group with vocal: "Falling In Love (Is Hard On The Knees)," Aerosmith, Columbia; "The Chain," Fleetwood Mac, Reprise; "Push," matchbox 20, Lava/Atlantic; "Crash Into Me," Dave Matthews Band, RCA; "One Headlight," the Wallflowers, Interscope.

Best hard rock performance: "Swallowed," Bush, Trauma/Interscope; "Monkey Wrench," Foo Fighters, Roswell/Capitol; "The Perfect Drug," Nine Inch Nails, Nothing/Interscope; "People Of The Sun," Rage Against The Machine, Epic; "The End Is The Beginning Is The End,"



R. KELLY



TILLIS



BADU

Smashing Pumpkins, Warner Sunset.

Best metal performance: "Drowning In A Daydream," Corrosion Of Conformity, Columbia; "No Place To Hide," Korn, Immortal/Epic; "Trust," Megadeth, Capitol; "Cemetery Gates," Pantera, EastWest/EEG; "Aenema," Tool, Zoo Entertainment/Volcano.

Best rock instrumental performance: "Block Rockin' Beats," the Chemical Brothers, Astralwerks; "In The Beginning," Robben Ford, Blue Thumb; "S.R.V.," Eric Johnson, Capitol; "Summer Song," Joe Satriani, Epic; "For The Love Of God," Steve Vai, Epic.

Best rock song: "Bitch," Meredith Brooks, Shelly Peiken, songwriters; "Crash Into Me," David Matthews, songwriter; "Criminal," Fiona Apple, songwriter; "The Difference," Jakob Dylan, songwriter; "One Headlight," Jakob Dylan, songwriter.

Best rock album: "Nine Lives," Aerosmith, Columbia. Producer: Kevin Shirley; "Blue Moon Swamp," John Fogerty, Warner Bros. Producer: John Fogerty; "The Colour And The Shape," Foo Fighters, Roswell/Capitol. Producer: Gil Norton; "Bridges To Babylon," the Rolling Stones, Virgin Records America. Producers: The Glimmer Twins, Don Was; "Pop," U2, Island. Producer: Flood.

Best alternative music performance: "Homogenic," Bjork, Elektra/EEG; "Earthling," David Bowie, Virgin Records America; "Dig Your Own Hole," the Chemical Brothers, Astralwerks; "The Fat Of The Land," Prodigy, Maverick/Warner Bros.; "OK Computer," Radiohead, Capitol.

R & B

Best female R&B vocal performance: "On & On," Erykah Badu, Kedar/Universal; "Honey," Mariah Carey, Columbia; "I Believe In You And Me," Whitney Houston, Arista; "Summertime," Chaka Khan, Verve; "When You Talk About Love," Patti LaBelle, MCA.

Best male R&B vocal performance: "I Believe I Can Fly," R. Kelly, Jive/Atlantic/Warner Sunset; "For You," Kenny Lattimore, Columbia; "Back To Living Again," Curtis Mayfield, Warner Bros.; "You Make Me Wanna . . .," Usher, LaFace; "When You Call On Me/Baby That's When I Come Runnin'," Luther Vandross, J/V/ Epic.

Best R&B performance by a duo or group with vocal: "Hard To Say I'm Sorry (Remix)," Az Yet Featuring Peter Cetera, LaFace; "No Diggity," BLACKstreet (Featuring Dr. Dre), Interscope; "A Song For Mama," Boyz II Men, LaFace; "Stomp," God's Property Featuring Kirk Franklin, B-Rite Music; "You Don't Have To Be

Afraid," Take 6, Warner Alliance.

Best R&B song: "Honey," Mariah Carey, Sean "Puffy" Combs, K. Fareed, S. Hague, S. Jordan, R. Larkins, M. McLaren, L. Price, B. Robinson, songwriters; "I Believe I Can Fly," R. Kelly, songwriter; "No Diggity," Dr. Dre, C. Hannibal, Teddy Riley, William "Skylz" Stewart, L. Walters, songwriters; "On & On," Erykah Badu, JaBorne Jamal, songwriters; "Stomp," George Clinton Jr., Kirk Franklin, Walter Morrison, Garry M. Shider, songwriters.

Best R&B album: "The Day," Babyface, Epic. Producer: Babyface; "Baduizm," Erykah Badu, Kedar/Universal; "Share My World," Mary J. Blige, MCA; "Evolution," Boyz II Men, Motown. Producers: Boyz II Men; "The Preacher's Wife—Soundtrack," Whitney Houston, Arista. Producers: Whitney Houston, Mervyn Warren; "Flame," Patti LaBelle, MCA.

RAP

Best rap solo performance: "Put Your Hands Where My Eyes Could See," Busta Rhymes, Elektra/EEG; "The Rain (Supa Dupa Fly)," Missy "Misdemeanor" Elliott, EastWest/EEG; "Ain't Nobody," LL Cool J, Geffen; "Hypnotize," the Notorious B.I.G., Bad Boy; "Men In



HANSON



FRANKLIN



COLVIN

Black," Will Smith, Columbia/Sony Music Soundtrax.

Best rap performance by a duo or group: "I'll Be Missing You," Puff Daddy & Faith Evans (Featuring 112), Bad Boy; "Can't Nobody Hold Me Down," Puff Daddy Featuring Mase, Bad Boy; "Guantanamo," Wyclef Jean Featuring Refugee Allstars, Ruffhouse/Columbia; "Not Tonight," Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott

& Angie Martinez, Undeas/Big Beat/Atlantic; "Mo Money Mo Problems," the Notorious B.I.G. Featuring Mase & Puff Daddy, Bad Boy.

Best rap album: "No Way Out," Puff Daddy & the Family, Bad Boy. Producers: Sean "Puffy" Combs, Stevie J.; "Supa Dupa Fly," Missy "Misdemeanor" Elliott, EastWest/EEG. Producer: Timbaland; "Wyclef Jean Presents The Carnival," Wyclef Jean Featuring Refugee Allstars, Ruffhouse/Columbia. Producers: Jerry "Te Bass" Duplessis, Wyclef Jean; "Life After Death," the Notorious B.I.G., Bad Boy. Producers: Sean "Puffy" Combs, Stevie J.; "Wu-Tang Forever," Wu-Tang Clan, Loud/RCA. Producer: The RZA.

COUNTRY

Best female country vocal performance: "Did I Shave My Legs For This?," Deana Carter, Capitol Nashville; "The Trouble With The Truth," Patty Loveless, Epic Nashville; "How Do I Live," LeAnn Rimes, Curb; "All The Good Ones Are Gone," Pam Tillis, Arista/Nashville; "How Do I Live," Trisha Yearwood, MCA Nashville.

Best male country vocal performance: "Something That We Do," Clint Black, RCA; "Rusty Cage," Johnny Cash, American; "Pretty Little Adriana," Vince Gill, MCA Nashville;



FRANKLIN



COLVIN

"Peach Pickin' Time Down In Georgia," Willie Nelson, Columbia; "Carrying Your Love With Me," George Strait, MCA Nashville.

Best country performance by a duo or group with vocal: "Dancin', Shaggin' On The Boulevard," Alabama, RCA; "How Your Love Makes Me Feel," Diamond Rio, Arista/Nashville; "Please," the Kinleys, Epic Nashville; "Looking In The Eyes Of Love," Alison Krauss & Union Station,

Rounder; "I Don't Care (If You Love Me Any-more)," the Mavericks, MCA.

Best country collaboration with vocals: "Still Holding On," Clint Black & Martina McBride, RCA; "I'm So Happy I Can't Stop Crying," Toby Keith With Sting, Mercury Nashville; "You Don't Seem To Miss Me," Patty Loveless With George Jones, Epic Nashville; "It's Your Love," Tim McGraw With Faith Hill, Curb; "In Another's Eyes," Trisha Yearwood & Garth Brooks, MCA Nashville.

Best country instrumental performance: "Fat Boy Rag," Asleep At The Wheel, Epic/Lucky Dog; "Smokey Mountain Lullaby," Chet Atkins With Tommy Emmanuel, Columbia Nashville; "Little Liza Jane," Alison Krauss & Union Station, Rounder; "Goin' Back To Memphis," Scotty Moore, D.J. Fontana & Bill Black Combo, Sweetfish; "Mama, Screw Your Wig On Tight," Lee Roy Parnell, Career.

Best country song: "All The Good Ones Are Gone," Dean Dillon, Bob McDill, songwriters; "Butterfly Kisses," Bob Carlisle, Randy Thomas, songwriters; "Did I Shave My Legs For This?," Deana Carter, Rhonda Hart, songwriters; "In Another's Eyes," Garth Brooks, John Peppard, Bobby Wood, songwriters; "It's Your Love," Stephony Smith, songwriter.

Best country album: "Unchained," Johnny Cash, American. Producer: Rick Rubin; "Everything I Love," Alan Jackson, Arista/Nashville. Producer: Keith Stegall; "Long Stretch Of Lonesome," Patty Loveless, Epic Nashville. Producer: Emory Gordy Jr.; "Carrying Your Love With Me," George Strait, MCA Nashville. Producers: Tony Brown, George Strait; "Under The Covers," Dwight Yoakam, Warner/Reprise Nashville. Producer: Pete Anderson.

Best bluegrass album: "Sales Tax Toddle," Richard Greene & the Grass Is Greener, Rebel; "So Long So Wrong," Alison Krauss & Union Station, Rounder; "Silver And Gold," Claire Lynch, Rounder; "Age Of Innocence," Kate MacKenzie, Red House; "Short Life Of Trouble," Ralph Stanley, Rebel.

(Continued on next page)

WB'S COLE IS A SURPRISE LEADER IN GRAMMY NODS

(Continued from page 5)

number of nominations, topped only by Kenneth "Babyface" Edmonds, who garnered eight nods. This is the second year in a row that Babyface has led the field.

Additionally, Cole is only the second artist in the history of the awards to be nominated in the four general categories—song, record, album, and new artist—in the same year. The first was Bobbie Gentry in 1967. Puff Daddy was also nominated for best new artist, as were Fiona Apple, Erykah Badu, and Hanson.

The resulting excitement from the nominations gives Warner Bros. fuel to reignite sales of Cole's album "This Fire," which, according to SoundScan, has sold 861,000 units.

"We're definitely planning an aggressive sales and merchandising campaign at retail, and we have a very strategically organized publicity campaign to maximize Paula's profile, especially with consumers and voters," says Peter Standish, VP of product management (U.S.) for Warner Bros.

Standish notes that plans at retail include sticking the album with a tag noting the nominations, as well as buying strong positioning, and creating a merchandising piece that stresses the nominations.

On the TV front, Cole will take part in a satellite press tour for local stations in late January. She will also appear on "Saturday Night Live" Feb. 7 and "Late Show With David Letterman" in mid-February. Although both appearances will be after final ballots are due, Feb. 6, Standish expects that word-of-mouth about the upcoming appearances could

help the singer.

Not surprisingly, retailers believe that the publicity will increase Cole's sales. "These nominations are going to help Paula Cole," says John Artale, buyer for the Carnegie, Pa.-based National Record Mart. "It's going to give her album a lot more attention than it's gotten, especially in terms of the integrity factor since she's nominated [for album of the year] with Paul McCartney and Bob Dylan."

Eric Keil, buyer for the New Jersey-based Compact Disc World chain, agrees. "I think she has a good chance to actually win a few awards. If that happens, we could have another Bonnie Raitt effect here."

Cole was elated about the nominations. "I'm bowled over and a little embarrassed, and I just want to go work really hard . . . The seven nominations are such a gift. It feels like 'Gone With The Wind.' I don't even dare hope to win. I've always believed in my album to the core. I put my blood in the album—from the painful experiences that went into the songs to recording it on half a budget."

In fact, her nomination for producer of the year is the one that means the most to Cole. She is the first female to be nominated in the nonclassical producer of the year category. "It's very rare for young women to be producers and for the music business to encourage women to be music leaders," Cole says. "I'm really glad I pierced the glass ceiling."

In addition to Edmonds, Cole, and Combs, a number of other artists received multiple nominations. R. Kelly

garnered five nods, including record and song of the year for "I Believe I Can Fly," which appeared on the "Space Jam" soundtrack.

Kirk Franklin, who took his album with God's Property to the top of The Billboard 200 last year, got four nominations, including best producer, best R&B performance by a duo or group with vocal, and best R&B song for "Stomp."

Badu and classical producer Michael Woolcock also received four nominations. In addition to best new artist, Badu got nods in the best female R&B vocal performance, best R&B song ("On & On"), and best R&B album ("Baduizm") categories. Woolcock's nominations included best classical album for his work on "Wagner: Die Meistersinger Von Nurnberg" and best opera recording for co-producing "Braunfels: Die Vogel."

After many years of petitioning from the dance community, the National Academy of Recording Arts and Sciences (NARAS) added a dance field this year. It also added remixer of the year to the producers' field. This year's nominees are dominated by dance remixers, including first-time nominee Frankie Knuckles.

A best Latin rock/alternative album category is also new this year.

The Grammys are voted on by the more than 9,000 members of NARAS. The Grammy Awards will air on CBS from New York's Radio City Music Hall.

Assistance in preparing this story was provided by Larry Flick.

40TH ANNUAL GRAMMY AWARDS: FINAL NOMINATIONS

(Continued from preceding page)

NEW AGE

Best new age album: “Le Roi Est Mort, Vive Le Roi!,” Enigma, Virgin Records America; “Oracle,” Michael Hedges, Windham Hill; “Voyager,” Mike Oldfield, Reprise; “Oceanic,” Vangelis, East-West; “Canyon Lullaby,” Paul Winter, Living Music.

JAZZ

Best contemporary jazz performance: “Into The Sun,” Randy Brecker, Concord Vista; “Alive In L.A.,” Lee Ritenour, GRP; “Signature,” Patrice Rushen, Discovery/Sire; “Sample This,” Joe Sample, Warner Bros.; “Breath Of Heaven,” Grover Washington Jr., Columbia.

Best jazz vocal performance: “Dear Ella,” Dee Dee Bridgewater, Verve; “The Messenger,” Kurt Elling, Blue Note; “Loving You,” Shirley Horn, Verve; “Love Scenes,” Diana Krall, Impulse!; “Song For The Geese,” Mark Murphy, RCA Victor.

Best jazz instrumental solo: “Stardust,” Doc Cheatham & Nicholas Payton, Verve; “You Must Believe In Swing,” Buddy DeFranco, Concord Jazz; “Dear Old Stockholm,” Tommy Flanagan, Alfa Jazz/Evidence Music; “The Community,” Antonio Hart, Impulse!; “Blame It On My Youth,” Brad Mehldau, Warner Bros.

Best jazz instrumental performance, individual or group: “Doc Cheatham & Nicholas Payton,” Doc Cheatham & Nicholas Payton, Verve; “Remembering Bud Powell,” Chick Corea & Friends, Stretch; “Songbook,” Kenny Garrett, Warner Bros.; “Beyond The Missouri Sky,” Charlie Haden & Pat Metheny, Verve; “Celebrating Sinatra,” Joe Lovano, Blue Note.

Best large jazz ensemble performance: “Joe Henderson Big Band,” Joe Henderson Big Band, Verve; “Brilliant Corners,” the Bill Holman Band, JVC Music; “The Brass Orchestra,” J.J. Johnson, Verve; “Anthony Wilson,” Anthony Wilson, MAMA; “Celebration!,” Phil Woods & the Festival Orchestra, Concord Jazz.

Best Latin jazz performance: “Aldeia,” Banda Mantiqueira, Blue Jacket; “Habana,” Roy Hargrove’s Crisol, Verve; “The Latin Side Of John Coltrane,” Conrad Herwig, Astor Place; “Hands Of Rhythm,” Giovanni Hidalgo, TropiJazz; “Ritmo Y Candela II: African Crossroads,” Carlos “Pata-to” Valdes, Round World.

GOSPEL

Best rock gospel album: “All Star United,” All Star United, Reunion; “Welcome To The Freak Show: dc Talk Live In Concert,” dc Talk, ForeFront; “Threads,” Geoff Moore & the Distance, ForeFront; “Smalltown Poets,” Smalltown Poets, Ardent/ForeFront; “Conspiracy No. 5,” Third Day, Reunion.

Best pop/contemporary gospel album: “Under The Influence,” Anointed, Myrrh; “This Gift,” Gary Chapman, Reunion; “Much Afraid,” Jars Of Clay, Silverstone/Essential; “Petra Praise 2: We Need Jesus,” Petra, Word; “Star Bright,” Vanessa Williams, Mercury.

Best Southern gospel, country gospel or bluegrass gospel album: “Keep Lookin’ Up: The Texas Swing Sessions,” James Blackwood & the Light Crust Doughboys, Doughboy; “Back Home In Indiana,” the Gaither Vocal Band, Spring House; “Light Of The World,” the Martins, Spring Hill; “Amazing Grace 2: A Country Salute To Gospel,” various artists, Sparrow.

Best traditional soul gospel album: “A Miracle In Harlem,” Shirley Caesar, Word Gospel; “I Couldn’t Hear Nobody Pray,” the Fairfield Four, Warner Bros. Nashville; “Woman, Thou Art Loosed! Songs Of Healing And Restoration,” T.D. Jakes, Integrity Music; “Live In Charleston,” Mighty Clouds Of Joy, Intersound; “Live In Detroit,” Vickie Winans, CGI.

Best contemporary soul gospel album: “Come Walk With Me,” Oleta Adams, Harmony; “Pray,” Andraé Crouch, Warner Alliance; “Donnie McClurkin,” Donnie McClurkin, Warner Alliance; “Grace And Mercy,” Marvin Sapp, Word Gospel; “Brothers,” Take 6, Warner Alliance.

Best gospel album by a choir or chorus: “Favorite Song Of All,” the Brooklyn Tabernacle Choir, Warner Alliance; “God’s Property From Kirk Franklin’s Nu Nation,” God’s Property, B-Rite; “He’s Still Good!,” the Rev. Milton Brunson’s Thompson Community Singers, Word Gospel; “Live In London At Wembley,” the Love Fellowship Crusade Choir, Verity; “Time For Healing,”

Sounds Of Blackness, Perspective/A&M.

LATIN

Best Latin pop performance: “Lo Mejor De Mi,” Cristian, BMG U.S. Latin; “Me Estoy Enamorando,” Alejandro Fernández, Sony Latin; “Vivir,” Enrique Iglesias, Fonovisa; “Tango,” Julio Iglesias, Sony Discos; “Romances,” Luis Miguel, WEA Latina.

Best Latin rock/alternative performance: “La Pipa De La Paz,” Aterciopelados, BMG U.S. Latin; “Avalancha De Exitos,” Cafe Tacuba, WEA Latina; “Cuando Tu No Estas,” El Tri, WEA Latina; “Fabulosos Calavera,” Los Fabulosos Cadillacs, BMG U.S. Latin; “Donde Jugaran Las Niñas?,” Molotov, Universal Music Latino.

Best tropical Latin performance: “A Toda Cuba Le Gusta,” Afro-Cuban All Stars, World Circuit/Nonesuch; “Una Mujer Como Yo,” Albita, Crescent Moon/Epic; “Buena Vista Social Club,” Ry Cooder, World Circuit/Nonesuch; “Sobre El Fuego,” India, RMM; “Llevame Contigo,” Olga Tañón, WEA Latina.

Best Mexican-American/Tejano music performance: “En Las Alas De Un Angel/Despedimos A Cornelio Reyna,” Ramon Ayala Y Sus Bravos Del Norte, Freddie; “Muy Dentro De Mi Corazon,” Alejandro Fernández, Sony Discos; “En Tus Manos,” La Mafia, Sony Discos; “Destino,” Lizza Lamb, BMG U.S. Latin; “Jefe De Jefes,” Los Tigres Del Norte, Fonovisa.

BLUES

Best traditional album: “R + B = Ruth Brown,” Ruth Brown, Bullseye Blues; “Don’t Look Back,” John Lee Hooker, Pointblank/Virgin Records America; “Rough News,” Charlie Musselwhite, Pointblank/Virgin Records America; “Born In The Delta,” Pinetop Perkins, Telarc Blues; “Live At Buddy Guy’s Legends,” Junior Wells, Telarc Blues.

Best contemporary album: “Reckless,” Luther Allison, Alligator; “Sweet Potato Pie,” the Robert Cray Band, Mercury; “Tripping Live,” Dr. John, Surefire; “Señor Blues,” Taj Mahal, Private; “Come On Home,” Boz Scaggs, Virgin Records America.

FOLK

Best traditional album: “L’Amour Ou La Folie,” BeauSoleil, Rhino; “Deep Water,” the Hackberry Ramblers, Hot Biscuits; “There Ain’t No Way Out,” New Lost City Ramblers, Smithsonian Folkways; “Cajun Pride,” Jo-El Sonnier, Rounder; “Heart Songs: The Old Time Country Songs Of Utah Phillips,” Jody Stecher & Kate Brislin, Rounder.

Best contemporary album: “Keepers—A Live Recording,” Guy Clark, Sugar Hill; “The Way I Should,” Iris DeMent, Warner Bros.; “Time Out Of Mind,” Bob Dylan, Columbia; “Shaming Of The Sun,” Indigo Girls, Epic; “Live On Tour,” John Prine, Oh Boy.

REGGAE

Best album: “Big Up,” Aswad, Mesa/Atlantic; “Appointment With His Majesty,” Burning Spear, Heartbeat; “Fallen Is Babylon,” Ziggy Marley & the Melody Makers, Elektra/EEG; “Rage And Fury,” Steel Pulse, Mesa/Atlantic; “Freedom Of Speech,” Yellowman, RAS.

WORLD MUSIC

Best album: “Cabo Verde,” Cesaria Evora, Nonesuch; “Compas,” Gipsy Kings, Nonesuch; “Passing On The Tradition,” Ali Akbar Khan, AMMP; “Nascimento,” Milton Nascimento, Warner Bros.; “Love Drum Talk,” Babatunde Olatunji, Chesky.

POLKA

Best album: “Home Is Where The Heart Is,” Lenny Gomulka & the Chicago Push, Push; “Duty Free Polkas,” John Gora & Gorale, Sunshine; “Moments To Remember,” Walter Ostanek, World Renowned Sounds; “Living On Polka Time,” Jimmy Sturr, Rounder; “Songs Of The Polka King,” Frank Yankovic & Friends, Cleveland International.

CHILDREN

Best musical album: “All Aboard!,” John Denver, Sony Wonder. Producers: John Denver, Roger Nichols, Kris O’Connor; “Bigger Than Yourself,” John McCutcheon, Rounder Kids. Producers: Bob Dawson, John McCutcheon; “Shakin’ A Tailfeather,” Taj Mahal, Eric Bibb & Linda Tillery & the Cultural Heritage Choir, Music for Little People. Producers: Leib Ostrow, Linda Tillery; “Songs From A Parent To A Child,” Art Garfunkel, Sony

Wonder. Producer: Art Garfunkel; “This Land Is Your Land,” Arlo Guthrie & Woody Guthrie, Rounder (Woody Guthrie, author). Producer: Frank Fuchs.

Best spoken word album: “The Original Story Of Winnie-The-Pooh” (A.A. Milne, author), Long John Baldry, Walt Disney. Producer: Ted Kryczko; “The Quite Remarkable Adventures Of The Owl And The Pussycat” (Eric Idle, author), Eric Idle, Dove Kids. Producer: Deborah Raffin; “The Star-Child And The Nightingale & The Rose” (Oscar Wilde, author), Gabriel Byrne, Dove Kids. Producer: Deborah Raffin; “Winnie-The-Pooh” (A.A. Milne, author), Charles Kuralt, Penguin Audiobooks. Producer: John McElroy.

SPOKEN/DOCUMENTARY

Best album: “Charles Kuralt’s Spring” (Charles Kuralt, author), Charles Kuralt, Simon & Schuster; “Contact” (Carl Sagan, author), Jodie Foster, Simon & Schuster; “Even The Stars Look Lonesome” (Maya Angelou, author), Maya Angelou, Random House; “Living Faith” (Jimmy Carter, author), Jimmy Carter, Random House; “A Reporter’s Life” (Walter Cronkite, author), Walter Cronkite, Random House.

COMEDY

Best album: “Button Down Concert,” Bob Newhart, Nick at Nite/550 Music/Sony Wonder; “Dirty Jokes And Beer: Stories Of The Unrefined,” Drew Carey, Simon & Schuster; “Garrison Keillor’s Comedy Theater,” Garrison Keillor, HighBridge; “God Said Ha!,” Julia Sweeney, Warner Bros.; “Roll With The New,” Chris Rock, DreamWorks.

MUSICAL SHOW

Best album: “Chicago The Musical” (various artists), Jay David Saks, producer (Fred Ebb, lyricist, John Kander, composer), RCA Victor; “Jekyll & Hyde” (original Broadway cast), Karl Richardson, Frank Wildhorn, producers (Leslie Briceusse, lyricist, Frank Wildhorn, composer), Atlantic Theatre; “The Life” (original Broadway cast), Mike Berniker, Cy Coleman, producers (Ira Gasman, lyricist, Cy Coleman, composer), Sony Classical; “Ragtime The Musical” (recording cast), Jay David Saks, producer (Lynn Ahrens, lyricist, Stephen Flaherty, composer), RCA Victor; “Titanic A New Musical” (original Broadway cast), Tommy Krasker, Maury Yeston, producers (Maury Yeston, lyricist and composer), RCA Victor.

COMPOSING

Best instrumental composition: “Aung San Suu Kyi” (track from “1+1”), Wayne Shorter, composer (Herbie Hancock & Wayne Shorter, artists), Verve; “Canonn For Bela” (track from “The Brass Orchestra”), J.J. Johnson, composer (J.J. Johnson, artist), Verve; “Earth” (track from “Earth”), Bob Florence, composer (The Bob Florence Limited Edition, artist), MAMA; “Everytime I Think Of You” (track from “Personal Standards”), Alan Broadbent, composer (Alan Broadbent, artist), Concord Jazz; “New Rochelle” (track from “Blue Hats”), Bob Mintzer, composer (Yellowjackets, artists), Warner Bros.

Best instrumental composition written for a motion picture or for television: “The English Patient,” Gabriel Yared, composer, Fantasy; “The Lost World: Jurassic Park,” John Williams, composer, MCA; “Men In Black—Main Theme” (track from “Men In Black—The Album”), Danny Elfman, composer (various artists), Columbia; “Selena,” Dave Grusin, composer, Angel; “Seven Years In Tibet,” John Williams, composer, Mandalay.

Best song written specifically for a motion picture or for television: “Father Of Our Nation” (track from “Mandela”), Cedric Gradus Samson, songwriter (Jennifer Jones & Hugh Masekela, artists), Mango; “For The First Time” (from “One Fine Day”), Jud Friedman, James Newton Howard, Allan Rich, songwriters (Kenny Loggins, artist), Columbia; “How Do I Live” (from “Con Air”), Diane Warren, songwriter (Trisha Yearwood, artist), MCA Nashville; “I Believe I Can Fly” (from “Space Jam”), R. Kelly, songwriter (R. Kelly, artist), Jive/Atlantic/Warner Sunset; “A Song For Mama” (from “Soul Food”), Babyface, songwriter (Boyz II Men, artists), LaFace.

ARRANGING

Best instrumental arrangement: “America” (track from “Dave Grusin Presents West Side Story”), Michael Abene, Dave Grusin, arrangers (Dave Grusin, artist), N2K Encoded Music; “Don’t

Talk (Put Your Head On My Shoulder)” (track from “Wouldn’t It Be Nice—A Jazz Portrait Of Brian Wilson”), Vince Mendoza, arranger (Vince Mendoza Featuring John Abercrombie, artists), Blue Note Contemporary; “Peter Gunn” (track from “Two For The Road”), Dave Grusin, arranger (Dave Grusin, artist), GRP; “Straight, No Chaser” (track from “Brilliant Corners”), Bill Holman, arranger (The Bill Holman Band, artist), JVC Music; “Wild Is The Wind” (track from “The Brass Orchestra”), Robert Farnon, arranger (J.J. Johnson, artist), Verve.

Best instrumental arrangement with accompanying vocals: “Cotton Tail” (track from “Dear Ella”), Slide Hampton, arranger (Dee Dee Bridgewater, artist), Verve; “Laura” (track from “Film Noir”), Arif Mardin, arranger (Carly Simon, artist), Arista; “My Heart Belongs To Daddy” (track from “Dear Ella”), John Clayton, arranger (Dee Dee Bridgewater, artist), Verve; “Our Love Is Here To Stay” (track from “Our Love Is Here To Stay”), Don Sebesky, arranger (John Pizzarelli, artist), RCA; “The Summer Knows” (track from “The Music Never Ends”), Mike Renzi, arranger (Maureen McGovern, artist), Sterling.

PACKAGING

Best package: “Fantastic Spikes Through Balloon,” Stefan Sagmeister, art director (Skeleton Key, artist), Capitol; “Free Mars,” Peter Grant, Stephanie Hughes, art directors (Lusk, artist), Zoo Entertainment/Volcano; “Le Roi Est Mort, Vive Le Roi!,” Johann Zambryski, art director (Enigma, artist), Virgin Records America; “The Planet Sleeps,” Julian Peploe, art director (various artists), Work Group; “Titanic—Music As Heard On The Fateful Voyage,” Hugh Brown, Al Q, Jeff Smith, art directors (various artists), Rhino.

Best package—boxed: “Beg Scream & Shout! The Big Ol’ Box Of ’60s Soul,” Hugh Brown, David Gorman, Rachel Gutek, art directors (various artists), Rhino; “The Complete Bill Evans On Verve,” Patricia Lie, art director (Bill Evans, artist), Verve; “The Complete Ella Fitzgerald & Louis Armstrong On Verve,” Giulio Turturro, art director (Ella Fitzgerald & Louis Armstrong, artists), Verve; “Cuba: I Am Time,” Carol Bobolts, Laurie Goldman, Jack O’Neil, art directors (various artists), Blue Jacket; “Shakedown! The Texas Tapes Revisited,” Bryan Lasley, art director (Bobby Fuller, artist), Del-Fi.

ALBUM NOTES

Best notes: “Anthology,” Robert Gordon, album notes writer (Al Green, artist), the Right Stuff; “Anthology Of American Folk Music (1997 Edition Expanded),” John Fahey, Luis Kemnitzer, Jon Pankake, Chuck Pirtle, Jeff Place, Neil V. Rosenberg, Luc Sante, Peter Stampfel, Eric Von Schmidt, album notes writers (various artists), Smithsonian Folkways; “Farewells & Fantasies,” Ben Edmonds, Mark Kemp, Meegan Lee Ochs, Michael Ventura, album notes writers (Phil Ochs, artist), Elektra Traditions/Rhino; “Ray Charles Genius & Soul: The 50th Anniversary Collection,” Dave Alvin, James Austin, Bill Dahl, Ahmet Ertegun, David Ritz, Billy Vera, Jerry Wexler; album notes writers (Ray Charles, artist), Rhino; “Titanic—Music As Heard On The Fateful Voyage,” Ian

Whitcomb, album notes writer (various artists), Rhino.

HISTORICAL

Best album: “Anthology Of American Folk Music (1997 Edition Expanded),” Jeff Place, Pete Reiniger, Harry Smith, compilation producers (various artists), Smithsonian Folkways; “Centenary Edition: 100 Years Of Great Music,” Tony Locantro, compilation producer (various artists), EMI Classics; “The Complete Bill Evans On Verve,” Michael Lang, compilation producer (Bill Evans, artist), Verve; “Cuba: I Am Time,” Jack O’Neil, Nina Gomes, Al Pryor, compilation producers (various artists), Blue Jacket; “Ray Charles Genius & Soul: The 50th Anniversary Collection,” James Austin, David Ritz, Billy Vera, compilation producers (Ray Charles, artist), Rhino; “Sing, Cowboy, Sing! The Gene Autry Collection,” James Austin, Karla Buhlman, Patrick Milligan, compilation producers (Gene Autry, artist), Rhino.

PRODUCTION (NONCLASSICAL)

Best engineered album: “Blue Moon Swamp,” John Fogerty, Warner Bros. Engineers: Bob Clearmountain, John Lowson; “The Day,” Babyface, Epic. Engineers: “Bassy” Bob Brockmann, Jon Gass, Humberto Gatica, Brad Gilderman, Mick Guzauski, Thom Russo, Mike Scott; “Dream Walkin’,” Toby Keith, Mercury Nashville. Engineers: John Guess, Julian King; “Hourglass,” James Taylor, Columbia. Engineer: Frank Filipetti; “Two For The Road,” Dave Grusin, GRP. Engineers: Elliot Scheiner, Al Schmitt.

PRODUCER (NONCLASSICAL)

Producer of the year: Walter Afanasieff; Babyface; Paula Cole; Kirk Franklin; Keith Thomas.

REMIXER

Remixer of the year: Frankie Knuckles; David Morales; Mousse T.; Todd Terry; Armand Van Helden.

MUSIC VIDEO

Best music video, short form: “How Come, How Long,” Babyface & Stevie Wonder, Epic. Craig Fanning, producer, F. Gary Gray, director; “Got ’Til It’s Gone,” Janet Jackson, Virgin Records America. Aris McGarry, producer, Mark Romanek, director; “I Care ’Bout You,” Milestone, LaFace. Melinda Nugent, producer, Mark Gerard, director; “Early To Bed,” Morphine, DreamWorks. Adam Stern, producer, Jamie Caliri, director; “Stinkfist,” Tool, Zoo Entertainment/Volcano. Donna Langston, Kevin Willis, producers, Adam Jones, director.

Best music video, longform: “Letters From A Porcupine,” Blind Melon, Capitol. Steve MacCorkle, producer and director; “Jagged Little Pill, Live,” Alanis Morissette. Warner/Reprise Video/Maverick. Glen Ballard, David May, Alanis Morissette, Steve Purcell, producers, Alanis Morissette, Steve Purcell, directors; “Forever’s A Long, Long Time,” Orquesta Was, Verve. Don Was, director; “Live In Amsterdam—Wildest Dreams Tour,” Tina Turner, Fox Lorber/WinStar Home Entertainment. Monique Ten Berge, Patrick Roubroeks, producers, David Mallet, director; “Blue Note—A Story Of Modern Jazz,” various artists, Blue Note. Ulli Pfau, producer, Julian Benedikt, director.

LIPMANS’ REPUBLIC LABEL SIGNS WITH UNIVERSAL

(Continued from page 12)

encouraged the Bloodhound Gang to record a full album, “One Fierce Beer Coaster,” which was released independently by Republic before Geffen picked up the album (Billboard, Feb. 1, 1997). The track “Fire Water Burn” reached No. 18 on the Modern Rock Tracks chart, while “One Fierce Beer Coaster” reached No. 57 on The Billboard 200 and has sold more than 403,000 copies, according to SoundScan.

Republic struck gold again with Chumbawamba, a band it signed in the U.S. after receiving a tip from then VH1 executive Lee Chesnut. The coed British band’s “Tubthumper” album is No. 3 this issue on The Billboard 200 and has sold more than 2 million units, according to SoundScan.

Aside from Avery Lipman, the New

York-based Republic has only one other full-time staffer, office manager Brett Alperowitz, who also manages the Bloodhound Gang. However, the Lipmans say that they will soon hire additional employees and eventually plan to have a staff of six.

“The key to our success is that we have kept our costs low, and that has enabled us to use our resources where it counts,” says Monte Lipman.

The Lipmans say that they plan to sign only “a handful of acts [and] to not overextend ourselves.”

Meanwhile, the Bloodhound Gang has recorded a song that will be released Jan. 26 as the first single from MCA’s “Half Baked” soundtrack, while “Amnesia,” the latest single from Chumbawamba, will go for airplay the same day.

ALMO INKS DISTRIBUTION DEAL WITH INTERSCOPE

(Continued from page 12)

completely different kinds of companies... We have an opportunity to work with Herb Alpert and Jerry Moss and their staff, and opportunities like that don't come along every

day."

Interscope co-founder/principal Jimmy Iovine has a longstanding relationship with Moss and Alpert. Iovine signed a deal for the series of holiday

benefit albums "A Very Special Christmas" while the pair was still at the helm of A&M. Iovine was also involved in the building of A&M Studios, located on the label's famed Hollywood lot.

Almo, which was launched in 1995 following Alpert and Moss' departure from A&M, scored big with the eponymous 1995 debut from Garbage. The group, fronted by Scottish singer Shirley Manson and featuring noted producer Butch Vig on drums, scored several modern rock hits, boosting its debut album to double-platinum certification.

The label has also released a critically acclaimed effort by singer/songwriter Gillian Welch and an album by Alpert.

As part of the deal, Interscope will market and sell all of Almo Sounds' releases and will provide support in its publicity and promotional plans. However, Almo Sounds has increased its own staff by hiring its own regional promotion staff and an in-house publicist.

The regional promotion directors include former Capricorn staffer

Cheryl Kovalchik in L.A.; former A&M staffer Gina Suarez in Atlanta; former Wind-Up staffer Chelle Davis in Dallas; former Zoo/Freeworld staffer Bob Salerno in Chicago; and former Mammoth staffer Jocelyn Taub in New York. In addition, ex-Mercury staffer Robb Moore has been tapped as Almo's head of publicity.

The first release that will come out of the Almo/Interscope deal will likely be the debut by 19-year-old British singer/songwriter Imogen Heap. The album, due in March, was produced by David Kahne and Dave Stewart. Other

releases scheduled from Almo during the first half of 1998 include sophomore efforts from Garbage (due this spring) and Welch (in June) and the debut by New York-based act the Pristees in April. The label also plans to continue working 1997 releases by the Pulsars and Manbreak.

Whalley adds that Almo and Interscope have "a natural fit" and have "very similar philosophies. Roster-wise, Interscope never set out to specialize in one kind of music, it's always been about breadth, and Jerry and Herb did that at A&M."

COLUMBIA HOUSE JOINS NET RETAILERS

(Continued from page 12)

Columbia House. "We think the world is heading that way. It's an area where we can leverage the skills and infrastructure we have."

He adds, "It's basically the mail-order business, and we've been in it. We've got the skills, the relationships, and the brand equity."

The World Wide Web site was launched Jan. 7 as an "expanded test," according to Wolter.

Orders will be filled by wholesalers Valley Media for music and Baker & Taylor for video.

A look at the Web site on its debut day revealed some new and catalog titles at prices below those at retail; for example, Garth Brooks' "Sevens" was listed at \$13.59 (CD) and \$8.49 (cassette) and Celine Dion's "Let's

Talk About Love" was listed at \$14.02 and \$8.40. The basic shipping charge is \$2.79.

Soundclips are provided, and a personalized online shopping service called eDNA is anticipated.

Users of Total E do not have to be members of the record or video clubs. The two services will stand as separate businesses.

Wolter notes, "Electronic commerce is increasingly an important part of our existing music club service." He says that more and more club members are ordering product monthly through the Web site (www.columbiahouse.com) and that in recent weeks the site has been receiving nearly 100,000 hits a day.

MARKETING IS THE FOCUS AT ATLANTIC

(Continued from page 12)

New York. Germaise and Davis report to Shapiro, while Colamussi reports to Atlantic Group co-chairman/co-CEO Val Azzoli and senior VP/CFO Tony O'Brien.

No further staff changes are anticipated.

and to drive people to music and to record stores."

Germaise previously oversaw Atlantic's product development, video production, and television advertising areas. In 1990, she was appointed

Atlantic product manager/EastWest U.K., rising to become Atlantic's senior director of product development in 1992 and VP of product development in 1993.

Shapiro says her appointment marks the first time that her range of responsibilities have fallen under one individual. "She has demonstrated a gift for forging unique partnerships with other businesses and organizations who share the common goal of reaching the elusive consumer," he says. Among them: her efforts to

help establish Tori Amos' Rape, Abuse & Incest National Network and organize its partnership with Calvin Klein; and linking with sister company Time Warner for syndicated TV specials featuring Atlantic artists.

Davis joined the company in 1995 as VP of tour marketing, a title he has held until now. Previously, he was president of Fast Co. Entertainment, the management and concert promotion firm he founded in 1993. He has also worked as a music talent agent at the William Morris Agency and Premier Talent Agency.

Shapiro credits Davis with the breakthrough achievements of new artists like Jewel, Duncan Sheik, Poe, and matchbox 20.



GERMAISE

we can be even better, discover what we have missed, and figure out what else we can accomplish," he says.

"This is a time of enormous costs and enormous competition to inform consumers about our products," he adds. "We realize the importance of discovering new areas to reach consumers



COLAMUSSI



DAVIS

U.S. RETAIL HOPES TO CONTINUE '97 MOMENTUM

(Continued from page 5)

to capitalize on the job well done by the labels in giving us the proper product for the holiday season."

The stock market responded positively to the Trans World numbers, released Jan. 5, with the stock jumping \$1.25 to \$21.875 at the close of trading the next day.

In Carnegie, Pa., Larry Mundorf, president of National Record Mart, says that the chain enjoyed a comparable gain of 14.1% for December and 14.5% for the five week-period beginning the day after Thanksgiving.

In Minneapolis, the Musicland Group announced that it had a comparable-store increase of 7.3% for the five-week period that ended Jan. 3.

Lou DelSignore, president of Northeast One-Stop in Latham, N.Y., reports that independent merchants had a better Christmas in '97 than they have had in the last four or five years. He reports that their good fortune, plus some internal changes at the company, led to a 40% increase in business in December, as compared with the year before.

Jack Rogers, executive VP/CFO of

Camelot Music, reports that the chain enjoyed about an 11% comparable-store gain for the five-week period that ended Jan. 3. Lew Garrett, VP of purchasing and merchandising at the 300-unit chain, says that business was so good during the holiday selling season that it has resulted in replenishment from the majors being a little backed up. Since Christmas, "it is taking an extra day or two or three for product to get to our warehouse, and typically that doesn't happen," he says.

"I think that is an encouraging sign for the industry," he adds. "Christmas was strong beyond expectations, and people just got cleaned out."

For the year that ended Dec. 28, 1997, U.S. sales totaled 786.6 million units, up 6.7% from the previous year's total of 737.5 million units, according to SoundScan. Album sales accounted for 652 million units, up 5.7% from the previous year's total of 616.6 million units, while singles sales were 134.6 million units, up 11.4% from the 1996 total of 120.8 million units.

The format shift from cassette to CD

continued in 1997 but at a slower pace. During 1997, CD album sales increased 12.5% to 504.6 million from 448.4 million, while cassette album sales showed almost the same percentage decrease, going from 166.7 million in 1996 to 146 million in 1997. The 12.5% decrease in cassette sales was less than the 19% decline that occurred between 1995 and 1996, while the 12.5% increase in CD album sales was three percentage points higher than the increase posted during that same time period.

Other albums, including vinyl and enhanced CDs, decreased 6.7%, with unit sales dropping from 1.526 million units in 1996 to 1.424 million last year.

In looking at total sales by retail segment, chains (defined as having four or more stores) accounted for 59.9% of total sales, down from the 63% that channel had at the end of 1996; independents finished 1997 with 13.2%, up from the 12.6% for 1996; mass merchants were at 26.6%, up from 24.3%; and the nontraditional segment, tracked for the first time by SoundScan in 1996, accounted for 0.2%.

NIK VENET

(Continued from page 10)

Rhino Records boxed set titled "As Long As I'm Singing: The Bobby Darin Collection." At 19, he headed for L.A. and worked for World Pacific Records and monologist Lord Buckley.

His career was kick-started when he took a job as a staff producer and talent scout in the '60s for Capitol Records, where he signed the Beach Boys, then only a minor success in Southern California, and produced their early records, including "Surfin' Safari."

"He knew how to handle an artist with care and patience. The studios at Capitol were 'dead' rooms, but he could make the music come alive," Beach Boy Brian Wilson told Billboard in a statement. "Nik taught me a lot, and his support meant a great deal to me. It made me feel important and wanted. It enhanced my career in that it gave me more inspiration to go on."

A string of successful signings and production credits followed, including Jim Croce, Lou Rawls, Glen Campbell, the Stone Poneys (a folk threesome that included a young Linda Ronstadt and gained popularity with the 1967 single "Different Drum"), Fred Neil (writer of "Everybody's Talkin'"), and John Stewart. He was also influential in Capitol's decision to release early Beatles records in the U.S.

In the '70s, he helped found United Artist Records, where he worked with Frank Zappa and Don McLean, serving as executive producer of the latter's No. 1 hit "American Pie."

His most recent venture, Evening Star Records, was founded in December 1995 as a breeding

ground for contemporary folk artists. The roster included Sarah Kim Wilde and Venet's longtime companion Harriet Schock, and his final project was production of the original cast album for the off-Broadway musical "The Last Session," the tale of a songwriter battling HIV that was inspired by the life and death of singer Steve Schalehlin.

"Nik Venet's passion was songwriters in all genres. He believed he was put on this Earth to rid the world of bad songwriting," says Jeffrey Casey, Evening Star's acting CEO. "The whole focus of Evening Star was about creating the next generation of literate singer/songwriters. With Nik, what came first was the song, and second was how to market it."

Venet was a National Academy of Recording Arts and Sciences (NARAS) trustee, and a memorial was scheduled for friends and colleagues Jan. 9 at the Santa Monica, Calif., headquarters of NARAS.

He is survived his son, Nik Venet Jr.; brothers Ted Venetoulis and Steve Venet; his sister, Kathie Halbert; and Schock.

The family requests that in lieu of flowers, donations be sent to the NARAS Foundation, 3401 Pico Blvd., Santa Monica, Calif. 90405, attention: Diane Mataraza.

Lott To Leave Arista For Position At EMI

NEW YORK—Roy Lott is leaving his Arista post as executive VP/GM to take a key executive position at EMI Recorded Music, according to sources. Lott could not be reached for comment by press time, but the move has been widely expected by industry observers.

Lott, an 18-year Arista veteran, confirmed to Billboard in September that he had been weighing a "very nice proposal" from EMI but had not made a decision at that point (Billboard Bulletin, Sept. 24, 1997). An EMI spokesman declined comment.

Lott's new responsibilities are expected to put him as the No. 2 man in North America to Ken Berry, president of EMI Recorded Music.

Expected to replace Lott at Arista is Charles Goldstuck, executive VP/CFO at Capitol Records.

Goldstuck could not be reached by press time, and calls to an Arista spokesman were not returned.

BMG DEALS

(Continued from page 12)

includes Dar Williams, Cledus "T." Judd, Marshall Crenshaw, Graham Parker, and Francis Dunnery. Razor & Tie also holds reissue rights to titles by Patsy Cline, Bobby Womack, and Merle Haggard.

"We've always been friendly with Razor & Tie and have maintained an interest in each other's progress," Jones says. "I think they bring great things to the table and are at a point where they can enjoy greater success."

In other Velvel news, the label has signed a deal with indie RTI Music for distribution in Italy. Velvel was previously distributed in the territory by Verona-based Nettle, which is restructuring.

Assistance in preparing this story was provided by Mark Dezzani in San Remo, Italy.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

CHANGING OF THE GUARD: For the first time since its release more than three months ago, **Elton John's** "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket/A&M) has lost its stranglehold atop the Hot 100 and Hot 100 Singles Sales. The single scanned 82,000 units this tracking week, down 58% from its holiday high last week. All told, the single has scanned more than 8.1 million units.

The new No. 1 single, **Savage Garden's** "Truly Madly Deeply" (Columbia), had the outward appearance of a dark-horse contender for the top spot last issue. But in this soft week, the single managed to leapfrog over **Janet's** "Together Again" (Virgin) to No. 1 because it lost fewer chart points than the other titles in the top 10. In fact, the difference between Nos. 1 and 2 is a mere 16 chart points, so next issue the pole position is up for grabs.

On the Hot 100, several older singles have rebounded, and five re-entries can be attributed to countdown airplay and other specialty radio programming during New Year's week. In addition, more than half the titles on Hot 100 Airplay earn bullets for their audience gains. Due to the holiday-season radio pattern, only 27 titles on last issue's chart posted audience gains.

HOLIDAY HANGOVER: No, not that kind of hangover, but the sales slump that occurs after the holiday buying frenzy levels off. Not surprisingly, singles sales were down dramatically—nearly 48% from the holiday high reflected last issue. Sales were off so much that the Hot 100 Singles Sales bullet criteria has been lowered to -30%, meaning that any title that lost less than 30% of prior-week sales earns a bullet on that chart. Outside of **Busta Rhymes'** "Dangerous" (Elektra/EEG), which bows at No. 12 on Hot 100 Singles Sales with scans in the neighborhood of 48,000 units, only No. 38, **K.P. & Envyi's** "Swing My Way" (EastWest/EEG), and No. 42, **Billie Myers'** "Kiss The Rain" (Universal), posted piece-count gains. To further illustrate how soft singles sales are this week, neither of those songs post percentage gains of more than 4.5%, but both manage to leap more than 20 positions on the sales list.

ONE MORE LIFE TO LIVE: Considering that nearly every song has a remix, I've been waiting for a dance mix of **Lee Ann Rimes'** "How Do I Live" (Curb). After all, a new mix would extend the song's reach at top 40/rhythm outlets and would give the single a boost on the Hot 100. The single is only 580 chart points behind **Savage Garden**. There are two dance mixes of "How Do I Live." The first is a remake by **Debra Michaels**, which is Bubbling Under at No. 23 (Robbins). Michaels' version has 1.4 million audience impressions from airplay at WDRQ Detroit; WWKX Providence, R.I.; and WIOQ Philadelphia. Although Rimes' dance mix by **Mr. Mig** will be serviced to radio Friday (16), the new version is already receiving early airplay at WKTU New York.

THE TITANIC SURFACES: How many of you have a greater appreciation for **Celine Dion's** "My Heart Will Go On" after seeing the movie "Titanic"? I certainly do, and it looks like radio does as well. "My Heart" posts a 78% improvement in audience impressions and leaps 39-18 on Hot 100 Airplay. A commercial single will arrive at retail Feb. 3. If airplay keeps growing at the rate it is, this single has a good shot at debuting on the Hot 100 at No. 1.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

THIRSTY EAR HOPES U.S. WILL SOFTEN TO ROBERT WYATT

(Continued from page 15)

as I try to be, [are] basically quite simple, folk pop song formats, which I then try to break out of a little bit. He understood that, and as long as the setting is fresh and you're not dealing in clichés, he's very open-minded about trying to do something with it."

Weller, on the other hand, "just came in, and he paced about. The first thing he did was turn up everything to incredible full volume, so that the speakers were coming off the walls, saying, 'Quiet music's boring—turn it up.' He was the guest, and the guest is always right, so I turned the volume up." Wyatt pauses to chuckle. "And it was great, 'cause it reminded me of how it was 20, 30 years ago when you went onstage. Apart from anything else, he made an extraordinary amount of noise, and I remember that's what we used to do in groups. People say, 'Oh, that's not a musical quality,' but in a way it is, because it turns music into a physical fact and gives it a kind of impact."

According to Gordon, "Shleep," an engaging yet heady record that defies easy classification, was picked up by Thirsty Ear after Rykodisc in the U.S. realized that its release schedule couldn't accommodate such a work-intensive project.

Gordon acknowledges that "Shleep" is a tough sell that required advance setup and "not a Marketing 101 plan."

He adds, "Quite frankly, we started pre-marketing this record in September for a January release, which is quite unusual. But we came to the conclusion that it has to start with press, because press base [a response] on individual feelings and not necessarily charts and normal pressures of the record industry. If journalists like a record, they tend to step forward and support the record."

Gordon says that press response "has been overwhelming. We have everything from a Rolling Stone review, a Spin review, to features in Musician, Request, Ray Gun, Pulse!, Stereo Review, a Drum magazine feature. Every music magazine has picked this up in some form or fashion."

The label serviced "Heaps Of Sheeps" to commercial and noncommercial triple-A and modern rock specialty shows in December and will actively begin working the record this month, hoping to build airplay out of the anticipated heavy press coverage.

Gordon says, "We're trying to indicate to radio, 'You may not know this artist; this may not be one of your evergreen artists,' but we're building a house in a step-by-step fashion here, where the first floor has been built, which is the press response, indicating to radio, 'You can listen to this, you can have your ears tell you this is right, but at the same time, you don't need as much of a leap of faith, because look at the extraordinary press support you're going to get on this record.'"

Though an American tour is not an option given Wyatt's wheelchair-bound condition, the musician has supplied Thirsty Ear with some tools for the stateside promotion of "Shleep."

"We have a full audiotape [by Robert] of descriptions of all the songs that programmers can use, so that they have an interview with him pre-cut and ready to go, provided by

[Hannibal in] the U.K.," Gordon says. "There's also a video of him describing all these things, which is tremendous. Additionally, we've made special press presentation pamphlets to indicate the depth and breadth of the support he has."

Some U.S. retail outlets, like Rhino Records in L.A., have already done advance work for "Shleep" by stocking the import version of the album. Store GM Dave Crouch reports that Rhino has sold 20 units of the title and had to keep restocking because of demand.

Crouch says of the impending domestic release, "Because there hasn't been a lot heard from Wyatt for ages, [and judging from] the import sales, with people buying multiple copies, it

should do really well for us."

"Shleep" is only the first in a series of U.S. Wyatt releases from Thirsty Ear in '98. The musician now owns his catalog, and the label will reissue six full-length titles beginning in mid-March with "Rock Bottom" and "Ruth Is Stranger Than Richard" (1975), both originally issued by Virgin. Four more albums previously on Rough Trade U.K. will follow later in the year.

With a twinkling laugh, Wyatt says the reissue campaign comes at the proper time: "Coming out of this sort of dark period of a few years ago was a sense of wanting to take stock of the story so far, without feeling that I'd died and can't do anything more."

BONO RECALLED AS POLITICIAN AND PERFORMER

(Continued from page 16)

Babe," hit No. 1 in 1965.

Within a month of its debut, "I Got You Babe" was joined by two other numbers on the Hot 100 Singles chart: "Laugh At Me," Sonny's solo "protest song," written by Bono after he was thrown out of the buttoned-down L.A. music industry hangout Martoni's, reached No. 10, while Reprise's rush rerelease of "Baby Don't Go" peaked at No. 8.

Sonny & Cher would log 13 more chart entries on Atco through 1967, the biggest of them being the Bono-penned "The Beat Goes On," which reached No. 6 in '67. Bono also had a hand in Cher's solo releases on Imperial, producing and writing such top 10 entries as "Bang Bang (My Baby Shot Me Down)" (No. 2, 1966) and "You Better Sit Down Kids" (No. 9, 1967).

At the height of their popularity in 1966, Sonny & Cher starred in the musical comedy "Good Times," the first feature directed by future Oscar winner William Friedkin. In 1969, Bono produced "Chastity," the dramatic acting debut of Cher, who received the 1988 Oscar as best actress for "Moonstruck."

Though Sonny & Cher continued to produce minor chart records for Kapp and MCA into the '70s, their faux-hippie routine had played out by the late '60s—perhaps due in part to the singers' anti-drug stance—and the duo turned to more mainstream nightclub work.

They found their greatest success on "The Sonny & Cher Comedy Hour," which aired from 1971 to '74 on CBS. Assuming a dim-bulb persona, Bono played a self-deflating second banana to his witheringly sarcastic, flashily togged spouse in the show's routines and sketches. Though the series maintained strong ratings during its run, Sonny & Cher's marital split in '74 brought it to an end. On a revived "Sonny & Cher Show" in 1976-77, Bono, who starred in a short-lived 1974 solo show on ABC, reunited with his ex-wife, who was by then married to (and soon divorced from) Gregg Allman of the Allman Brothers Band.

Cher, who canceled an appearance in London to return to the U.S. after Bono's death, avoided reporters upon her arrival Jan. 6 at L.A. International Airport and had issued no public statement at press time.

Through the '80s, Bono acted on TV and in such feature films as "Airplane II: The Sequel" and "Hair-spray," but he concentrated on operating his Sicilian-style restaurants in

L.A., Houston, and Palm Springs. The latter city supplied the liftoff for Bono's political career: Running as a Republican in 1988, he was elected mayor of the upscale desert town, even though he had never registered to vote before 1987.

Though Bono ran unsuccessfully in the Republican senatorial primary in 1992, he bucked the odds and skeptical press coverage and, in 1994, won the House seat representing California's 44th congressional district, which includes Palm Springs and other municipalities in Riverside County. He was re-elected in 1996.

Bono's conservative views as a congressman brought him into conflict with his and Cher's daughter, Chastity, a former member of the rock act Ceremony who became a lesbian activist and the entertainment media director of the Gay & Lesbian Alliance Against Defamation (GLAAD). His opposition to the recognition of same-sex marriages led to a public dispute between father and daughter.

However, in a statement released through GLAAD after Bono's death, Chastity said, "Although my father and I differed on some issues, he was very supportive of my personal life and career and was a loving father. I will miss him greatly."

Bono is also survived by his wife, Mary Whitaker; their daughters Chesare and Chianna; and Christine, a daughter from his first marriage.

Funeral services were scheduled for Jan. 9 at St. Theresa's Church in Palm Springs. A public memorial vigil took place on Jan. 8 at the church.

SIMITAR STARTS LABEL

(Continued from page 12)

originally out on Capitol Records, two in the spring and two in the fall. In August, Plum will put out a two-CD compilation of tracks initially released by Soma Records, such as "Liar, Liar" by the Castaways.

Wilson says Simitar's current staff will handle sales and marketing of Plum's releases.

Simitar will distribute Plum, as it does its other reissue and compilation labels. Those include Simitar, Beast, Beast Retro, Simitar Latino, Pickwick, and Revival.

A spokeswoman for the privately held company says revenue rose 150% in 1997.

BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|--|---|
| 1 | 7 | 7 | MUCH BETTER | CLUB 69 FEAT. SUZANNE PALMER (TWISTED/MCA) |
| 2 | 8 | 8 | THA HOP | KINSU (BLUNT/TVT) |
| 3 | 11 | 10 | DON'T STOP | NO AUTHORITY (MJJ/WORK) |
| 4 | 1 | 3 | JEALOUSY | KIM SANDERS (DANCIN' MUSIC/ISLAND) |
| 5 | 3 | 5 | AZ SIDE | NASTYBOY KICK FEAT. MANDI (NASTYBOY/CLASSNOTES/MERCURY) |
| 6 | 2 | 4 | TUBTHUMPING | CHUCKLEBUTT (UNDER THE COVER) |
| 7 | 6 | 4 | WE GETZ DOWN | RAMPAGE (ELEKTRA/EEG) |
| 8 | 20 | 8 | SAND AND WATER | BETH NIELSEN CHAPMAN (REPRISE) |
| 9 | 5 | 12 | WHAT IF I DO | MINDY MCCREADY (BNA/RCA (NASHVILLE)) |
| 10 | 12 | 4 | THE DAY THAT SHE LEFT TULSA (IN A CHEVY) | WADE HAYES (COLUMBIA (NASHVILLE)) |
| 11 | 13 | 7 | COME ON EILEEN | SAVE FERRIS (STARPOOL/EPIC) |
| 12 | 9 | 5 | I CAN LOVE YOU BETTER | DIXIE CHICKS (MONUMENT) |
| 13 | 4 | 6 | PLEASE | U2 (ISLAND) |

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

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 17, 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 | 2 | 2 | 7 | CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98) | LET'S TALK ABOUT LOVE | 1 |
| 2 | 1 | 1 | 6 | GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98) | SEVENS | 1 |
| 3 | 5 | 5 | 15 | CHUMBAWAMBA ▲ ² REPUBLIC 53099/UNIVERSAL (10.98/16.98) | TUBTHUMPER | 3 |
| 4 | 10 | 16 | 10 | MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98) | HARLEM WORLD | 1 |
| 5 | 4 | 4 | 17 | LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98) | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 1 |
| 6 | 6 | 6 | 9 | SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98) | COME ON OVER | 2 |
| 7 | 11 | 11 | 44 | MATCHBOX 20 ▲ ³ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS | YOURSELF OR SOMEONE LIKE YOU | 5 |
| 8 | 13 | 15 | 24 | PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012*/ARISTA (10.98/17.98) | NO WAY OUT | 1 |
| 9 | 12 | 12 | 21 | BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98) | BACKSTREET BOYS | 9 |
| 10 | 15 | 13 | 17 | AQUA ▲ ² MCA 11705 (10.98/16.98) | AQUARIUM | 7 |
| 11 | 31 | 72 | 4 | SOUNDTRACK ● SONY CLASSICAL 63213 (10.98 EQ/17.98) | TITANIC | 11 |
| 12 | 17 | 24 | 16 | USHER ▲ LAFACE 26043/ARISTA (10.98/16.98) | MY WAY | 12 |
| 13 | 9 | 7 | 9 | SPICE GIRLS VIRGIN 45111 (11.98/17.98) | SPICEWORLD | 6 |
| 14 | 7 | 9 | 7 | METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98) | RELOAD | 1 |
| 15 | 8 | 10 | 16 | MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98) | BUTTERFLY | 1 |
| 16 | 3 | 3 | 8 | BARBRA STREISAND ▲ ² COLUMBIA 66181 (10.98 EQ/17.98) | HIGHER GROUND | 1 |
| 17 | 16 | 20 | 6 | WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98) | BIG WILLIE STYLE | 16 |
| 18 | 21 | 22 | 48 | SPICE GIRLS ▲ ⁵ VIRGIN 42174* (10.98/16.98) | SPICE | 1 |
| 19 | 19 | 25 | 6 | 2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98) | R U STILL DOWN? [REMEMBER ME] | 2 |
| 20 | 23 | 26 | 25 | SMASH MOUTH ● INTERSCOPE 90142 (8.98/12.98) HS | FUSH YU MANG | 20 |
| 21 | 24 | 28 | 7 | ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98) | LIVE | 4 |
| 22 | 20 | 18 | 99 | JEWEL ▲ ⁷ ATLANTIC 82700*/AG (10.98/15.98) HS | PIECES OF YOU | 4 |
| 23 | 18 | 14 | 20 | FLEETWOOD MAC ▲ ² REPRISE 46702/WARNER BROS. (10.98/17.98) | THE DANCE | 1 |
| 24 | 30 | 32 | 8 | LSG ▲ EASTWEST 62125/EEG (10.98/16.98) | LEVERT, SWEAT, GILL | 4 |
| 25 | 14 | 8 | 35 | HANSON ▲ ³ MERCURY 534615 (11.98 EQ/17.98) | MIDDLE OF NOWHERE | 2 |
| 26 | 29 | 31 | 13 | JANET ▲ VIRGIN 44762 (11.98/17.98) | THE VELVET ROPE | 1 |
| 27 | 22 | 19 | 7 | KENNY G ▲ ARISTA 18991 (10.98/17.98) | KENNY G GREATEST HITS | 19 |
| 28 | 27 | 27 | 16 | BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98) | THE GREATEST HITS COLLECTION | 4 |
| 29 | 25 | 29 | 15 | BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98) | EVOLUTION | 1 |
| 30 | 43 | 56 | 6 | VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98) | IN THA BEGINNING...THERE WAS RAP | 15 |
| 31 | 33 | 33 | 25 | SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98) | SURFACING | 2 |
| 32 | 39 | 41 | 69 | FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS | TIDAL | 15 |
| 33 | 26 | 21 | 27 | SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98) | MEN IN BLACK—THE ALBUM | 1 |
| 34 | 47 | 49 | 38 | SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98) | SAVAGE GARDEN | 25 |
| 35 | 34 | 35 | 19 | TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98) | (SONGBOOK) A COLLECTION OF HITS | 4 |
| 36 | 36 | 36 | 28 | SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98) | FLOORED | 12 |
| 37 | 35 | 42 | 16 | SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98) | SOUL FOOD | 4 |
| 38 | 48 | 51 | 39 | THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS | THIRD EYE BLIND | 38 |
| 39 | 41 | 57 | 19 | MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98) | GHETTO D | 1 |
| 40 | 37 | 30 | 8 | ENYA REPRISE 46835/WARNER BROS. (11.98/17.98) | PAINT THE SKY WITH STARS — THE BEST OF ENYA | 30 |
| 41 | 54 | 46 | 17 | VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98) | ESPN PRESENTS: JOCK JAMS VOLUME 3 | 23 |
| 42 | 50 | 61 | 16 | BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98) | WHEN DISASTER STRIKES... | 3 |
| 43 | 58 | 58 | 29 | SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98) | MY BEST FRIEND'S WEDDING | 14 |
| 44 | 45 | 60 | 75 | SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98) | SUBLIME | 13 |
| 45 | 53 | 52 | 8 | OZZY OSBOURNE EPIC 67980 (10.98 EQ/17.98) | THE OZZMAN COMETH | 13 |
| 46 | 44 | 50 | 6 | SUBLIME GASOLINE ALLEY 11714/MCA (10.98/16.98) | SECOND-HAND SMOKE | 28 |
| 47 | 55 | 59 | 27 | PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) | THE FAT OF THE LAND | 1 |
| 48 | 66 | 63 | 10 | VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98) | ULTIMATE DANCE PARTY 1998 | 38 |
| 49 | 52 | 55 | 12 | GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98) | NIMROD. | 10 |
| 50 | 59 | 62 | 5 | SOUNDTRACK DIMENSION 21911/CAPITOL (10.98/16.98) | SCREAM 2 | 50 |
| 51 | 40 | 40 | 31 | TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98) | EVERYWHERE | 2 |
| 52 | 28 | 17 | 7 | HANSON ▲ MERCURY 536717 (11.98 EQ/17.98) | SNOWED IN | 7 |
| 53 | 57 | 47 | 7 | JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98) | THE BEST THAT I COULD DO 1978 - 1988 | 33 |
| 54 | 62 | 67 | 6 | VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) | MTV PARTY TO GO 98 | 54 |

| 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 |
|---------------------------|-----------|-----------|---------------|--|--|---------------|
| 55 | 46 | 45 | 79 | THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) HS | BRINGING DOWN THE HORSE | 4 |
| 56 | 38 | 34 | 7 | LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98) | BBC SESSIONS | 12 |
| 57 | 32 | 23 | 9 | YANNI VIRGIN 44981 (11.98/17.98) | TRIBUTE | 21 |
| 58 | 68 | 89 | 8 | TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) | WELCOME TO OUR WORLD | 35 |
| 59 | 75 | 96 | 9 | JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) | IN MY LIFETIME, VOL. 1 | 3 |
| 60 | 73 | 81 | 19 | DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS | DAYS OF THE NEW | 54 |
| 61 | 63 | 83 | 42 | THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98) | LIFE AFTER DEATH | 1 |
| 62 | 77 | 104 | 11 | NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98) | THE FIRM — THE ALBUM | 1 |
| 63 | 49 | 53 | 10 | DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD) | LIVE AT RED ROCKS 8.15.95 | 3 |
| 64 | 94 | 115 | 7 | MARCY PLAYGROUND CAPITOL 53569 (10.98/15.98) HS | MARCY PLAYGROUND | 64 |
| 65 | 117 | 156 | 3 | VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98) | THE SOURCE PRESENTS HIP HOP HITS VOLUME 1 | 65 |
| 66 | 74 | 95 | 8 | MYSTIKAL ▲ NO LIMIT 41620/JIVE (10.98/16.98) HS | UNPREDICTABLE | 3 |
| 67 | 61 | 70 | 8 | BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98) | DECONSTRUCTED | 36 |
| 68 | 69 | 74 | 28 | ROBYN ● RCA 67477 (10.98/16.98) HS | ROBYN IS HERE | 68 |
| 69 | 67 | 80 | 12 | LL COOL J ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98) | PHENOMENON | 7 |
| 70 | 79 | 91 | 14 | CREED WIND-UP 13049 (10.98/15.98) HS | MY OWN PRISON | 70 |
| 71 | 42 | 38 | 78 | LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98) | BLUE | 3 |
| 72 | 84 | 85 | 14 | LOREENA MCKENNTT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98) | THE BOOK OF SECRETS | 60 |
| 73 | 65 | 54 | 9 | SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98) | ANASTASIA | 41 |
| 74 | 51 | 43 | 5 | VARIOUS ARTISTS DIANA, PRINCESS OF WALES MEMORIAL FUND 69012/COLUMBIA (19.98 EQ/24.98) | DIANA, PRINCESS OF WALES — TRIBUTE | 15 |
| 75 | 80 | 97 | 13 | EVERCLEAR CAPITOL 36503* (10.98/15.98) | SO MUCH FOR THE AFTERGLOW | 33 |
| 76 | 64 | 44 | 5 | ANDREA BOCELLI PHILIPS 539207 (10.98/16.98) HS | ROMANZA | 44 |
| 77 | 95 | 111 | 14 | THE VERVE VU/HUT 44913/VIRGIN (10.98/16.98) | URBAN HYMNS | 63 |
| 78 | 99 | 122 | 9 | RAKIM ● UNIVERSAL 53113* (10.98/16.98) | THE 18TH LETTER | 4 |
| 79 | 76 | 76 | 95 | CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) | FALLING INTO YOU | 1 |
| 80 | 124 | 165 | 3 | SOUNDTRACK HOLLYWOOD 162131 (10.98/16.98) | AN AMERICAN WEREWOLF IN PARIS | 80 |
| 81 | 127 | 128 | 15 | BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98) | ANYTIME | 39 |
| ★★★ HEATSEEKER IMPACT ★★★ | | | | | | |
| 82 | 104 | 133 | 17 | BLINK 182 CARGO 11624*/MCA (10.98/16.98) HS | DUDE RANCH | 82 |
| 83 | 83 | 79 | 42 | AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) | NINE LIVES | 1 |
| 84 | 120 | 135 | 29 | K-CI & JOJO ● MCA 11613* (10.98/16.98) | LOVE ALWAYS | 24 |
| 85 | 92 | 105 | 51 | JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98) | TRAVELING WITHOUT MOVING | 24 |
| 86 | 78 | 77 | 19 | OASIS ▲ EPIC 68530 (10.98 EQ/16.98) | BE HERE NOW | 2 |
| 87 | 82 | 107 | 57 | DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS | DRU HILL | 23 |
| 88 | 93 | 98 | 8 | LISA LOEB GEFFEN 25141 (10.98/16.98) | FIRECRACKER | 88 |
| 89 | 85 | 84 | 12 | JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98) | GREATEST HITS | 33 |
| 90 | 118 | 114 | 12 | VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98) | CLUB MIX '98 | 64 |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | | |
| 91 | NEW ► | | 1 | SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98) | JACKIE BROWN | 91 |
| 92 | 122 | 151 | 28 | WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) | WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS | 16 |
| 93 | 70 | 71 | 69 | DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 10 |
| 94 | 126 | 140 | 16 | BEN FOLDS FIVE CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98) | WHATEVER AND EVER AMEN | 90 |
| 95 | 87 | 117 | 23 | BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 6340*/RELATIVITY (19.98/23.98) | THE ART OF WAR | 1 |
| 96 | 103 | 102 | 36 | VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98) | PURE MOODS | 10 |
| 97 | 123 | 124 | 35 | MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98) | BLURRING THE EDGES | 22 |
| 98 | 89 | 73 | 9 | B.B. KING MCA 11711 (10.98/17.98) | DEUCES WILD | 73 |
| 99 | 56 | 48 | 14 | THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98) | BRIDGES TO BABYLON | 3 |
| 100 | 90 | 92 | 19 | MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98) | EVOLUTION | 80 |
| 101 | 106 | 113 | 33 | FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98) | THE COLOUR AND THE SHAPE | 10 |
| 102 | 129 | 143 | 27 | RADIOHEAD ● CAPITOL 55229 (10.98/15.98) | OK COMPUTER | 21 |
| 103 | 115 | 132 | 9 | JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98) | KETTLE WHISTLE | 21 |
| 104 | 114 | 136 | 25 | MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98) | SUPA DUPA FLY | 3 |
| 105 | 111 | 129 | 37 | MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98) | SHARE MY WORLD | 1 |
| 106 | 91 | 101 | 88 | DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98) | CRASH | 2 |
| 107 | 102 | 99 | 43 | THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98) | LET'S FACE IT | 27 |

○ 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.

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 19 164
 311 108
 Aaliyah 188
 Bryan Adams 114
 Trace Adkins 148
 Aerosmith 83
 Allure 140
 Marc Anthony 194
 Fiona Apple 32
 Aqua 10
 Jon B 157
 Babyface 116
 Backstreet Boys 9
 Erykah Badu 21, 160
 Barenaked Ladies 156
 Beck 121
 Clint Black 198
 Mary J. Blige 105
 Blink 182 82
 Blur 195
 Andrea Bocelli 76
 Michael Bolton 128
 Bone Thugs-N-Harmony 95
 Boyz II Men 29
 Briti Braxton 165

Brooks & Dunn 28
Garth Brooks 2
Meredith Brooks 97
Bush 67, 181
Busta Rhymes 42

Mariah Carey 15
Bob Carlsie 193
Deana Carter 93
Steven Curtis Chapman 176
Chumbawamba 3
Paula Cole 122
Harry Connick, Jr. 163
Cree 70
The Crystal Method 199
The Cure 149

Days Of The New 60
Deftones 145
Celine Dion 1, 79
Dru Hill 87
Bob Dylan 115

Missy "Misdemeanor" Elliott 104
Enya 40
EPMD 196
NAS Escobar, Foxy Brown, AZ And
Nature 62

Everclear 75
 Alejandro Fernandez 172
 Fleetwood Mac 23
 Ben Folds Five 94
 Foo Fighters 101
 Kenny G 27
 Ginuwine 146
 God's Property From Kirk Franklin's
 Nu Nation 111
 Amy Grant 141
 Green Day 49
 Hanson 25, 52
 Ice Cube 118
 Insane Clown Posse 167
 Alan Jackson 171
 Jamiroquai 85
 Jane's Addiction 103
 Janet 26
 Jars Of Clay 161
 Jay-Z 59
 Wyclef Jean Featuring Refugee
 Allstars 92
 Jewel 22
 Joe 133

| | |
|--------------------|----------|
| Billy Joel | 123 |
| Elton John | 110, 150 |
| K-Ci & JoJo | 84 |
| Sammy Kershaw | 109 |
| B.B. King | 98 |
| Jonny Lang | 139 |
| LED Zeppelin | 56 |
| Live | 192 |
| LL Cool J | 69 |
| Lisa Loeb | 88 |
| Patty Loveless | 184 |
| LSG | 24 |
| Luniz | 144 |
| Mack 10 | 169 |
| Makaveli | 185 |
| Marilyn Playground | 64 |
| Marilyn Manson | 200 |
| Richard Marx | 154 |
| Mase | 4 |
| Master P | 39 |
| Matchbox 20 | 7 |
| Dave Matthews Band | 63, 106 |
| Martina McBride | 100 |
| Lila McCann | 170 |
| Mindy McCready | 177 |

Tim McGraw 51
 Loreena McKennitt 72
 Brian McKnight 81
 Sarah McLachlan 31
 Megadeth 191
 John Mellencamp 53
 Metallica 14, 137
 The Mighty Mighty Bosstones 107
 M/G 134
 John Michael Montgomery 89
 Mystikal 66
 The Notorious B.I.G. 61
 Oasis 86
 ORIGINAL BROADWAY CAST
 The Lion King 187
 Ozzy Osbourne 45
 Our Lady Peace 130
 Michael Peterson 166
 Portishead 183
 Prodigy 47
 Puff Daddy & The Family 8
 Queen Pen 155
 Radiohead 102
 Rakim 78

Collin Raye 131
Reel Big Fish 159
LeAnn Rimes 5, 71, 158
Robyn 68
The Rolling Stones 99

Salt-N-Pepa 153
Adam Sandler 151
Savage Garden 34
Save Ferris 189
Kenny Wayne Shepherd Band 178
Paul Simon 143
Sister Hazel 117
Smash Mouth 20
Soundgarden 147
SOUNDTRACK
An American Werewolf in Paris 80
Anastasia 73
Gang Related — The Soundtrack.
120
Jackie Brown 91
Men in Black—The Album 33
Mortal Kombat: Annihilation 125
My Best Friend's Wedding 43
Romeo + Juliet 174
Romy And Michele's High School
Reunion 182

Scream 2 50
Selena 152
Soul Food 37
Space Jam 113
Spawn — The Album 132
Titanic 11
Tomorrow Never Dies 197
Suite Girls 13, 18
Squirrel Nut Zippers 142
Sting & The Police 124
George Strait 112
Barbra Streisand 16
Sublime 44, 46
Sugar Ray 36
The Sundays 175
SWV 186
Third Eye Blind 38
Three 6 Mafia 180
Timbaland & Magoo 58
Tina 129
Tool 135
Shania Twain 6
Uncle Sam 179
Usher 12
Luther Vandross 162

VARIOUS ARTISTS
Club Mix '98 90
Diana, Princess Of Wales — Tribute
74
ESPN Presents: Jock Jams Volume
3 41
In Tha Beginning...There Was Rap
30
Jock Jams Vol. 2 190
MTV Party To Go 98 54
Pure Disco 173
Pure Disco 2 119
Pure Moods 96
The Source Presents Hip Hop Hits
Volume 1 65
Ultimate Dance Party 1998 48
Ultimate Hip Hop Party 1998 127
Wow-1998: The Year's 30 Top
Christian Artists And Songs 126
The Verve 77
The Wallflowers 55
Bryan White 168
Will Smith 17
Wu-Tang Clan 138
Wynonna 136

THAILAND'S MUSIC INDUSTRY GRAPPLES WITH ECONOMIC WOES

(Continued from page 5)

never been a cheaper time to buy out competitors or to expand into new areas.

Thailand was the first Asian economy to feel the regional economic chill, and the second half of 1997 saw reduced spending in retail stores, particularly on purchases of CDs by Bangkok's urban white-collar consumers, the sector worst hit by the downturn. The Thai market remains dominated by the cassette, which accounts for 80% of all pre-recorded music sales; CDs account for the remainder.

Because of the falloff in sales, radio and especially TV advertising has been devastated, with no less than five FM stations bowing out of the Bangkok market. Record companies large and small, local and international—as well as distributors, retailers, and other music-related businesses—have been laying off local staff in significant numbers, and the slump has reduced the number of releases being actively promoted by majors and independents alike.

Thai giant Grammy Entertainment Ltd. is one company that has seen its considerable share of the Thai market grow despite experiencing its first year-on-year revenue decline in recent memory in 1997.

Grammy is the acknowledged market leader, accounting for approximately a 50% share of Thailand's 4.5 billion baht (\$1 billion) local-repertoire-dominated market.

Grammy and its nearest competitor, RS Records, control the lion's share of the local Thai music business; between them and the five next-biggest indies, they have some 80% of the market.

While acknowledging that "some companies have been badly affected," Grammy assistant VP Ian McLean claims that he saw only a 15%-20% shrinkage of the market in 1997, roughly half of estimates from other independents or those reported in the local press. "We were somewhat taken aback at first," he says. "During the first six months of 1997, we went flat. Back catalog was good, but we had no new releases, and we were in a bit of a quandary. Now we've got 10 new major releases; we've gained some market share, but I don't know what that's worth in this market."

Bakery Music Thailand, a significant local independent with local artists and a healthy international licensing business, contends that it has also weathered the storm relatively well. Managing director Kamol Sukasol Clapp acknowledges the hardships, however. "The music industry is off by about 30%-40% on the year," says Clapp.

Bakery recently polled its retail partners in Bangkok and the surrounding areas; 95% of respondents

agreed on three points: "One, kids are more choosy about music; two, sales have dropped off; and three, the life span of the product is a lot shorter than ever," Clapp says.

Bakery's biggest act, pop band Modern Dog, has been one of the bright lights in a dark season for Thai indies, selling 230,000 copies of its "Cafe" album, according to the label. Bakery act Christine is starting to pick up, with sales of 50,000 units, Clapp says, but, for the effort, these results are hard going.

"If anyone sells 300,000 today, it would be like doing a million a year ago," he states.

If Grammy and Bakery have maintained their composure, not all companies can afford the luxury. Marked depreciation of the Thai baht (and, shortly thereafter, the Malaysian ringgit, Indonesian rupiah, and, most recently, the Korean won) has seen the currency devalued by up to half in a matter of months. The dollar value of foreign company sales has plummeted.

"To my understanding, none of the majors' operations has really worked here," says McLean. "No individual international company accounts for more than 3% of the market."

Peter Gan, managing director of Sony Music Entertainment (Thailand), says his company has had some respite recently with good sales for Celine Dion's current album and with local Thai artist Makarim. Gan reckons that the past 12 months have seen the Thai local market off by 20%-40%, with international slightly less afflicted. Gan notes that Sony took the initiative in boom times to establish its own production facilities in Thailand, which will stand the company in good stead for developing local artists.

Imbalances have also completely killed off the marginal imported-product market that existed in the country for large retailers like Tower Records.

On the home front, Thai companies are confronting the double-edged sword of flat spending from urban, white-collar record buyers as well as increasingly expensive debt financing.

DISTRIBUTORS SUFFERING

Also badly hit have been Thailand's music distributors. Once one of Thailand's largest with 60 pop labels to complement a bedrock of Thai country music (the country's dominant repertoire), Onpa International is now down to no more than three. The majors have dropped Onpa for Grammy's MGA subsidiary, and the leviathan indie is on course for further domination of that sector in the coming year.

At Onpa, the situation is increasingly difficult: "We now have serious prob-

ily chosen because of their success as entrepreneurs rather than as spokesmen for music.

The new openness from the culture department is expected by the BPI to fill in the gaps left by the task force and, it is hoped, will assist the music industry in presenting its concerns.

"There's a different spirit in government now," says Dickens. "We're now a voice to be listened to."

The culture department's new attitude is also being noted by the U.K.'s Music Publishers Assn. Chief executive Sarah Faulder says, "It's fair to say that from the beginning, the Labour government wanted us to feel we should be able to talk to them."

lems with credit payment—many people are slow or have delayed their payments," says Pairoj Lee, director and production manager for the distributor. "But in the Thai market, everybody has this problem right now."

In recent years, Onpa has employed 1,000 workers in its distribution chain, servicing dozens of Bangkok-based outlets and thousands of medium and small retail points—from stores to street stalls—in rural Thailand.

Now, reckons Lee's administrative assistant, Akkatonp Pongsuwan, Onpa has less than 900 staffers, and with the more- pared-down scale of distribution being handled by subsidiaries of large record companies, Onpa is watching its business diminish rapidly.

Export of international product is the only growth area for Onpa and other Thai businesses, despite what majors describe as prohibitive cost conditions for export (Sony's Gan says that \$3-\$3.50-per-title import tariffs for international titles make the business unattractive). "We export partly to France and Indochina: audios, videos, and magnetic tapes," says Pongsuwan.

"The export business is booming," adds Roger Hui, director of BKP Associates in Bangkok. While BKP "used to import quite a bit," says Hui, now business consists largely of buying from five majors and selling overseas. The obvious attraction for Hui lies in the weakness of the baht combined with back-dated prices.

"Right now, the prices remain 1996 prices in Thai baht with a 60%-90% difference in U.S. dollar exchange. We export to the European Union, even to the Assn. of Southeast Asian Nations [ASEAN] countries and the Southeast Asia market. Aqua, Oasis, Spice Girls, Celine Dion, Metallica—whatever sells in the international market," Hui says.

The practice is most advantageous for developed markets: "We are doing a lot of mixed products, shipping a lot of CDs, where before it was mostly cassettes." Hui notes that he is buying directly from the distributors for the majors, Big & Best Music, MGA, and, now to a lesser extent, Onpa.

Hui says depending on the baht-to-dollar exchange, Thai businessmen can currently export wholesale CDs for \$8.50-\$10 but notes that during January the majors will be jacking up their prices.

While others scramble to make payments, Grammy has taken the opportunity in the cash-starved market to step up its practice of establishing new independents under its own umbrella, furnishing production houses to Thailand's most talented young pop producers.

More Music, the new Grammy subsidiary helmed by Asanee Wasam, is a good example of that strategy in action; Grammy reported that Wasam's first album, "Low Society," sold more than 1 million copies in 1996. A new label, Makehead, has projects in the works.

Apart from striking relatively expensive deals to corner the market on production talent, Grammy projects on the table requiring capital investment include its regionally expansionist Global Music & Media arm, the first Grammy subsidiary to spread its operations outside Thai borders.

Less-capital-intensive forays include placing English lyrics on Thai pop for the ASEAN markets and conceivably elsewhere and Chinese lyrics for the Greater China market. The first branch devoted to this practice has been opened in Taipei.

There is also licensing of international dance repertoire for compilations bundled with Grammy artists.

BETWEEN THE BULLETS



by Geoff Mayfield

POST-CHRISTMAS WALTZ: Regular readers of the column know where we are at this time of year, but for those of you who might be new to this ball, or as an orientation for those whose recollection is fuzzy after 12 months, this issue's charts reflect the shift from Christmas week to New Year's week. Consequently, nary a title on last issue's Billboard 200, nor *any* of our album charts, shows an increase over the prior week.

We do not assign a Greatest Gainer to a sales chart on which all titles lose sales, and the percentage-based Pacesetter award goes to the album with the smallest percentage decline. That pattern includes **Queen Pen** and **Uncle Sam**, who debut on the big chart at Nos. 155 and 179, respectively, despite sales drops of 23% and 34.5%. The only album that shows any growth on The Billboard 200 is the soundtrack to "Jackie Brown," which snags the Hot Shot Debut with a 5,000-unit increase, but debuting titles do not qualify to be Greatest Gainer.

Mind you, business during the week of New Year's Day can double that of an average week, but there's no way the week can measure up to the Christmas-week bonanza. For example, each of last issue's top two albums surpassed 620,000 units, while this issue's chart-topper settles in with 284,000 units, with the runner-up ringing 156,000.

The way this dance works, albums move to higher ranks by suffering smaller sales losses than those around the same part of the chart, which accounts for the changing of the guard at No. 1.

TRADING PLACES: It took 28 weeks for **Celine Dion**'s last album to vault to No. 1, but her newest does in just its seventh, edging out "Sevens" by **Garth Brooks** as The Billboard 200 trades its cowboy hat in for a Canadian tiara. She sees a post-Christmas drop of 54.5%, while he experiences a 77% slide.

Dion is also represented on the album that sees the smallest evaporation within the top 100 ranks, the soundtrack to "Titanic" (31-11), which shows a mere 15% decline as the album continues to benefit from the movie's glorious box-office ride. It sets SoundScan record weeks for a soundtrack score album, with 122,000 units last week and 103,000 this week, beating the 80,000 that 1991's "Robin Hood: Prince Of Thieves" did when it peaked at No. 5.

Aside from Dion and "Titanic," however, the chart tends to show a predictable post-Christmas shift in the age of the average music store shopper. Such older-crowd faves as **Barbra Streisand** (3-16), **Fleetwood Mac** (18-23), **Yanni** (32-57), and **Bob Carlisle** (144-193) drop to lower ranks, while younger-skewing acts jump to higher posts. There were but three rookie albums in last issue's top 10, compared with six in this issue's (at Nos. 3, 4, 7, 8, 9, and 10), with the **Backstreet Boys** reaching that neighborhood for the first time.

Although Brooks falls from the chart's perch, he still manages to set yet another record, as his accumulated 3.5 million units represent a SoundScan-era record for sales in an album's first six weeks. The previous mark was held by **Whitney Houston**'s "The Bodyguard" soundtrack, which had 3.3 million at the same point, although these two are following opposite patterns. Brooks has 156,000 units in his sixth week, compared with the near-record 897,000 that he sold in the first week. In contrast, "The Bodyguard" debuted with 144,500 units but in its sixth stanza became the only SoundScan-era album to exceed 1 million units in a single week.

RAP WRAP: Once upon a time, a well-meaning older cousin gave a teenager who was into music a **Cowsills** album for Christmas. Around Dec. 26 or 27 of that year, that LP showed up as a return at a mass merchant's record department—although I can't remember whether I traded it in for **Jefferson Airplane**'s "Surrealistic Pillow" or the **Beatles**' "Revolver." Anyway, I offer that illustration as a partial explanation for the boom hip-hop titles have shown on post-Christmas charts in recent years, a pattern seen again on the current Billboard 200, as well as on last issue's chart.

I figure Mom and Dad or Aunt Daisy might be reluctant to stuff Junior's stocking with lyrics-warning-stickered albums bearing titles like "When Disaster Strikes . . ." and "Life After Death." But, after Christmas, that second or third **Hanson** copy or a gift certificate often fetches a rap outing.

Former chart-topper **Mase** leads this issue's hip-hop pack at No. 3, while his mentor, **Puff Daddy**, rejoins the top 10 (13-8). In fact, most of the rap on the big chart moves to higher rungs, as seen at Nos. 42, 58, 59, 61, 66, 78, 92, 118, 134, 155, and 185.

SEE: One of **Usher**'s publicists wrote me to say he was "surprised" that I didn't mention the R&B star when Between the Bullets chronicled the acts that benefited from exposure on Fox's Billboard Music Awards (Billboard, Dec. 27, 1997). Me too, since he bounded 35-27 with a 45% gain following a week in which he had only seen a 10% boost. This issue, following a stop on **Dick Clark**'s New Year's Eve special (ABC), Usher rises 17-12, while another slot on that show provides **Squirrel Nut Zippers** a 152-142 hike. **Spice Girls** get a split decision after Clark's show, with the newer one falling (No. 13) as the older one climbs (No. 18). Fox's special on the same night looks bigger at music stores, as **Chumbawamba** rises to a new peak (5-3)—even though ABC's had much higher ratings (a 9.9 rating with a 25 share vs. a 3.1 rating and a 7 share for the newer special). Fox player **Third Eye Blind** also jumps (48-38), while **Sugar Ray** holds at No. 36.

U.K. CULTURE DEPT. LISTENING TO MUSIC REPS

(Continued from page 9)

Simultaneous with the shift from Trade and Industry to the newly renamed Department for Culture, Media and Sport—formerly the Department for National Heritage—was the establishment of the Creative Industries Taskforce, on which indie sector doyen and Creation Records managing director Alan McGee and Virgin and V2 founder Richard Branson were given seats.

The task force, though portrayed as a voice for music at the heart of government, was created by the culture department as a think tank for new initiatives. Indeed, Culture Secretary Chris Smith has often said privately that McGee and Branson were primar-

HAWAIIAN MUSIC MAKING WAVES IN REST OF U.S.

(Continued from page 5)

ing to SoundScan.

Kamakawiwo'ole was often joined on the chart by fellow Hawaiians. In Billboard's July 19 issue, for instance, an astonishing five Hawaiian music albums charted. Two titles by Na Leo Pilimehana, "Colours" and "Anthology I 1984-1996," were joined by Hapa's "In The Name Of Love," Robi



KAAPANA

Kahakalau's "Keiki O Ka Aina," and Kamakawiwo'ole's omnipresent "N Dis Life."

Keali'i Reichel is another fast-rising star on the scene. His Lava/Atlantic album "E O Mai," which bowed Oct.

21, 1997, is No. 9 on the world music chart this issue.

According to SoundScan, Reichel's 1994 debut, "Kawaipunahele," sold more than 80,000 units, while its follow-up, "Lei Hali'a," sold more than 66,000 units. His latest has already sold 26,000 units.

"E O Mai" contains an unusual mix of traditional Hawaiian music and new material sung in the native tongue, as well as covers of songs like "If I Had Words," from the "Babe" soundtrack. The album finds its consistency in themes of love and cultural identity.

The Hawaiian language, which was banned after the island monarchy was overthrown in the 1870s, is making a comeback, particularly through new music.

Reichel is a former teacher, or *kumu*,

of Hawaiian culture, and his local celebrity is tied to the greater issue of a populace returning to its once-forgotten roots. It is this spirit, says Reichel, that has struck a chord with natives and outsiders alike.

"If someone told me four years ago that I'd be selling this many albums and playing in front of huge crowds, I'd have laughed in their face," says Reichel. "What's been happening over the past two decades is a re-establishing of the protocol of ceremony. People are getting educated about who they are and where they come from."

"I could be overstepping my bounds here, but I think that's why world music in general is becoming more popular," he adds. "Look at African rituals or Celtic music; it's based on tradition, and we have found that to be powerful. [Hawaiians] are trying to hop on that bandwagon. We're saying, 'Hello, we have a voice that counts, we've been here 2,000 years, and we want to be acknowledged. We're not running around in hula skirts.'"

Reichel, as one of the new acts getting attention from a major label affiliate, is also being seen as a symbol of what the world at large hopes for in terms of a Hawaiian music commercial breakthrough.

The album is being distributed through the Alternative Distribution Alliance (ADA) in the U.S. and is handled by the Mountain Apple Co. in Hawaii. It has shipped 150,000 units. In addition, ADA president Andy Allen says, the company has shipped more than 80,000 catalog units.

MAKING BABIES

In an interesting tale with a sad twist, Hawaiians driven from their homeland by the outrageous cost of living and real estate are being credited with spreading the influence of the music on the mainland.

Cohesive pockets of Hawaiians have taken root in such cities as Seattle, Los Angeles, Las Vegas, Portland, Ore., and San Francisco. Though displaced, these people have maintained a loyalty toward Hawaiian acts, forcing retailers to take notice of their buying power. As a direct result, record bins in chains like Borders Books & Music and Tower Records break out Hawaiian music from the more generic world music category.

Mark Newman, manager of a Tower Records outlet in Torrance, Calif., says Reichel's album has been a top 25 seller since its release.

"We've been developing this for a couple of years now, and it just continues to steamroll and grow," says Newman. "Hawaiians are very loyal to the music they left behind, and we have large populations in places like [California's] Gardena, Long Beach, and Torrance. This music doesn't get radio play, it doesn't get advertising, but it sells, and when there's a live show people go crazy. We put up a booth at a festival in Long Beach two years ago and just sold a ton of stuff."

John deMello, who produced three albums with Kamakawiwo'ole and is one of the Hawaiian music industry's most pivotal players as founder/CEO of distributor/label the Mountain Apple Co., says the dedication of expatriate Hawaiians ultimately bleeds into their mainland surroundings.

"There are a tremendous amount of people that carry the spirit of Hawaii with them, even if they've been gone for 25 years," says deMello. "I've been to luaus in the Midwest, where people will get together with some poi and other traditional foods and turn their neighbors onto this type of living. So when we send product out to these people, it makes babies."

It's no wonder that this consumer dedication, undiluted on the mainland, is even more remarkable on the islands.

For the week of Dec. 8-14, "E O Mai" topped sales at Tower Records in Honolulu, beating out worldwide giants like Celine Dion, Mariah Carey, and Spice Girls.

When he first started working at Tower, says Matt Koenig, there were two racks for Hawaiian music. "Now there are five or six. We sell over 1,000 albums a week [of local music]."

The music has also found its inevitable tourist-market share. With 9 million annual visitors to the islands, Hawaiian artists have a rotating crop of audiences.

ADA's Allen also points out that metropolitan areas where there are direct flights to the islands are fertile ground to capture sales.

The Internet has helped further narrow the gap between Hawaiians and the rest of the world by providing islanders with a new pipeline of communication.

Local radio in Hawaii has also been pivotal in cultivating the next generation of Hawaiian acts.

In contrast to the uniform airplay found on most U.S. stations, Honolulu sister stations KINE-FM and KCCN-FM focus on local talent.

Of the two, KINE is the purist, playing what KCCN midday jock Bill Logan calls "classical Hawaiian." KCCN, though top 40 in style and positioning, is just as likely to play songs by

local act Kolea as it does music by reggae songstress Diana King.

"This isn't a niche; it's the premier format here," says Logan.

The legendary Don Ho, who still performs five nights a week at the Waikiki Beachcomber Hotel, is quick to credit local radio—and the wider availability of home studio equipment—with a bumper crop of fresh young talent.

While modestly downplaying his own contribution to Hawaiian music, Ho says KINE and KCCN have brought broad-based fare into the local mainstream.

"These important local stations are playing everything from chants to English-sung songs with contemporary backgrounds, all the way down to jazz and blues," says Ho.

SLACK KEY TO R&B

The diversity of this "spectrum" Ho speaks of becomes increasingly apparent as one tries to pin down the Hawaiian sound.

While acts like Hobo House on the Hill Records' Faceless imprint follow a distinct R&B path, Kolea's remake of country song "Love 10 Feet Away" has been selling out in local shops. The song is peppered with the traditional sounds of chant, hula, and surf music.

Meanwhile, given Jamaican reggae's spiritual and political undertones, it's no wonder that Hawaiians have latched onto the genre, flavoring it with their own tones and rhythms to create a version known as Jawaian. Though locals say that phenomenon seems to be on the wane, such genre artists as Brother Nolan remain very popular.

Dancing Cat Records director of marketing and promotions Ben Churchill says more Hawaiian artists are discovering means to release their pet projects, contributing to the wide palette of sound.

"It's something akin to Cajun music, where there is a lot going on regionally," he says. "Someone will find a friend with a business and get them to invest

\$5,000 so that they can make a record. Then they'll put it out through a local distributor or put it on consignment. There are literally hundreds of labels."

One of the more distinct styles to emerge from the islands has been slack key guitar playing. Created by Hawaiians, who were introduced to the guitar by Mexican and Spanish visitors, the style is known for its loose, or slack-stringed, tunings.

Dancing Cat Records, whose owner, pianist George Winston, has become one of the staunchest supporters of the style, has been releasing a multitude of albums by players like Reverend Dennis Kamakahi, Keola Beamer, Cyril Pahinui, and Ledward Kaapana as part of its "Hawaiian Slack Key Guitar Masters" series.

After sponsoring slack key festivals in Hawaii, the label started showcasing its artists at such mainland venues as McCabe's Guitar Shop in Santa Monica and Berkeley Freight & Storage in Berkeley, Calif.

The label's touring efforts have become far more sophisticated in recent times. Beginning Jan. 21, Dancing Cat artists will kick off a month's worth of tours, taking them to nationwide markets that include Arizona, Massachusetts, and Tennessee. According to Churchill, the shows are attended by a mixture of Hawaiian natives, guitar enthusiasts, and other fans.

Kaapana, whose album with labelmate Bob Brozman, "Kika Kila Meets Ki'Ho'Alu," peaked at No. 15 on the Top World Music Albums chart, remembers the days when slack key guitarists were wary of sharing their art.

"My family was always open, but I remember people who used to hide their tunings," says Kaapana. "The only time you would see people playing was when you went to a family luau. Now, there's all these young guys playing, even mixing it up with more contemporary music."

OWEN BRADLEY

(Continued from page 16)

"I was like an understudy to Paul Cohen," Bradley told Billboard in an exclusive interview last summer. "When I first started working with Patsy, I was not a full-fledged producer. It wasn't until 1958 that I took complete, full charge."

Bradley was named VP and head of Decca Nashville and remained chief of Decca Nashville until 1976 (during his tenure, it evolved into MCA Records). While with the company, he had countless hits, many of which were rereleased in 1996 when the reactivated Decca released a compilation CD titled "The Nashville Sound . . . Owen Bradley," which included Twitty's "Hello Darlin'," Wells' "It Wasn't God Who Made Honky Tonk Angels," Red Foley's "Chattanooga Shoe Shine Boy," and Jack Greene's "There Goes My Everything."

"Owen Bradley to me was Music City U.S.A.," Greene says. "He established the first major recording studio in Nashville, and he was the Nashville sound. He trained and used the greatest musicians in Nashville at the time, and he was a leader in many facets of country music—a great orchestra leader, a great person, and a joyful man to be around."

Brenda Lee says, "In losing Owen, I've lost much more than a man who was responsible for my success in the music business. Personally, I've lost a man who, for most of my childhood and all of my adult life, has been a father figure, a best friend, a mentor, and, above all, someone who I loved and respected with the whole of my heart."

Bradley was responsible for opening the first studio on what would later become known as Music Row.

"We weren't digital, but we kept separation, kept the instruments from bleeding into each other," Bradley told

Billboard. "A lot of the records back in those days, you'd go into a room and just kind of jumble together. We learned how to separate the instruments. Even before we had stereo, and after we got stereo, we got to be really fanatical about it."

Bradley was a member of the Country Music Hall of Fame—inducted in 1974—and was the only Nashville producer ever to be nominated for an Academy Award, for the soundtrack to the 1985 Cline biopic "Sweet Dreams."

MCA Nashville president Tony Brown says Bradley was his role model. "I took his lead that you follow your heart and your gut, and you don't really analyze the creative things you do, you just follow your instincts," Brown says.

Only four weeks ago, Bradley had spoken at MCA/Decca Nashville's annual year-end meetings. "MCA/Decca really has an indebtedness to Owen," says MCA Nashville chairman Bruce Hinton. "It's because of his legacy that we are all here at MCA and Decca, and none of us forgets that. He was the founding father of this country music division, and our division really went out of its way to make sure he knew everyone here really respected what he started."

Bradley's funeral was to be held Jan. 9 at Nashville's Ryman Auditorium. Survivors include his wife, Katherine; son Jerry Bradley, president of Opryland Music Group; daughter Patsy Bradley, senior director of publisher administration at BMI; daughter-in-law Connie (Jerry's wife), executive director of ASCAP; brothers Harold, Charles, and Bobby Gene; grandson Clay Bradley, creative manager of Opryland Music Group; granddaughter Leigh Bradley Jankiv; and four great-grandchildren.

FREE IUMA WEB SITE!

It's true: Disc Makers will put your music on the Internet Underground Music Archive (IUMA).

It's big: IUMA is the hottest Web spot for independent musicians. Over 15,000 people visit IUMA every day.

It's yours: if you make CDs, cassettes, or 12" vinyl records with Disc Makers.

Call Disc Makers today for a complete brochure.

DISC MAKERS

www.discmakers.com/iuma
1-800-468-9353

■ BPI COMMUNICATIONS • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Mark Dacey, Ann Haire, Rosalee Lovett • Vice President: Glenn Hefernan • Chairman Emeritus: W.D. Littleford

© Copyright 1998 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$279.00. Continental Europe 220 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A.

Billboard Online Fans Make Hanson A Winner

Which titles among the top finishers on Billboard's year-end charts were the most popular with the Internet set? That's what Billboard Online wanted to find out. Music fans visiting the site (at www.billboard.com) from Dec. 24-Jan. 5 were invited to vote for their favorites from among the top 20 titles on The Billboard 200 and Hot 100 Singles charts, and the top 10 titles on the Country and R&B albums charts.

In all, a remarkable 816,652 votes were cast in the first Billboard Online Fan Favorites Poll. And the big winner? Pop act Hanson. "Middle Of Nowhere," the debut album from the brother act,



HANSON

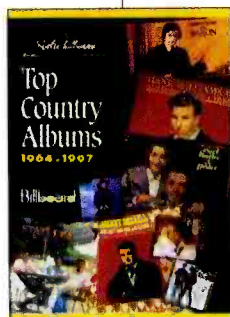
squeaked by the Wallflowers' "Bringing Down The Horse" as The Billboard 200 favorite, picking up 32.7% of votes cast in the category. The group's hit "MmmBop" skated past Elton John's "Candle In The Wind 1997/Something About The Way You Look Tonight" as the favorite Hot 100 single.

George Strait took the country album category with "Carrying Your Love With Me," topping Reba McEntire's "What If It's You." In the R&B field, "The Don Killuminati: The 7 Day Theory" by Makaveli was the favorite among the online voters, finding a way past "No Way Out" by Puff Daddy and the Family.

Country Chart Chronicled

The first-ever reference book covering the history of Billboard magazine's country albums chart is now available. "Top Country Albums 1964-1997," lists alphabetically by artist every album to appear on the chart, from its beginning in 1964 through September 1997. This book contains the unabridged album chart histories of country veterans, current superstars and everyone and everything in between.

Each entry in this useful book by noted chart expert Joel Whitburn begins with an artist biography that chronicles the life and career of every artist to hit the country album chart. Following each biography, in chronological sequence, are the artists' charted albums and each album's key chart information (debut date, peak position, and total weeks charted). The book's helpful graphics make it simple to find No. 1 albums, top 10 albums, and gold and platinum albums. Every act's peak year of chart popularity is listed next to



their name and a picture is shown for artists that rank in the all-time top 50.

A key feature of "Top Country Albums 1964-1997" is the Top 10 Album Track Listing that reveals the individual tracks from each Top 10 album. All tracks that hit Billboard's Country Singles chart appear in bold type with their peak positions.

The back section of the book includes highlights of the country albums chart. Several rankings by era and achievement spotlight the chart's top artists and albums. Also included is an account of albums by country artists that charted on Billboard's Pop Albums chart, from 1945-1963, prior to the debut of the country albums chart. Finally, all No. 1 albums are listed by peak date.

"Top Country Albums 1964-1997" is available in deluxe hardcover for \$49.95 in selected bookstores or from Record Research (phone: 800-827-9810; fax: 414-251-9452; e-mail: recordresearch.com).

PERSONNEL DIRECTIONS

Candace Gil joins Billboard/Airplay Monitor as an advertising assistant. Before working at Billboard, Gil interned at YM Magazine and



Federated Product Development. Gil received her bachelor's degree from the Laboratory Institute of Merchandising in New York.

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>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

From Down Under To Chart's Top

THEY COME FROM A land down under, and they've moved to the top of the Hot 100. Elton John's run comes to an end after 14 weeks, as his tribute single to the late Diana, Princess of Wales, falls 1-3. In a surprise move, the Rocket record is replaced by "Truly Madly Deeply" (Columbia), the third single from Australia's Savage Garden. It's the first Australian single to top the chart since "Need You Tonight" by INXS 10 years ago, in January 1988.

With the date at the top of the current chart reading Jan. 17, this is the earliest in a calendar year that we've had the first new No. 1 single of the year since 1991, when Madonna achieved pole position with "Justify My Love" the week of Jan. 5. Last year, the first new chart-topper of 1997 was "Wannabe" by Spice Girls. That title moved to No. 1 the week of Feb. 22.



by Fred Bronson



"Truly Madly Deeply" is the third chart single for Savage Garden. The duo's debut, "I Want You," peaked at No. 4 this past May, but the follow-up, "To The Moon And Back," was eclipsed at No. 37 in August. "Truly" is the first non-Mariah Carey No. 1 on the Columbia label in just over three years; the imprint's last No. 1 that wasn't a Carey single was "Here Comes The Hotstepper" by Ini Kamoze, which reached the summit in December 1994. "Truly" is Columbia's 81st chart-topper in the rock era, keeping the label miles ahead of its closest competitor, RCA, which has 54.

"Truly" could have a short run at No. 1, with "Together Again" (Virgin) by Janet proving to be a strong challenger. Some people might have expected "It's All About The Benjamins" (Bad Boy) by Puff Daddy & the Family to be No. 1 this issue. It would have been more than appropriate, as the chart date—Jan. 17—marks the 292nd birthday of Benjamin Franklin, and Puff's song is indeed all about the Benjamins, as in \$100 bills. But "Benjamins" doesn't even appear on this issue's Hot 100. That's because "Been Around The World" has moved ahead in airplay and is the

only title listed on the chart, as the single falls 2-5. On Hot R&B Singles "Benjamins" is still the A-side and "World" the B-side, as the single drops 7-10.

While Elton's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" is no longer No. 1 in the U.S., it's still top in Canada, where its 16-week run qualifies it as the longest-running No. 1 in Canadian chart history, according to chart columnist Nanda Lwin.

MY CHART WILL GO ON: Celine Dion achieves her second No. 1 album on The Billboard 200, as "Let's Talk About Love" rises 2-1. Her only previous chart-topper was "Falling Into You," which moved to the zenith in October 1996. Her Golden Globes-nominated song "My Heart Will Go On" appears on two albums in the top 20 this issue, as the "Titanic" soundtrack on Sony Classical leaps 31-11 to become the highest-ranked soundtrack on the list.

track on Sony Classical leaps 31-11 to become the highest-ranked soundtrack on the list.

SONG WITH A-PEEL: Days Of The New holds off a strong challenge from Pearl Jam's "Given To Fly" (Epic) to remain No. 1 on Mainstream Rock Tracks for the 16th week with "Touch, Peel And Stand" (Outpost/Geffen). That makes "Touch" the longest-running No. 1 single in this chart's history. The previous record-holder was Stone Temple Pilots' "Interstate Love Song," which had a 15-week run in 1994.

FOOLISH LITTLE JEWEL: Atlantic's Jewel becomes only the second artist in the history of the Hot 100 to have a single remain on the chart for 60 weeks. "Foolish Games"/"You Were Meant For Me" rebounds 29-25 in its 60th consecutive week. That bests the nonconsecutive 60-week run of Los Del Rio's "Macarena" (Bayside Boys mix), but next issue Jewel will set a new record when she reaches her 61st chart week.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 1/4/98

YEAR-TO-DATE OVERALL UNIT SALES

| | 1997 | 1998 |
|---------|------------|----------------------|
| TOTAL | 17,586,000 | 17,949,000 (UP 2.1%) |
| ALBUMS | 15,357,000 | 15,777,000 (UP 2.7%) |
| SINGLES | 2,229,000 | 2,172,000 (DN 2.6%) |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 1997 | 1998 |
|----------|------------|----------------------|
| CD | 11,771,000 | 12,879,000 (UP 9.4%) |
| CASSETTE | 3,556,000 | 2,871,000 (DN 19.3%) |
| OTHER | 30,000 | 27,000 (DN 10%) |

OVERALL UNIT SALES THIS WEEK

| |
|----------------|
| 17,949,000 |
| LAST WEEK |
| 37,439,000 |
| CHANGE |
| DOWN 52.1% |
| THIS WEEK 1997 |
| 17,586,000 |
| CHANGE |
| UP 2.1% |

ALBUM SALES THIS WEEK

| |
|----------------|
| 15,777,000 |
| LAST WEEK |
| 33,997,000 |
| CHANGE |
| DOWN 53.6% |
| THIS WEEK 1997 |
| 15,357,000 |
| CHANGE |
| UP 2.7% |

SINGLES SALES THIS WEEK

| |
|----------------|
| 2,172,000 |
| LAST WEEK |
| 3,442,000 |
| CHANGE |
| DOWN 36.9% |
| THIS WEEK 1997 |
| 2,229,000 |
| CHANGE |
| DOWN 2.6% |

DISTRIBUTORS' MARKET SHARE (12/1/97-12/28/97)

| | WEA | SONY | INDIES | EMD | PGD | BMG | UNIVERSAL |
|----------------|-------|-------|--------|-------|-------|-------|-----------|
| TOTAL ALBUMS | 18.0% | 16.2% | 15.8% | 13.3% | 13.1% | 12.6% | 11.0% |
| CURRENT ALBUMS | 17.2% | 16.6% | 13.0% | 14.5% | 12.4% | 14.0% | 12.3% |
| TOTAL SINGLES | 22.6% | 10.0% | 5.9% | 9.1% | 20.8% | 25.5% | 6.2% |

ROUNDED FIGURES

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



DRU HILL

The Year of the Dru...Continues



- **WINNERS OF FOUR BILLBOARD MUSIC AWARDS**

TOP SINGLE OF THE YEAR - "IN MY BED"
TOP R&B ARTIST OF THE YEAR
TOP R&B SINGLES ARTIST OF THE YEAR
TOP R&B #1 AIRPLAY RECORD OF THE YEAR DRU HILL- "IN MY BED"

- **DRU HILL NOMINATED FOR TWO AMERICAN MUSIC AWARDS**

SOUL/RHYTHM & BLUES- FAVORITE NEW ARTIST
SOUL/RHYTHM & BLUES- FAVORITE BAND, DUO OR GROUP

- **DRU HILL ALBUM**

DEBUT ALBUM CERTIFIED PLATINUM
2 GOLD SINGLES- "TELL ME", "NEVER MAKE A PROMISE"
1 PLATINUM SINGLE- "IN MY BED"

- **NEW SINGLE EXPLODING AT RADIO NOW "5 STEPS"**



Executive Producer:
Hiriam Hicks

A pioneer. A gentleman. And a true original.

