

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 28, 1998

CELINE DION "LET'S TALK ABOUT LOVE" IS THE BIGGEST SELLING ALBUM IN THE WORLD OVER 16 MILLION WORLDWIDE AND JUST BEGINNING.

GRAMMY NOMINEE: TELL HIM (WITH BARBRA STREISAND). CAREER SALES OVER 70 MILLION

ALBUMS AND SKYROCKETING. MY HEART WILL GO ON.
ACADEMY AWARD NOMINEE FOR "BEST ORIGINAL SONG."



SAVAGE GARDEN DEBUT ALBUM APPROACHING 4 MILLION WORLDWIDE TRULY MADLY DEEPLY #1 BILLBOARD HOT 100.



BILLY JOEL TOTAL WORLDWIDE CAREER ALBUM SALES OVER
90 MILLION. "GREATEST HITS VOLUME III
NEARING DOUBLE PLATINUM



MAXWELL GRAMMY NOMINEE.

"BEST MALE POP VOCAL PERFORMANCE." DEBUT
ALBUM "MAXWELL'S URBAN HANG SUITE" OVER
2 MILLION, MAJOR ARTIST DEVELOPMENT
SUCCESS STORY.

Sony Music Entertainment



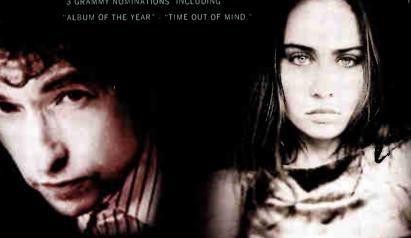
JAMIROQUAL WORLDWIDE SALES OVER
6.3 MILLION ALBUMS. 2 GRAMMY
NOMINATIONS INCLUDING "BEST POP
ALBUM" "TRAVELLING WITHOUT MOVING"



BOB DYLAN CAREER SALES OVER 70 MILLION ALBUMS.

3 GRAMMY NOMINATIONS INCLUDING

"ALBUM OF THE YEAR" - "TIME OUT OF MI



BABYFACE SINGER, SONGWRITER.

MUSICIAN. PRODUCER AND

ARRANGER OF THE DECADE. THE MOST

GRAMMY NOMINATED POP ARTIST

OF THE 90'S. 9X GRAMMY AWARD WIN

OF THE 90'S. 9X GRAMMY AWARD WINNER 7 GRAMMY NOMINATIONS INCLUDING "ALBUM OF THE YEAR" - "THE DAY."

ADVERTISEMENT

FIONA APPLE DEBUT ALRUM "TIDAL" OVER
3 MILLION WORLDWIDE, 3 GRAMMY NOMINATIONS
INCLUDING "BEST NEW ARTIST."



BARBRA STREISAND CAREER

SALES OVER 80 MILLION ALBUMS. "HIGHER GROUND" OVER
5 MILLION WORLDWIDE. FASTEST SELLING ALBUM OF HER CAREER.2 GRAMMY
NOMINATIONS INCLUDING TELL HIM (HER LAND)(ARK DUEL WITH CELINE DION.)

OZZY OSBOURNE SOLO CAREER ALBUM SALES OVER 35 MILLION.
"OZZMAN COMETH" CONTINUES



RICKY MARTIN "A MEDIO VIVIR"

OVER 2.5 MILLION ALBUMS.

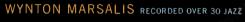
PLATINUM IN 8 COUNTRIES.

NEW ALBUM "VUELVE" JUST OUT.



PATTY LOVELESS 3 GRAMMY NOMINATIONS INCLUDING

"BEST COUNTRY ALBUM" - "LONG STRETCH OF LONESOME" ACADEMY OF COUNTRY MUSIC AWARD - 1997 "FEMALE VOCALIST OF THE YEAR."



AND CLASSICAL ALBUMS. FIRST JAZZ COMPOSER TO EARN A PULITZER PRIZE ("BLOOD ON THE FIELDS"). AWARDS INCLUDE: 8 GRAMMYS.

GRAND PRIX DU DISQUE OF FRANCE, EDISON AWARD OF NETHERLANDS.



RAGE AGAINST THE MACHINE OVER 8 MILLION ALBUM SALES
WORLDWIDE. GRAMMY NOMINEE: "BEST HARD ROCK PERFORMANCE."

'97 GRAMMY AWARD: "BEST METAL PERFORMANCE."

EVERY CORNER OF THE GLOBE... FROM THE NEW BREAKTHROUGHS TO THE SUPERSTARS, ELIBLE MUSICAL MARK ON THE WORLD. Sony Music Received 87 Grammy Nominations, AND CREATIVITY. CONGRATULATIONS!

WE CAN ONLY IMAGINE WHAT THE FUTURE HOLDS...





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OVER 10 MILLION WORLDWIDE IN LESS THAN A MONTH. ACADEMY AWARD

NOMINEE: JAMES HORNER, "BEST ORIGINAL DRAMATIC SCORE."

SHAKIRA DEBUT ALBUM "PIES DESCALZOS" OVER 3 MILLION TO DATE IN LATIN AMERICA.

PLATINUM IN 8 COUNTRIES.

Sony Music Entertainment THE ARTIST'S COMPANY













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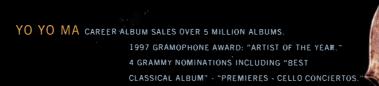
-THE SOURCE.



JULIO IGLESIAS CAREER SALES

OVER 120 MILLION ALBUMS. "TANGO" OVER 4 MILLION.

GRAMMY NOMINEE: "BEST LATIN POP PERFORMANCE."









PEARL JAM career sales over 30 million albums.



TONY BENNETT 2 GRAMMY NOMINATIONS.

7X GRAMMY AWARD WINNER, 5 IN THE 90S
AN UNPARALLELED CAREER NOW IN ITS 5T. DECADE.



ALEJANDRO FERNANDE CAREER SALES OVER 5 MILLION
ALBUMS. 2 GRAMMY NOMINATIONS: "BEST LATIN POP PERFORMANCE"
AND "BEST LATIN ROCK/ALTERNATIVE PERFORMANCE."



WILL SMITH "BIG WILLIE STYLE" A D "MEN BLACK" SOUNDTRACK OVER 7 MILLION SALES WORLDWIDE.

GRAMMY NOMINEE: "BEST RAP SOLO PERFORMANCE." MTV EUROPE AWARD.
"BEST RAP PERFORMANCE."



OASIS CAREER SALES OVER 22 MILLION ALBUMS. "BE HERE NOW" OVER 6 MILLION WORLDWIDE.

DEBUT ALBUM "DEFINITELY MAYBE" FASTEST

SELLING DEBUT IN BRITISH POP HISTORY



MARIAH CAREY CAREER ALBUM SALES OVER 80 MILLION WORLDWIDE.

"BUTTERFLY" OVER 7.5 MILLION WORLDWIDE.

3 GRAMMY NOMINATIONS.



GLORIA ESTEFAN CAREER ALBUM SALES OVER 40 MILLION.

A MAJOR MULTI-FORMAT "UC" ESS STORY.

NEW ALBUM THIS APRIL.



GINUWINE DEBUT ALBUM "GINUWINE THE BACHELOR"

OVER 2 MILLION WORLDWIDE.

BEN FOLDS FIVE "WHATEVER AND EVER AMEN"

APPROACHING PLATINUM.

MAJOR ARTIST DEVELOPMENT

BREAKTHROUGH.

SI DOCTO

IN MUSIC NEWS



Arden's 2nd A&M Set Should Build On Debut's U.S. Strides PAGE 16

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 28, 1998

ADVERTISE MENT

The New Celtic

Experience from the

Composer of

LORD ANCE

Solas - Gaelic for

Peace and Joy

11 new and original

songs from Ireland

leading composer

Ronan Hardiman

Celtic in sound with a

confemporary edge

Featuring "Love Song,"

"New Lands" and

Take Me With You"

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not to be missed

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and Cassettes Mar

Biz Mulls Fallout From Braxton's Bankruptcy Filing

■ BY CHRIS MORRIS

LOS ANGELES-



BRAXTO

—How can an artist who sells an estimated 15 million albums worldwide go bankrupt? Is that bankruptcy a highrisk ploy in highstakes contract negotiations?

These are questions music business insiders are

asking in the wake of Toni Braxton's filing for Chapter 7 protection in federal bankruptcy court Jan. 23 here (Billboard, Feb. 14). While most observers withhold judgment on the (Continued on page 80)

Reprise Links With Casino On Sinatra Set

■ BY DOUG REECE

LOS ANGELES—There may not be any such thing as a sure bet in the music business, but when Reprise



Records rolls the dice with its latest Frank Sinatra compilation, "Lucky Numbers," there's a certainty that the March 10 release will be accompanied

by the clatter of jackpots.

That's because the album, issued as part of a six-month partnership with the Las Vegas casino/hotel New York-New York, will bow exclusively in the company's gift shops.

The \$16.98 title, which includes such appropriate cuts as "Theme From New (Continued on page 90)

Norway Begins To Heat Up As Source Of Global Talent

Domestic Acts Overcome 'Anti-Success' Mind-Set

■ BY KAI R. LOFTHUS

OSLO—Two Norwegian acts have recently bagged direct signings to

labels in the U.S., giving this country's industry hope that its music can once again find international favor.

In addition, as

Espen Lind scores
European top 10
positions with
"When Susannah Cries"

(see story, this page) and Sissel is buoyed by inclusion on the Sony Classical "Titanic" sound-track, which has scored No. 1's (Continued on page 24)

Universal's Lind Poised For Worldwide Interest

■ BY KAI R. LOFTHUS

OSLO—After Aqua's success, it's Espen Lind's turn to take Nordic pop to the world.

Universal Music International (UMI) is making Norwegian singer/songwriter Lind a global priority. Judging by several top 20 showings on this issue's Euro-

pean charts for his single "When Susannah Cries," it would appear its faith may be well-placed.

A private performance in Universal Music Group chairman Doug
(Continued on page 24)

RIAA's '97 Figs Reflect Changes In The U.S. Mkt.

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. record industry has posted its first negative year-end figures in 15 years, as measured by the Recording Industry Assn. of America (RIAA).

Trans-Shipments Cited In '97 U.K. Market Decline . . . Page 10

Beset by plummeting record club and special market activity, as well as having to adjust to a smaller retail market, the U.S. record industry reported a 6.5% decrease in 1997 overall net shipments compared with 1996 and a 2.4% dip in the dollar value of those shipments, according to year-end figures just released by the RIAA.

The RIAA's figures once again appear to stand in stark contrast to year-end figures released by Sound-Scan in January, which show a 5.7% increase in units sold at retail. Those figures also show that so far this (Continued on page 81)

EMI Classics Sees Bliss In Alagna/Gheorghiu Deals

■ BY BRADLEY BAMBARGER

NEW YORK-Love makes the world

go round, as they say, and that seems especially true in the world of opera. That's why the very public love affair of tenor Roberto Alagna and soprano Angela Gheorghiu has created such a sensation, with the offstage romance lending the onstage duets the air of something special.

Now the young couple's bond on record has been strengthened with Alagna and Gheorghiu signing new contracts to EMI Classics. Gheorghiu has been lured from her longtime association with Decca/London, and Alagna has

renewed his contract with EMI; each of the arrangements is for five years and entails a series of full-scale opera recordings and duet and solo recitals. The new deals take effect at the beginning of

BILLBOARD EXCLUSIVE next year. In the meantime,

Alagna and Gheorghiu will star in Gounod's "Romeo Et Juliette" March 16-April 8 at New York's Metropolitan Opera. An EMI (Continued on page 78)

MUSIC TO MY EARS



'So Tough,' So Tender: Remembering Carl Wilson & His Beach Boys Passions

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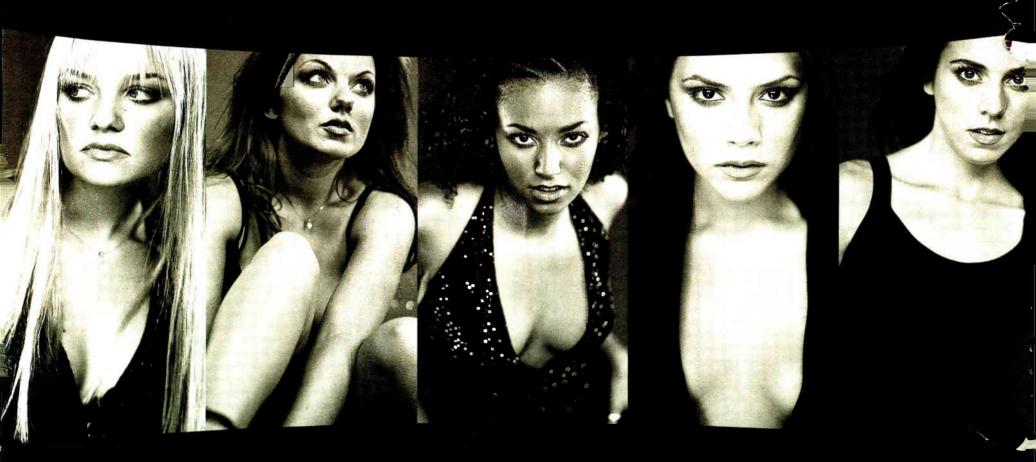
Alejandro Sanz's Record-Setting Success Propels Warner Spain

BETWEEN THE BULLETS

Sales Continue To Rise For Sony's Phenomenal 'Titanic'



Backlash schmacklash.



- The first group to have two albums in the Billboard Top 10 in over 20 years
 - 8 million total albums soundscanned in one year
 - Spice #1-selling album of 1997
 - 2 home videos in the Billboard Top 5
- American Music Awards Favorite Group, Favorite New Artist & Favorite Album
- Billboard Music Awards Top New Pop Artist, Top Hot 100 Singles Group and Album of the Year
 - The movie **Spiceworld** \$30 million and counting
 - UPN television special "Too Much Is Never Enough" seen by over 8 million people
 - Spice Girls In Concert-Wild! the highest-rated music pay-per-view in seven years

AOL Keyword: Spice Girls http://www.virginrecords.com

Virgin



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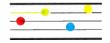
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SO TOUGH: CARL & HIS PASSIONS

"Well, we've made it this far, haven't we?" said Carl Wilson by way of greeting Feb. 6, 1995, a bashful smile rising on his round, bearded face. "And most of us, thank God, are still here," he softly added, as he gazed around at family and friends in the small banquet room of the Bel Air Hotel during the wedding reception for his brother Brian and his second wife, the former Melinda Ledbetter. Moments before, a plainly nervous Carl had given the toast to the newlyweds. With that public task behind him, the diffident, self-described "baby brother" of the Beach Boys felt he could now enjoy the rest of the celebration. Three years later to the day, Carl died at age 51, due to complications from lung and brain cancer. In December 1997, Carl and Brian lost their mother, Audree, dead at 80 of heart and kidney failure. Brother Dennis drowned in 1983, and their father, Murry, expired from a heart attack in 1973. Carl is survived by his second wife, Gina (Dean Martin's daughter), and his two grown sons, Jonah, 28, and Justyn, 26, from his first marriage to Annie Hinsche. Also carrying on the family name are Brian; Melinda; their two adopted infant daughters, Daria and Delanie; Brian's daughters with his first wife, Marilyn Rovell, Carnie and Wendy; and Dennis' five kids. "Who would have guessed," commented one close associate after Carl's funeral, "that

Brian, after all his problems, would be the last Wilson brother still standing?"

And who would have supposed, after a lifetime of running interference, serving as mediator and peacemaker, and continually providing all-purpose aid and comfort to his charismatic brothers, Carl Dean Wilson, born Dec. 21, 1946, would arguably find himself the leastlauded of the Wilson siblings at the core of the Beach Boys' California saga?

In this writer's dozens of conversations with Carl over the last 20-plus years, he was customarily the person who described the point-to-point logistics of the Beach Boys' record-making. This occurred because it often fell to Brian and Dennis' baby brother to keep the music on track in every qualitative sense during the most troubled years of his brethren's lives. It was Carl whom Brian entrusted with the lead vocal for "God Only Knows," the paternoster of Brian's 1966 compositional masterpiece, "Pet Sounds." Likewise, Carl sang the verses on "Good Vibrations" and some of the best songs on the 1967 "Smiley Smile" album assembled in the

wake of abortive "Smile" sessions, including "With Me Tonight" and "Wonderful." Carl also helmed the vocals on the title track of the 1967 "Wild Honey" album, cut largely in Brian's house, as well as the record's top 20 hit, "Darlin'," and Carl sang a heartfelt homage to Stevie Wonder on the R&B-flavored record's cover of Wonder's "I Was Made To

Excellent later albums like "Surf's Up" (1971), "Holland" (1973), and the under-appreciated "Carl And The Passions—So Tough" (1972) would probably never have been completed without Carl's determination to keep the faltering Boys cohesive through his distinctive singing and collaborative songwriting ("Long Promised Road," "Feel Flows," "All This Is That," "The Trader," "Leaving This Town," etc.). Carl also incorporated his protégés, Blondie Chaplin and Ricky Fataar of South African band the Flame, into the group and assumed overall executive control of the production chores Brian had piloted.

Sadly, much of Carl's best later work is difficult or impossible to find in stores, particularly the exceptional 1985 Caribou/Columbia album simply titled "The Beach Boys," which Carl steered to completion in the aftermath of Dennis' tragic demise and Brian's slow recovery from substance abuse and psychological suffering.

Like "Wild Honey" and the out-of-print 1970 opus "Sunflower," "The

Beach Boys" combined R&B shadings with a quantum leap in technical innovation and refinement. One of Carl's heroes, Wonder, lent a new song, "I Do Love You," to the project, with Carl singing a lovely lead duet with Al Jardine on the cut. A digital recording/remixing process utilizing Sony's PCM 3324 and 1610 hardware brought a dramatic new clarity to the Boys' vocal and instrumental matrix.

Most significant for Carl was the emotional depth of the material he penned for "The Beach Boys" with writing colleagues Myrna Smith Schilling, Robert White Johnson, and the production team of Steve Levine and Julian Lindsay: "Maybe I Don't Know," "It's Gettin' Late," and the openly autobiographical "Where I Belong." The latter two songs were the first the Beach Boys laid down for the album during sessions in June 1984 in London. Composed two years after Carl's October 1982 resolution of his divorce from his first wife, "Where I Belong" was an ode to impossible longings. While it presaged the solace he would find in his 1987 marriage to Gina, it also displayed Carl's decision to come to grips with his enduring sense of isolation in the Beach Boys' familial structure and ethos. As such, it carried a poignancy in the group's canon on a par with Brian's abject "Caroline, No."

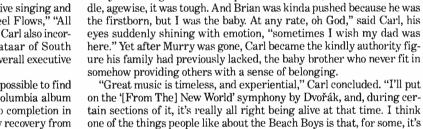
As Carl sang on "Where I Belong" while poised over the Yamaha DX1 keyboards that are the chief coloration beyond the basilica-sized canopy of swelling harmonies: "I've spent my whole life drifting/Towards an elusive sun/I would have wandered forever/If your breeze hadn't come/And you could just be my anchor/You are my northern star/That navigates me home . . . Loving you is right where I belong.'

Carl was one of the first members of the Beach Boys to play a musical instrument, getting his initial guitar lessons in the back room of an accordion studio. Dropping the prim instruction because, in his words, "I just wanted to rock!," he later developed his Chuck Berryinspired technique through informal study with John Maus of the Walker Bros. ("Make It Easy On Yourself," "The Sun Ain't Gonna Shine [Anymore]"). In our initial meeting in 1976 at Brother Studios in Santa Monica, Calif., Carl spent an entire afternoon chatting about his childhood, his difficulty in school ("I always hated it; I got terrible grades"), and the escape music provided—including a late-blooming love for classical composers like Antonín Dvořák. But he also had a linger-

ing sense of conflicted loyalties due to the closeness he felt toward his headstrong father, Murry, who was the Beach Boys' manager until an exasperated Brian fired him.

"He had a good (machinery-leasing) business; he gave it up for us," said Carl of his parent. "Brian said, 'Dad, please help us.' But it was difficult to work with your dad, him being an authority figure and all. Especially when Brian started to really stretch and flex. He and Dad would disagree on things." Carl noted sheepishly, "Actually, I'm the one he always had the good relationship with. For Dennis, who was in the middle, agewise, it was tough. And Brian was kinda pushed because he was the firstborn, but I was the baby. At any rate, oh God," said Carl, his eyes suddenly shining with emotion, "sometimes I wish my dad was here." Yet after Murry was gone, Carl became the kindly authority figure his family had previously lacked, the baby brother who never fit in somehow providing others with a sense of belonging.

on the '[From The] New World' symphony by Dvořák, and, during certain sections of it, it's really all right being alive at that time. I think one of the things people like about the Beach Boys is that, for some, it's really great being alive during the time they're listening to Beach Boys records."



33-Year Billboard Veteran Ron Willman Dies

He Pioneered Magazine's Home Video Entry, Artist Salutes

This story was prepared by Ken Schlager, editorial director of Billboard Bulletin.

NEW YORK-Ron Willman, a fixture at Billboard for 33 years and a widely respected figure in the music and home video industries, died of heart failure Feb. 16 at his home in Plainview, N.Y. He was 63.

Willman was a robust, commanding figure, whose booming voice was rivaled in intensity only by his dedication to Billboard. Through his years at Billboard, he contributed significantly to the magazine's growth and became a mentor for several generations of Billboard sales staffers. At the time of his retirement last March, he had the longest tenure of anyone at Billboard.

"Ron's long tenure at Billboard and his devotion to the magazine are heartwarming, and he made many valuable contributions to the publication," says Howard Lander, Billboard Music Group president and publisher.

"He was a pioneer in leading Billboard into the home video age and as head of directory operations. In my 25 years with the company,

by Timothy White

I came to know Ron well

WILLMAN

tional sales manager.

and have many fond memories of him. Willman began his

career at Billboard in 1964 as an account executive. In the ensuing vears he held numerous sales management positions, including consumer electronics sales

manager, Eastern sales manager, and na-

In the late '70s, Willman recognized an opportunity and was the first to recommend Billboard's entry into the home video business. By 1981, he was named director of sales, video and sound business, and for much of the decade helped carve out Billboard's lasting profile in the video field.

Home video veteran Bob DeLellis, now a partner in Westlake, Calif.-based consultancy D&B New Concepts Inc. and the Quintessentials retail operation, says, "Ron not only was a great pioneer in the video business, he also was a personal friend. The industry will miss him dearly.'

Willman also was instrumental in many of Billboard's prestigious artist salutes, working tirelessly on tributes to musical giants like Frank Sinatra in 1965 and Tony Bennett in '68.

Willman later became director of sales for Billboard's directories and in 1988 was appointed directories publisher. In this role, Willman was responsible for launching the Record Retailing Directory, now in its seventh edition. Willman took great pride in having reached the level of publisher; under his leadership Billboard's seven directories enjoyed a period of steady growth and increasing excel-

(Continued on page 78)

BILLBOARD FEBRUARY 28, 1998

No. 1 IN BILLBOARD **VOLUME 110 · NO. 9** • THE BILLBOARD 200 • 86 * TITANIC • SOUNDTRACK • SONY CLASSICAL **BLUES** 45 ★ BLUES BROTHERS 2000 • SOUNDTRACK • UNIVERSAL **CONTEMPORARY CHRISTIAN** 47 * YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES . CURB **COUNTRY** 39 ★ SEVENS • GARTH BROOKS • CAPITOL O **GOSPEL** 46 GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION . B-RITE **HEATSEEKERS** 28 ★ GROWING PAINS • BILLIE MYERS • UNIVERSAL **KID AUDIO** ★ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 62 VARIOUS ARTISTS . WALT DISNEY THE BILLBOARD LATIN 50 44 ★ VUELVE • RICKY MARTIN • SONY DISCO **POP CATALOG** 61 * METALLICA . METALLICA . ELEKTRA R&B 35 ANYTIME • BRIAN MCKNIGHT • MERCURY **REGGAE** 45 * MANY MOODS OF MOSES • BEENIE MAN • VP **WORLD MUSIC** ★ THE BOOK OF SECRETS LOREENA MCKENNITT • OUINLAN ROAD 45 • THE HOT 100 • 84 ★ MY HEART WILL GO ON • CELINE DION • 550 MUSIC **ADULT CONTEMPORARY** 74 ★ MY HEART WILL GO ON • CELINE DION • 550 MUSIC **ADULT TOP 40** 74 ★ 3AM • MATCHBOX 20 • LAVA COUNTRY 41 ANITA COCHRAN (WITH STEVE WARINER) . WARNER BROS **DANCE / CLUB PLAY** 37 ★ YOU ONLY HAVE TO SAY YOU LOVE ME HANNAH JONES • ARIOLA DANCE **DANCE / MAXI-SINGLES SALES** 37 DMX (FEATURING SHEEK OF THE LOX) . DEF JAM 42 * VUELVE . RICKY MARTIN . SONY DISCOS 33 ★ NICE & SLOW • USHER • LAFACE RAP 34 ★ GETTIN' JIGGY WIT IT • WILL SMITH • COLUMBIA **ROCK / MAINSTREAM ROCK TRACKS** 75 ★ GIVEN TO FLY • PEARL JAM • EPIC **ROCK / MODERN ROCK TRACKS** 75 ★ SEX AND CANDY • MARCY PLAYGROUND • CAPITOL TOP VIDEO SALES 65 * HERCULES . WALT DISNEY HOME VIDEO HEALTH & FITNESS ★ OPRAH: MAKE THE CONNECTION • BUENA VISTA HOME VIDEO 66 **MUSIC VIDEO SALES** ★ DEAD TO THE WORLD • MARILYN MANSON • INTERSCOPE VIDEO **RECREATIONAL SPORTS** ★ THE OFFICIAL 1997 WORLD SERIES VIDEO 66 ORION HOME VIDEO 64 * THE GAME . POLYGRAM VIDEO No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS **CLASSICAL** ★ MY SECRET PASSION - THE ARIAS • MICHAEL BOLTON • SONY CLASSICAL CLASSICAL CROSSOVER ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & LONDON SYMPHONY ORCH, • NEMO STUDIO/ANGE JAZZ ★ TO SEE YOU • HARRY CONNICK, JR • COLUMBIA JAZZ / CONTEMPORARY * KENNY G GREATEST HITS . KENNY G . ARISTA **NEW AGE** ★ GRAND PASSION • JOHN TESH • GTSF

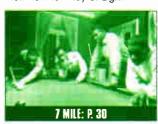
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COMMENTARY J

What's In A Band's Name? Legal Rights

BY OWEN J. SLOANE

Can anyone imagine "the Beatles" performing live in concert and not one of the performers onstage being Ringo, Paul, George, or John? As hard as it is to imagine, it happens every day with other bands. A recent segment of ABC's "Primetime Live" highlighted the problem with a number of popular '60s and '70s bands that are capitalizing on the rebirth of the oldies market by playing concerts throughout the country and the world—and, in some cases, not one of the current performers is an original member of the band whose name is

Alternatively, an original member of a band can be enjoined from using the band's name by the other original members when he or she leaves the band. This happened to "the Boogie Kings" and "Revolver," for

example. Consequently, a key member of the original band can be prevented from using the band name for another band he or she forms

These sometimes astounding results occur despite the common law and federal

'Sometimes bands spend more time in choosing a name than in protecting it against loss to others'

Owen J. Sloane is a partner in the firm of Berger, Kahn, Shafton Moss, Figler, Simon & Gladstone, based in Marina Del Rey, Calif.

protection of trade names and service marks. These laws are not based primarily in the protection of a property interest in a name but in the attempt to avoid deception of the consuming public as to a misleading representation that a product was produced, manufactured, or authorized by a particular person. If bands are not careful to deal with these laws in their agreements among themselves and with third parties, the results can be disastrous and totally unexpected.

Usually, in the absence of an agreement to the contrary, when a band performs and adopts a name, a proprietary interest in the name vests in the band, either as an unincorporated association or, if the band is a partnership or corporation or LLC, in that entity. Even if one of the band members came up with the name or used it before, a court may ultimately find that the band entity owns it. Assuming that the name is not generic and is used and acquires a "sec-

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

BILLBOARD FEBRUARY 28, 1998

You won't find these stars in just any old palooza.

Gloria Estefan

En Vogue

The Mighty Mighty Bosstones

Rosie O'Donnell

Fugees

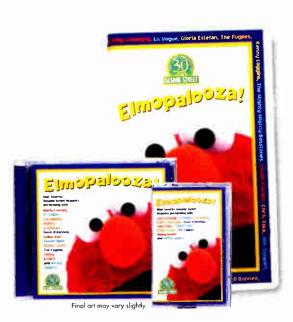
Shawn Colvin

Steven Tyler

Jimmy Buffett

Celine Dion

Kenny Loggins



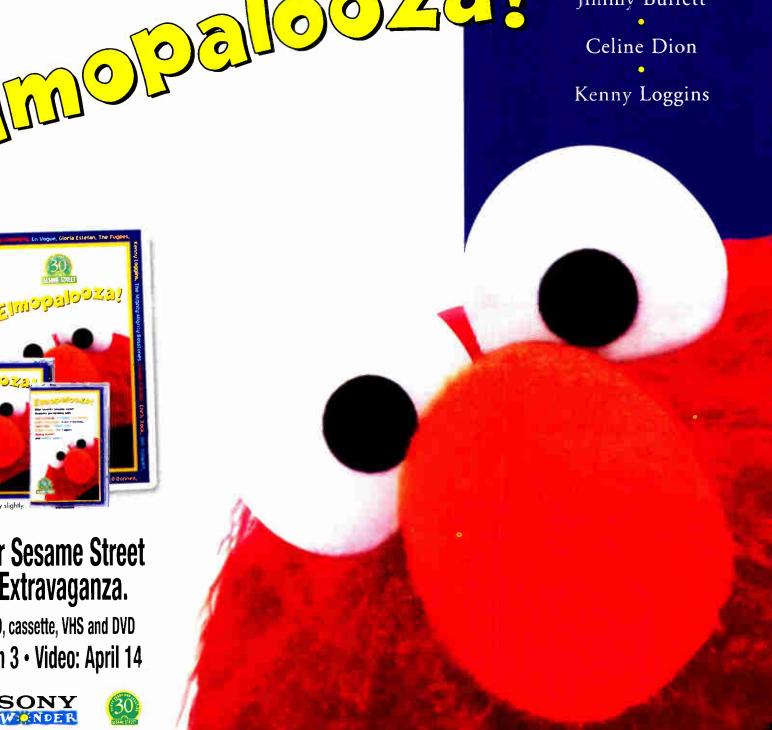
An All-Star Sesame Street Musical Extravaganza.

Available on CD, cassette, VHS and DVD Audio: March 3 · Video: April 14









Appeal Planned In Ruling On Canadian Music Tariff

■ BY LARRY LeBLANC

TORONTO—Canada's performing right organization, the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), plans to ask the Federal Court of Appeals to set aside a Jan. 30 decision by the Copyright Board of Canada that lowers music tariffs for commercial TV broadcasters.

The contested decision also includes introduction of a modified blanket license, which could severely jeopardize the collective administration of copyright in Canada.

SOCAN has 30 days from the Copyright Board of Canada's announcement of its decision to file an appeal with the Federal Court of Appeals.

In a 2-1 decision, the federal government's three-person board reduced the tariff for commercial broadcast TV (Tariff 2.A) by 15%, from 2.1% to 1.8%

enue, retroactive to Jan. 1, 1997. Also, the board, at the request of the Canadian Assn. of Broadcasters (CAB). introduced a modified blanket license (MBL) option.

The CAB declined to comment on the decision by the Copyright Board of Canada.

Michael Rock, GM of SOCAN, argues that if the MBL option stands, it will have a disastrous effect on the collective administration of copyright in Canada. He charges that MBL severely undercuts SOCAN's exclusive role as a collective administrator and will bring about a fragmented system in which music in Canadian programs would be cleared at the source (via individual rights holders) and only foreign music would be administered collectively.

(Continued on page 81)

BPI Notes Parallel Shipments' Negative Effect

Report Links Practice To '97 Decline In U.K. Market Value

■ BY JEFF CLARK-MEADS

LONDON-Trans-shipments, Europe's legalized parallel imports, came flooding into the U.K. last yearand for the first time their existence has been publicly acknowledged by the record industry. U.K. labels have lost as much as 100,000 unit sales on some charting albums as a result of the trade, says the British Phonographic Industry (BPI).

To date, the cross-border movement of albums in the European Union's 15nation single market ĥas been a nebulous, unquantified trade. Now, the BPI says trans-shipments were directly responsible for a 1.7% decline in the value of record shipments made by U.K. labels in '97.

BPI director of research Peter Scaning says he believes British retailers bought about 4% more discs and tapes last year. Yet because the strong British pound made imports cheaper than domestic product, store chains made many of their purchases elsewhere in the EU and thereby undermined sales for U.K.-based record companies

Trans-shipments are a product of the new order in Europe. Historically, a retailer that wanted, for example, a new Michael Jackson album had to buy a shipment from its local Sony Music affiliate. With the advent of the single European market, a retailer in any EU country can now buy stock from any legitimate supplier between the Arctic Circle and the shores of Africa (Billboard, Dec. 28 and Sept. 21, 1996; Oct. 7 and Aug. 5, 1995).

Record company executives and retailers have been notoriously reluctant to discuss the issue due to its implications for established trading relationships. Label executives have said little, because trans-shipments

mean they're effectively competing for business with their own companies' affiliates in other EU countries. Retailers tend to remain tight-lipped because, although they want the cheapest product they can obtain, they don't want to destroy the goodwill and cooperation they've established with their local labels.

None of Billboard's calls pertaining to this story had been returned by press time.

The cloak of silence around this issue has been enhanced by record industry bodies across Europe that have regularly played down the volume and impact of trans-shipments. The BPI's admission that 1997 saw substantial trans-shipments into the U.K.-made in a statement accompanying its market figures for the yearbreaks new ground.

Scaping says the practice was par-(Continued on page 81)

CEO Maruyama Steps Up As New SMEJ President

■ BY STEVE McCLURE

TOKYO-A new man is at the helm of the largest record company in the world's second-largest music market.

Shigeo Maruyama, who had been appointed to the new post of CEO at Sony Music Entertainment Japan (SMEJ) on Oct. 1, 1997, was named president of the company Feb. 16. Maruyama, 56, replaces Ryokichi

Kunugi, who had been president since June 1996.

Maruyama's mission is to chart a new course for SMEJ, whose traditional leading role in domestic repertoire has been usurped to a large

extent by labels such as Avex. Last August, Dreams Come True, SMEJ's biggest act, jumped ship to sign with Virgin Records America (Billboard, Aug. 23, 1997).

MARUYAMA

Maruyama has his work cut out for him. "Sony is like a huge warship—it's hard to change direction fast," says one industry source.

Maruyama is widely respected in the industry here for his no-nonsense business sense and his skill in finding and (Continued on page 85)



Backstreet In Times Square. The Backstreet Boys recently took time out during the final leg of their U.S. tour to make an appearance on "MTV Live" in New York. Pictured, from left, are group members Nick Carter and A.J. McLean, MTV Networks president Judy McGrath, and group members Howie Dorough and Brian Littrell, Kneeling is the act's Kevin Richardson

Buddy Lee, 65, Made Name As Pioneer Nashville Agent

■ BY CHET FLIPPO

NASHVILLE-Pioneering country music agent Buddy Lee, who died Feb. 13, leaves a formidable legacy: Buddy Lee Attractions Inc., Nashville's oldest and largest privately owned country music agency. He founded the company in 1964 and served as its CEO; it represented artists ranging from Willie Nelson to Garth Brooks and George Strait. The agency has a roster of 45 contem-

Lee, 65, died of respiratory failure in Houston, where he had been undergoing treatment for lung cancer. He lived in Mount Juliet, Tenn.

Lee was born in 1932 in the Bronx, N.Y. He started his show business career at age 18 as a professional wrestler: he headlined at New York's Madison Square Garden. At age 26, he decided to become

a promoter.

Lee moved to Columbia, S.C., in the 1950s and promoted rock'n'roll and R&B shows on the Atlantic seaboard. He moved to Nashville in the early '60s. There he



formed Aud-Lee Attractions with Hank Williams' widow, Audrey; Hank Williams Jr. was the company's first client. Lee fully acquired the agency in 1968 and renamed it Buddy Lee Attractions.

Lee was the first agent to promote country artists at state fairs, and his fair division also represented such artists as Alice Cooper and B.B. King.

In 1985, Willie Nelson asked Lee to

Disney Ties In With Dole

Promo Directs Shoppers To Musicland

■ BY CRAIG ROSEN

LOS ANGELES-In a promotion designed to drive mothers into Musicland/Sam Goody stores to purchase Walt Disney Records product, the two companies have teamed up with Dole Food Co.

The promotion, dubbed "You're Going To Love The Sound Of This,' will launch March 15 and run through July 30.

It will include a March 29 newspaper insert that will reach 50 million households, as well as point-of-purchase (P-O-P) displays in more than 10,000 grocery stores and more than 750 Musicland/Sam Goody locations.

In addition, millions of Dole salad bags and raisin six-packs will feature on-pack mail-in coupons. Other Dole products that are part of the program include Dole Pineapple Juice, Dole Canned Pineapple, Dole Tropical Fruit Salad, Dole Mandarin Oranges, Dole Easy Open Fruit Snacks, Dole Dates, and Dole Almonds.

The promotion will spotlight "Classic Disney Volumes I-IV" and "Classic Soundtracks" but will apply to all other

Walt Disney Records products in Musicland/Sam Goody.

As part of the program, consumers can save \$5 off any Walt Disney Records purchase of \$20 or more at Sam Goody/Musicland locations with a coupon obtained from the newspaper insert or P-O-P materials and three UPCs from participating Dole products.

We sell millions of dollars worth of Disney products, and we're always looking for ways to market to families, particularly women with children, says Scott Levin, head of marketing for music at the Musicland Group. "This is truly a three-way-win situation."

Disney execs are also elated about the pairing. "Dole is the perfect tie-in partner for us," says Karen Dekker, assistant manager of promotion at Walt Disney Records (U.S.). "Their target demo and consumer are very similar to ours—it's moms with kids and families, so it makes sense for us.'

Dekker adds that Musicland was selected as a retail partner because the chain, which operates approximately 950 music stores, is the largest in the

(Continued on page 79)

Fox Jumps On Divx Train Studio Still A Holdout On Basic DVD

■ BY SETH GOLDSTEIN

NEW YORK-Divx Entertainment, which expects to introduce a pay-perview, disposable version of DVD in late April, has signed 20th Century Fox as its fifth supplier of titles. Other vendors will follow, promises Divx Entertainment president Paul Brindze.

Recent Fox titles slated for Divx include Academy Award nominee "The Full Monty," "Alien Resurrection," and "The Edge."

Fox, still a holdout on the basic DVD format, joins Disney, Paramount, Universal, and DreamWorks. For now, only Disney and Universal are committed to both digital systems. That's expected to change, however. "We would not be surprised to see any studio release on basic DVD," Divx Entertainment spokesman Josh Dare says.

Indeed, Fox may be looking for

broader hardware support than Divx Entertainment currently offers. Just a handful of manufacturers plans to offer Divx players, in contrast to perhaps a dozen in the DVD camp. Says one studio veteran, "Fox can't afford to irritate dealers carrying DVD who don't think Divx is a very good idea."

Nonetheless, Fox's multi-year agreement is a big shot in the arm for Divx, which has been pushed relentlessly by Warner Home Video executives at various trade forums. Warner president Warren Lieberfarb remains DVD's most vocal proponent. Even with Fox on board, Lieberfarb doubts that the "limited appeal" of Divx will affect "growing consumer demand for DVD," which he says has surpassed the launches of the CD and the VCR.

Divx's piracy controls, still a sore point for DVD, particularly impressed (Continued on page 79)

JVC Music's U.S. Wing To **Close; Audiophile Line Remains**

LOS ANGELES-Japan-based Victor Entertainment Inc. has announced plans to shutter the U.S. wing of JVC Music, save for the division that handles the audiophile XRCD line.

JVC Music, which includes the JVC, JMI, and JVC Classics imprints, focuses primarily on contemporary and traditional jazz with a roster that includes Paul Hardcastle, Ernie Watts, and the Bill Holman Band. The latter act recently received

Grammy nominations for best large ensemble jazz performance (the "Brilliant Corners" album) and best instrumental arrangement ("Straight, No Chaser").

Staffers were informed about the downsizing by a spokesman from Victor Entertainment at a Feb. 17 meeting held at the label's L.A. headquarters. All radio promotion on JVC product was halted the same day, and plans for the release of a new Jeff

(Continued on page 90)

help him put together what became the (Continued on page 90)

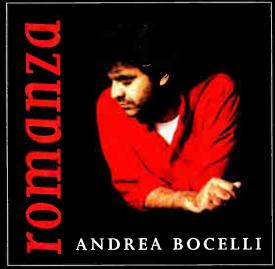
10 BILLBOARD FEBRUARY 28, 1998

Andrea Bocelli

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WVIZ March 8, 10, 12, 18, 19, 22 Cleveland March 19, 22 Minneapolis KTCA

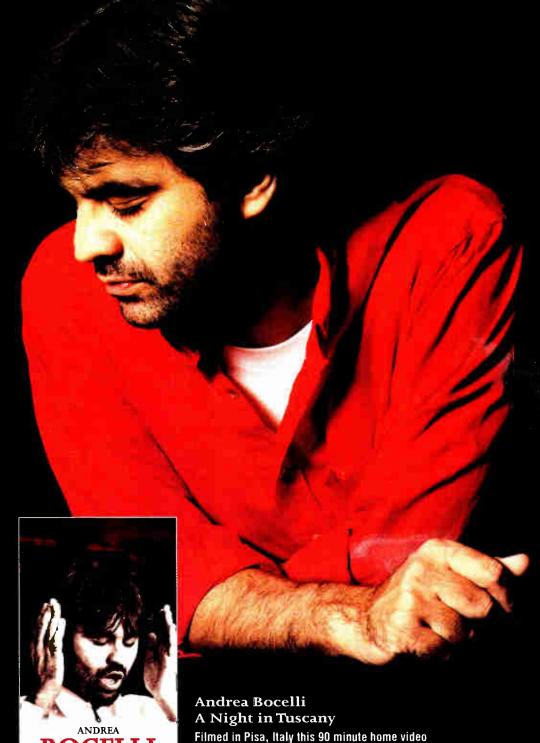
March 8, 10

Miami check local listings

> The Rosie O'Donnell Show March 31

WPBT

CBS Sunday Morning (date TBA)



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Artists

MCA's Mavericks Hit New Heights With 'Trampoline'

■ BY CHET FLIPPO

NASHVILLE-The musical experimentation that has always marked the Mavericks' work may have entered a new realm with the rich sound riot of their forthcoming album, "Trampoline."

The group's fourth MCA Nashville project, due for release March 10, is fairly dripping with string sections and peppered by Latin horns. An occasional sitar can be heard. There's a fiery mambo, as well as a banjo-strumming Dixieland tune with a megaphone.

The album was recorded live at Ocean Way studio, with numerous friends on hand, and the entire process was videotaped for future use. It was very much, says Don Cook, who co-produced the album with lead singer Raul Malo, an experience "right out of Fellini" (Billboard, Sept. 20, 1997).

"We definitely went the 'more is more' route," says Mavericks bass



THE MAVERICKS

player Robert Reynolds. "We had too much going on at times. The role models we cited going into this were 'All You Need Is Love,' Emmylou Harris' documentary for 'Wrecking Ball,' and the Rolling Stones' 'Rock & Roll Circus.' Besides just documenting the recording, we wanted to go beyond that, turn it into a circus, so we went with a (Continued on page 79)

Franklin Blossoms Anew

Arista Legend Updates Her Sound

■ BY CARRIE BELL

LOS ANGELES-Queen of Soul Aretha Franklin is prepared to reclaim her throne at radio and retail with "A Rose Is Still A Rose," due March 10.

With the Arista army and several of today's hottest hiphop/R&B producers, including Sean "Puffy" Combs and Fugee Lauryn Hill, watching her back, there's no need to say a little prayer for her.



FRANKLIN

"I'm cooking, and my voice is at an all-time high-the clarity, the range, everything," says Franklin, who attributes the pristine vocal quality to ending her longtime addiction to smoking.

"With one thing after another happening in my personal life, it was hard to get into the groove. I was finally ready to throw down new music. Everyone is saying it will explode, but I don't assume anything. I just hope everyone loves it as much as I do.'

Retailers anticipating the album say that "A Rose Is Still A Rose"—Franklin's first studio effort in more than six years and her 49th album overallsmells sweet.

"There is so much more interest in this album compared to everything Aretha has done since 1980," says Jim Baumann, senior buyer for the 42store, Miami-based Spec's Music Inc. "I have buyers from my stores calling me off the hook about getting music. The video's strong, the [title track| single's catchy, shows are scheduled here,

(Continued on page 91)

Warner's Sanz Enters Spain's Record Books

■ BY HOWELL LLEWELLYN

MADRID-Alejandro Sanz has rewritten the record books in Spain. Moreover, this Andalusian musician—who is apparently as comfortable hanging out with Slash of Guns N' Roses as with top flamen-

co dancer Antonio Canales-is

a perfect example of why local repertoire is such a powerful force in European music markets today.

Since release last

August, Sanz's fourth album, "Más" (More), has sold more than 1 million pieces in Spain alone and logged 21 consecutive weeks at the top of the national charts, according to Warner. No other artist, domestic or international, has achieved either feat.

Warner Music, his label for



the past seven years, is feeling the benefit. The performance of 'Más" boosted the company to market leadership in Spain

last year with a 20% share—the strongest statistical performance of any Warner Music International (WMI) affiliate in the major European markets.

Now, "Más" is beginning to show solid numbers in Latin America, with sales of 125,000 in Mexico, 70,000 in Argentina, and 30,000 in both Chile and Colombia, according to WMI. Sanz is touring the region until March 3 and then returns dur-

(Continued on page 78)

Czechs Check Out Hip-Hop PolyGram's Chaozz Is Leading Act

■ BY MICHELE LEGGE

PRAGUE-The task of etching out a groove for hip-hop here has landed in the hands of PolyGram act Chaozz.

The foursome continues to command sales of the genre in the Czech market



since last September's release of its second album, "Z Predeleklicka" (Motherfuckingluck) on PolyGram. Many industry figures hope Chaozz

will help others to see the creative and vibrant hip-hop scene here in a more commercial light.

Some 27,000 copies of the Czech-language album have been sold in the Czech and Slovak republics, according to the label. Chaozz's first album, "a nastal chaos" (and the chaos began), released in July last year, has sold 44,000 units to date, says PolyGram.



CHAOZZ

going gold in both the Czech Republic (30,000 units sold) and Slovakia (7,500).

While there is no shortage of acts, sales of hip-hop music in Prague are generally "very average," says Petr Zakostelsky, manager of the downtown Prague store of the national chain Popron.

"Right after Chaozz's newest (Continued on page 80)

Mercury's Shania Twain 'Comes On Over' To Europe

■ BY PAUL SEXTON

LONDON—When European executives at Mercury asked Shania Twain to "Come On Over" in order to bring

her profile here closer to her North American superstardom, she didn't need asking twice.

Despite her record-breaking sales achievements in the U.S. and her native Canada since

hitting the commercial big league in 1995, Twain remains largely a specialized taste across most of Europe. But the artist and her label are taking a highly proactive approach to amending that situation with the release of an

"international" edition of her "Come On Over" album and some high-profile personal promotion.

Since its release in the U.S. last November, the original "Come On Over" has swiftly climbed to triple-platinum status, icing the cake of her achievement with the breakthrough album "The Woman In Me," certified for 10 million U.S. sales. The new version of the album was released in most European territories Feb. 16, with a March 9 street date in the U.K. And even ahead of her scheduled personal appearances, early signs point to European media acceptance of the introductory single, "You're Still The One."

The track has had early playlist additions at outlets ranging from Capital FM London and BRMB Birming-

(Continued on page 79)

BMG Music Publishing Congratulates Writer/Producer Manuel Seal

on His Recent Billboard Chart Success with Usher:

"Nice & Slow"

#1 Hot 100 Singles chart

#1 R&B Singles chart



"You Make Me Wanna..."

#1 for 11 Weeks R&B Singles chart

#2 Hot 100 Singles chart

#1 Debut on U.K. Singles chart

BILLBOARD FEBRUARY 28, 1998

New Zealand's Bic Runga 'Drives' Sony Debut To Top

■ BY JOHN RUSSELL

AUCKLAND, New Zealand—Bic Runga's risky decision to produce her debut album, "Drive," has been vindicated by the set's phenomenal suc-

"Drive" spent four weeks at the top of the Recording Industry Assn. of New Zealand (RIANZ) album chart and was recently certified triple-platinum (45,000 units), easily making the 21-year-old singer/songwriter the biggest-selling New Zealand female artist.

Sony is now preparing Runga's move into the international market: 'Drive" has already been released in Hong Kong, Singapore, and Malaysia and is scheduled for release in Europe and Australia in March and the U.K. in April.

In the U.S., "Drive" is due to hit stores April 28 on Columbia. "Sway' is the first single to be unveiled in America and will be serviced to radio

Runga shot a video for the track in early December in Los Angeles and found the experience an eye-opener. 'There were about 40 more in the crew than there would be on a New Zealand shoot, and the budget was 10 times more," she says. "It was interesting to see just the difference in the standard of the catering!"

To coincide with the single release, Runga will do advance press and showcase gigs in late February in Los Angeles, before returning to tour in the U.S. and Europe during the Northern Hemisphere's summer.

Runga was signed to Sony Music NZ in September 1995, after GM of A&R Paul Ellis (now with Sony Music Publishing in New York) heard Runga's first demo recordings. In December of that year, Sony released an EP titled "Drive"; the title track became a hit on college radio nationwide, and Runga walked away with the award for most promising female vocalist at the 1996 RIANZ Music Awards.

At that stage, Runga had already abandoned two album sessions with local producers, as she was unhappy with the direction being taken. At the suggestion of Sony, Runga traveled to Ballyvourney, Ireland, to work with producer Nial Maccan and former Crowded House bassist Nick Seymour. Again, the project ground



RUNGA

"I wouldn't express anything," recalls Runga. "I was on some ridiculous humble trip. I thought that everyone was doing me big favors and that I had no right to say what I wanted. The failure of those sessions was my own fault because I wouldn't say a word.'

Shortly after her return to New Zealand, Runga was involved in a serious car accident, and, while recovering in the hospital, she made the decision to produce "Drive" herself.

That idea initially concerned Michael Glading, managing director of Sony Music NZ. "I thought for somebody so young and so relatively new in the recording process, it's a big task," Glading says. "Her argument was, 'I've tried the people you said I should try, and I believe I could do a much better job.' She was so confident that she could deliver it, we had to give it a go.'

Runga and her three-piece band recorded "Drive" in Auckland in March 1997, then, as requested by Sony Music in the U.S., the record

Karen Durkot Northeast regional

promotion director, New York; Peggy

Miles Southeast regional promotion

director, Atlanta; Kevin Kay Midwest

regional promotional director, De-

troit; and Heather Luke Western

regional promotion director, San

Francisco. They were, respectively,

VP of promotion at Freeworld Re-

cordings, VP of promotion field oper-

ations at American Recordings,

(Continued on page 91)

GMA Hopes Dove Awards Take Off

Telecast Aims To Entertain, Stress Diversity

■ BY DEBORAH EVANS PRICE

NASHVILLE-In the wake of statistics released Feb. 13 showing a 32% increase in the number of Christian music titles scanned in 1997 over the previous year, the Gospel Music Assn. (GMA) is gearing up for the telecast of the 29th annual Dove Awards. GMA hopes the program will show viewers why the genre is one of the industry's fastest-growing markets.

SoundScan began tracking sales of Christian music in 1995, and Billboard's Top Contemporary Christian album chart and Top Gospel Albums chart incorporated SoundScan data in April 1995. With those changes, 1996 was the first full year of SoundScan in the Christian market, and the year's sales were reported at 33.3 million. In 1997, Sound-Scan reported 44 million scans. Those numbers don't include albums sold through record clubs, at festivals, or by artists. "It's pretty phenomenal," says GMA president Frank Breeden.

According to Breeden, the GMA plans to give TV viewers a broad look at the industry talent that fueled those strong sales on the upcoming Dove Awards. The three-hour program will be broadcast live on TNN April 23 from the Nashville Arena. "We try to reflect the musical landscape," Breeden says. "We try to balance the attention between showcasing how diverse our industry is and also building a television show that is interesting, entertaining to people of all musical tastes.'

Breeden says there can sometimes be "remote-control clicking" when viewers just tune in to see awards presented in their favorite genres and then switch channels. He's confident that the talent on this year's show will hold viewer interest from start to finish. "We think if we play those hits back for people," he says of the nominated music, 'people will watch the entire show."

John Tesh and Naomi Judd will cohost the Dove Awards, which will conclude the activities of Gospel Music Week. "The reaction has been overwhelmingly positive," he says of the hosts. "I've had a few individuals who have been genuinely wondering if we're

doing the best thing by going outside our artist base," he says. "This is not the first time we've gone beyond our label rosters. This year we have hosts that, in addition to their music backgrounds, are also known for their entertainment personas . . . It's definitely a strategic move to broaden our audience."

The Dove Awards will be produced by Nashville-based High Five Entertainment. A one-hour pre-show telecast will include both live and taped segments. According to Breeden, awards will be presented on the air in at least



10 categories. In previous years, only seven awards were presented.
Steven Curtis Chapman garnered

the most Dove nominations this year with nine nods, including recognition in the artist, male vocalist, and songwriter categories. Dc Talk's Toby Mc-Keehan followed with eight nominations, and Jars Of Clay lead vocalist Dan Haseltine received seven. Dc Talk and Jars Of Clay both were nominated in five categories. Industry mainstay Kathy Troccoli and newcomer Chris Rice, the first artist on Michael W. Smith's Rocketown label, each received six nominations.

Breeden says constituents were pleased to see veterans like Troccoli and newcomers like Rice garner so many nominations. "I love to see new performers come in and get the recognition of our artistic community," he says.

Awards will be presented in 44 categories, including the new categories of Spanish-language album, enhanced CD, and bluegrass song and album. The awards are voted on by the more than 5,500 members of the GMA.

A partial list of nominees follows: Artist: Bob Carlisle, Steven Curtis Chapman, Jars Of Clay, Rich Mullins,

Songwriter of the year: Steven Curtis Chapman, Toby McKeehan, Chris Rice, Michael W. Smith, Kathy

Arista/Nashville appoints Frank

Hamlin director of operations and

Tammy Kohlburn coordinator of

artist development. They were,

respectively, a graduate student and

Arista Records in New York pro-

motes Sheri Lee to senior art direc-

tor and Michele Marietta to director

of advertising, creative services. They

were, respectively, art director and

director of advertising/merchandising

Rhino Records in Los Angeles

at Caroline/Astralwerks Records.

Male vocalist: Bob Carlisle, Steven Curtis Chapman, Rich Mullins, Jonathan Pierce, Chris Rice.

Female vocalist: Crystal Lewis, Rebecca St. James, Kathy Troccoli, Jaci Velasquez, CeCe Winans.

Group: 4HIM, dc Talk, God's Property, Point Of Grace, Jars Of Clay.

New artist: Avalon, Caedmon's Call. God's Property, Chris Rice, Smalltown

Producer: Brown Bannister, Kirk Franklin, Toby McKeehan, Charlie Peacock, Steve Taylor.

Song of the year: "A Baby's Prayer," written and performed by Kathy Troccoli, Reunion; "Free," written and performed by Steven Curtis Chapman, Sparrow; "He Walked A Mile," written by Dan Muckala, performed by Clay Crosse, Reunion; 'Hope To Carry On," written by Rich Mullins, performed by Caedmon's Call, Warner Alliance; "Let Us Pray," written and performed by Steven Curtis Chapman, Sparrow; "Live The Life," written by Michael W. Smith and Brent Bourgeois, performed by Michael W. Smith, Reunion; "On My Knees," written by David Mullen, Nicole Coleman-Mullin, and Michael Ochs, performed by Jaci Velasquez, Myrrh; "People Get Ready," written by Brian Ray, performed by Crystal Lewis, Myrrh; "Shout To The Lord," written and performed by Darlene Zschech, Integrity; and "Stomp," written by Kirk Frank-lin, George Clinton Jr., Garry M. Shider, and Walter Morrison, performed by God's Property and Kirk Franklin, B'Rite.

Shortform music video: "A Flowery Song," Five Iron Frenzy, Five Minute Walk; "Colored People," dc Talk, ForeFront; "Crazy Times," Jars Of Clay, Essential; "Flood," John Jonethis, Essential; "Prophet, Priest & King," Smalltown Poets, ForeFront.

Pop/contemporary album: "Behind The Eyes," Amy Grant, Myrrh; "Deep Enough To Dream," Chris Rice, Rocketown; "Love And Mercy," Kathy Troccoli, Reunion; "Love Revolution," Newsong, Benson; "Much Afraid," Jars Of Clay, Essential.

EXECU TIVE TURNTABLE

RECORD COMPANIES. MCA Records in Universal City, Calif., promotes Jeremy Hammond to VP of marketing: Azim Rashid to national director of R&B music: and LaJuana Johnson to national director of R&B promotion administration. Hammond was a partner in Unity Entertainment, Rashid will continue his MCA duties as regional director of the Northeast market, and Johnson was assistant to the president of R&B music at MCA.

Epic Records in New York promotes Jacqueline Saturn to VP of alternative radio promotion. She was senior director of alternative radio promotion.

Karen Yee is promoted to VP of artist development at Island Records in New York. She will continue to oversee touring for Island Records. London Records, and Rocket Records.

Jive Records in New York pro-



HAMMOND

SATURN



motes David McPherson to VP of Southeast regional promotion rep at A&R. He was senior director of A&R. Priority Records, Midwest regional V2 Records appoints Doug Ingold promotional manager at Island West Coast head of promotion, L.A.; Records, and PD/music director at

KJEE Santa Barbara, Calif. Mercury Nashville promotes John Grady to senior VP of sales, marketing, and promotion; Retta Harvey to senior director of video; Claudia Mize to senior director of A&R administration; and Lisa Wahnish to director of media relations. They were, respectively, senior VP of sales, director of video, director of A&R administration, and manager of media



Point Of Grace.



a temporary employee

relations.







names Malia Doss VP of business affairs. She was VP of licensing and contract administration at EMI-Capitol Entertainment Properties.

PUBLISHING. Famous Music Publishing Cos. in New York promotes Mary Beth Roberts to VP of catalog development. She was senior creative

BMG Music Publishing International in Los Angeles names Sabine Roux manager of international acquisitions. She was publishing manager at the French Music Office.

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WE'RE ALREADY HOT ON THE TRAIL OF MEXT YEAR'S HANSON

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Arden Hopes For 'Happy?' Legs

A&M Sees Further U.S. Breakthrough

■ BY LARRY LeBLANC

TORONTO—While "Insensitive," on her sophomore A&M album, "Living Under June," provided Jann Arden with a U.S. breakthrough, the Calgary, Alberta-based AC singer/songwriter vowed not to have such a pop-based track on her follow-up album, the ambiguously titled "Happy?," to be released in the U.S. by A&M March 24.

"'Insensitive' may have been the catalyst to get me in the [U.S.] door, but when people listen to 'Living Under June,' they realize there's more to it than that song," says Arden. "I had written a song [for this album] that [like "Insensitive"] could be a [pop] hit, but I pulled it off. It didn't fit with anything else."

Released in the U.S. in February 1995, "Living Under June" has sold 500,000 units in the U.S., according to SoundScan. The album reached No. 1 on the Heatseekers chart the week of May 4, 1996, and peaked at No. 76 on The Billboard 200 the week of Aug. 17, 1996.

According to Broadcast Data Systems (BDS), "Insensitive" was the No. 19 most-played song of 1996 in the U.S. Released in Canada in August '94.

"Living Under June" has sold 520,000 units there, according to Randy Wells, senior VP of A&M Records (Canada). Unlike their U.S. counterparts, Cana-



ARDEN

dian stations embraced such tracks as "Could I Be Your Girl," "Unloved," "Good Mother," "Wonderdrug," and "Looking For It."

Arden, the 35year-old, self-described "alterna-

tive to the Spice Girls," is not concerned about the potential lack of an instant hit on "Happy?" "I just tried to write [songs] that are sincere. [As a result] this album has really good legs under it."

John Reid, chairman of the Poly-Gram Group (Canada), agrees. "[For sales] it obviously helps to have an absolute home-run smash hit like 'Insensitive,' but this, as an album, is a better all-in record."

"I'm thrilled with the career that I have," Arden adds. "It has exceeded my wildest expectations. It feels good to have a few bucks in my pocket and to have my integrity and my sense of

humor intact."

Arden's offbeat humor is evident on the front cover photo of "Happy?," which features a close-up of the singer sucking her thumb. The back cover features a more conventional photo in the same pose. "[A&M executives in the U.S.] think the thumb-sucking is hideous," she says laughing. "It was an outtake which I thought was cynical, witty, and funny. I kept coming back to it. I wanted them to package the album [with two separate covers], but that never came to fruition."

A&M serviced the first U.S. single, "Wishing That," to AC, hot AC, modern AC, and triple-A stations Feb. 10. A clip has just been completed by Calgary

(Continued on page 23)



Raise The Curtain. Cast members of "The Scarlet Pimpernel" greet executives from Atlantic Records following the show's opening night. Shown, from left, are Warner Music Group senior VP of group and external relations Linda Moran; Atlantic executive VP/GM Ron Shapiro; "The Scarlet Pimpernel" composer/cast album producer Frank Wildhorn; Atlantic artist and "Jekyll & Hyde" star Linda Eder; "The Scarlet Pimpernel" cast member Douglas Sills; Atlantic senior VP of marketing Vicky Germaise; "The Scarlet Pimpernel" producer Pierre Cossette; show author/lyricist Nan Knighton; and Atlantic executive VP of office of the chairman Craig Kallman.

Depeche Mode Tribute A Dream Come True; Bacons Serve Up Tasty Effort

by Melinda Newman

SONGS OF FAITH AND DEVOTION: Depeche Mode will get the major-label tribute treatment this summer when 1500/A&M releases "For The Masses" in June. Among the acts who have cut tracks are Smashing Pumpkins ("Never Let Me Down Again"), Dishwalla ("Policy Of Truth"), Monster Magnet ("Black Celebration"), and God Lives Underwater ("Fly On The Windscreen").

The tribute has been the dream of 1500 heads Phil Blaine and Gary Richards for quite some time. Blaine says, "Everybody at 1500, especially me and Gary, have been huge fans of Depeche Mode, as is one of our main signings, God Lives Underwater, whom Gary has been managing for a long time. We always just talked about how much we loved Depeche Mode and how it was our ideal band in

terms of what we'd love to have: cool electronic, unique production with songs. And we said, 'Hey, wouldn't it be cool to do a tribute for them!'

That's just one of those things you get to do when you have your own label.

While many tributes have fallen on deaf ears when it comes to consumers, Blaine thinks "For The Masses," whose title is taken from Depeche Mode's 1987 album, "Music For The Masses," has a better chance than most because of Depeche Mode's wide appeal. "A lot of people are doing tributes for obscure artists who influenced other artists, but this is a band that influenced artists and people," says Blaine. "Martin Gore wrote beautiful songs."

Although the band is not taking an active role in the tribute, Blaine says it has given the project its blessing, trumpeting it on its World Wide Web site and newsletter. Blaine adds that he had lunch with [Depeche Mode singer] Dave Gahan six months ago, "and he mentioned how much he'd love to have Marilyn Manson on it. We don't have them yet; they're busy recording their album."

Blaine supplied artists with a list of potential tracks but also gave acts leeway to choose other tunes if they wished.

"We'd like to have stuff that's more familiar, but Gus Gus wanted to do 'Monument,' which is obscure. But we said sure. If they had a vision, we wanted them to follow it."

THE BROTHERS BACON: Look for the first video from the Bacon Brothers to begin airing on VH1's "Crossroads" in late February. The clip is for "Boys In Bars," a standout track from the duo's debut,

"Forosoco." which came out a number of weeks ago on M.S.-distributed Bluxo Records.

Kevin Bacon remembers the first song he wrote as a young teen in the early '70s. "It was called 'All The World.' I wrote it for Michael Jackson. Of course he never heard it." he says, laughing. "We're saving it for really big artist," chimes in his brother and musical partner Michael.

As most people know, Kevin's budding music path gave way to his extremely successful movie career. But he never gave up on the music. Neither did Michael, who's made a career as a composer for music and film. (Michael also had an album out on Columbia in 1969 as part of a duo, Good News, and two solo records on Monument.)

The album, "Forosoco" (the too-precious title is an amalgam

for folk, rock, soul, and country, the genres of music that inform the Bacons' material), is a very pleasant, mainly acoustic offering that's perfect for triple-A and roots-music formats. While it's always tempting to dismiss as mere vanity projects musical efforts by people known from other careers, it's clear that both Bacons know their way around a chord or two. And brotherly harmonies shimmer on a number of tracks. Among the guests on the album are Jonathan Edwards, Jon Bon Jovi, and saxophonist Andy Snitzer.

Though they are happy to be on Bluxo, a Floridabased indie, that path wasn't what the brothers envisioned when they started courting labels.

"We got turned down by every major in the country," says Kevin. "I don't really know the reason, but in a lot of ways, it was the best thing for us because we were able to make the record exactly the way we wanted to and not have someone sweep down and say, 'Hey kid, here's what we're going to do for you. First, we're going to give you a haircut.'"

Adds Michael, "With a smailer label, there isn't

Adds Michael, "With a smaller label, there isn't that kind of pressure to impress a corporation in the first month with what you can do. I chased the record business many times in my 25 or 30 years of doing this, and I was never successful with that."

This way, the brothers feel, they can work the record on their own terms and tour when they can (they just completed dates in St. Louis and their hometown of Philadelphia and often play New York's Bottom Line).

Look for the Bacon Brothers on "Late Night With Conan O'Brien" March 18, two days before Kevin's newest movie, "Wild Things." opens.

Techno's God Lives Underwater Resurfaces On The 1500 Label

■ BY CARRIE BORZILLO

LOS ANGELES—If the early radio airplay is any indication, then God Lives Underwater might just be poised for a breakthrough.

Though "From Your Mouth," the first

single from the techno-rock act's 1500/A&M bow, "Life In The So-Called Space Age," due March 24, wasn't officially shipped to radio until Feb. 13, the song has been garnering play on 35 stations for the past few weeks.



GOD LIVES UNDERWATER

Among the early believers are modern rock outlets KXRK (X96) Salt Lake City, KNDD (the End) Seattle, WFNX Boston, and KROQ Los Angeles. The song is a top 10 most-asked-about track at X96, which also placed the act's "No More Love" from its 1995 self-titled EP back into rotation.

"The reaction to it's been very good,"

says X96 PD Mike Summers. "We've been playing it for the past few weeks. A lot of people in this market enjoyed their last records, and they have a good touring base here. We've been getting a lot of curiosity calls about it."

Scott Carter, director of product development at A&M, is impressed as well. "We haven't seen a song get this many adds this soon in a while," he says.

1500 is A&M's new electronica/techno-oriented label headed by Philip Blaine and Gary Richards (aka DJ Destructo), who manages God Lives Underwater and brought the act to American Recordings, which released its debut EP and full-length album, "Empty," in 1995.

Richards also co-produced the first two releases from the rural Pennsylvania-bred, Los Angeles-based act, which consists of Jeff Turzo and David Reilly, and serves as executive producer on "Life In The So-Called Space Age," which was produced by the band and Gary Dobbins (aka Master Frequency) and recorded in the act's home.

"Our first album was done in 1992, (Continued on page 22)

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Junkie XL Kicks Genre Borders

Roadrunner Act Uses Metal, Hip-Hop Sounds

■ BY STEVE KNOPPER

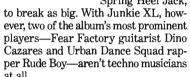
As Tom Holkenborg sees it, electronica artists hold the golden ticket. Every record company wants the next Chemical Brothers or Prodigy, but nobody knows how to find them. So his one-man band-Junkie XL, which releases its Roadrunner debut, "Saturday Teenage Kick," March 24-has an automatic commercial edge. And it's not just because he employs a well-known metal guitarist and an old-school rapper to expand his audience.

"It used to be you'd see a band at a club, you'd put them in the right studio with the right producer, and you'd be more or less sure how it was going to come out," says Holkenborg by phone from his home in the Netherlands. "But most of the [electronica] bands which have become pretty big started out in attics in small studios, like the way Roni

Size worked, the way Goldie worked, the way Prodigy worked. So I think [labels] are pretty sure to listen to most of the demos. They don't want to miss

the next bedroom big thing."

Though the Chemical Brothers and Prodigy put out hit albums in '97, it has been harder for more experimental artists, from Size to Spring Heel Jack,



Because of this diversity, Roadrunner product manager Cory Brennan says, the first Junkie XL single, "Billy Club," makes "a really catchy kind of pop song. It's very electronic, but it's got a lot of rock elements."

Still, Roadrunner—best known as a rock label, though its 3-year-old ESP-Sun division dabbles in electronicahas been marketing Junkie XL in dance circles for months. The company heavily pushed a 12-inch single, featuring "Def Beat" and two other instrumental tracks, which have turned up on such influential techno radio shows, as the one hosted by Liquid Todd on WXRK New York.

It's tempting to lump Junkie XL's fast-paced breakbeats on "Saturday Teenage Kick" with the Chemical Brothers and other electronic acts with similarly loud, straightforward dance music. Both the title cut and "Billy Club" have the same anthemic party feeling and catchy repetition as the Chemicals' "Block Rockin' Beats."

But Holkenborg throws in a number of rock, rap, metal, funk, and experimental curves. For the title track, Holkenborg samples the guitar parts from an old punk song, Hüsker Dü's "Divide And Conquer."

Holkenborg, 30, grew up a traditional rock fan but, while working at a music store at age 17, started tinkering with samplers and other high-tech equipment. Though he gradually gained a reputation in the Netherlands as a house DJ, he achieved his first taste of international renown through the heavy metal world; well-known speed metal band Fear Factory hooked up with Holkenborg for remixes of songs from its "Remanufacture" album. Cazares even contributed Holkenborg's "Junkie" nickname, which refers to the DJ's workaholic tendencies

To prepare for this album, more than a year ago, Holkenborg sent a tape to Rude Boy, who leads the five-member. Netherlands-based Urban Dance Squad, best known for the 1991 hit "A Deeper Shade Of Soul." An enthusiastic Rude Boy had existing lyrics ready to use and even agreed to join Junkie XL as a touring band member.

Cazares was even easier to bring on board. The guitarist liked what Holkenborg did with his remixes for "Remanufacture," so he agreed to contribute (although studio commitments prevented him from touring).

The album's catchiest tracks-"Metrolike," which recalls such late-'80s/early-'90s rap-and-techno groups as MC 900 Ft Jesus and Pop Will Eat Itself, and the guitar-heavy instrumental "Def Beat"-rely on superfast drum beats, heavy guitars, and Rude Boy's pinched, rambling raps. But the DJ slows down frequently, stretching "Dealing With The Roster" into an ambient mood song, and flying at several speeds on the 18-minute closing track, "Future In Computer Hell.

Though many musicians deride the tag "alternative music" as a meaningless marketing term, Holkenborg embraces it. "On the left side, you have bands like Daft Punk and Underworld entering it from the dance scene, then Foo Fighters and bands like that in the middle, and Sepultura on the right side So there's a whole spectrum that will always be there. It's getting bigger and



EDITED BY CATHERINE APPLEFELD OLSON

KAMEN'S PICKS: When it came time for soundtrack composer Michael Kamen to decide which movie selections to include on his forthcoming London Records project, "Michael Kamen's Opus," one rule proved inviolable: If he couldn't play or conduct the piece, he wouldn't include it. "I had to straighten out all the [sheet music] in order to perform it, and some of it was just impossible to get through. There were cues and things I just couldn't perform-they're really hard!" he exclaims with a laugh. "You can write things

you can't play. I wrote a great waltz for 'The Adventures Of Baron Münchausen' that I'd like to have put on the record, but I couldn't conduct it.'

Not that Kamen was lacking for material; he's scored more than 60 films, including "Mr. Holland's Opus" (from which the March 17 release lovingly takes its name), "Die Hard," "Die Hard II," "Brazil," "Mona Lisa," "Lethal Weapon," "Lethal Weapon II," "Robin Hood: Prince Of Thieves," "Don Juan De Marco," and "Circle Of Friends." He's scoring the upcoming Ralph Fiennes/Uma Thurman film "The Avengers."

Kamen is equally as adept at writing pop hits for

movies as he is scoring. He co-wrote "Everything I Do (I Do It For You)," recorded by **Bryan Adams** for "Robin Hood: Prince Of Thieves"; "All For Love," recorded by Sting, Adams, and Rod Stewart for "The Three Musketeers"; and "Have You Ever Really Loved A Woman?," recorded by Adams for "Don Juan De Marco." However, when it came to putting together "Michael Kamen's Opus," he chose orchestrations that had not been pop hits. "That would have been a different album if we'd included the hits," he says. "I wouldn't include a Bryan Adams song without Bryan. This is a compilation album in that it's movie music from different movies, but it's all in the same voice. That voice is mine."

Kamen rerecorded the selections with the Seattle Symphony Orchestra. whose director is a friend from high school. Kamen says the rerecordings allowed him to circumvent the cost of licensing the songs from the soundtracks they originally appeared on. They also gave him the leeway to arrange the works as he wanted, as opposed to how they needed to be used to greatest effect in the movies.

"For example, in 'Don Juan,' there's a place where I had to slow notes down waiting for Johnny Depp to pick something up on the table," says Kamen. "I don't have to wait for Johnny Depp now; I can beat him."

Kamen will conduct selections from the album March 24 during a Carnegie Hall performance in New York that will benefit Mr. Holland's Opus Foundation, a nonprofit organization Kamen founded that provides and maintains musical instruments for children. An orchestra composed of students from the Juilliard School (Kamen's alma mater) will play. Adams and Bryan Ferry are also slated to appear at the benefit.

While Kamen has no plans for a national tour, he will conduct symphonies playing his material in a number of cities, including Phoenix, Boston, Houston, and Los Angeles, this spring.

KEEPING SCORE WITH GOLDENTHAL: No one can accuse composer Elliot Goldenthal of being stagnant. The New Yorker jokingly calls himself a "331/3 guy," referring to the fact that he splits his time between writing classical pieces, film scores, and music for theatrical productions. As his ballet "Othello" makes its way to major cities across the country, Goldenthal will also showcase his movie mettle this month. His score to Barry Levinson's "Sphere" is due Tuesday (24) on Varèse Sarabande; the score album to Neil Jordan's "Butcher Boy" is due March 24. "Butcher Boy" is the third Jordan score for Goldenthal, following "Interview With The Vampire" and "Michael

Collins." He is at work on the music for Jordan's upcoming film "In Dreams."

Although both the "Sphere" and "Butcher Boy" projects fall under the film umbrella, they provided completely different experiences for Goldenthal. He says he spent more than a month trying to nail down the tone of the music for "Butcher Boy" before finally deciding it should be in the spirit of the film's protagonist, an adolescent boy. "He has his own special way of looking at the world," Goldenthal says. "It required a complex naiveté, if that makes sense." For "Sphere," a sci-fi thriller that takes place primarily underwater, Goldenthal worked to provide a dramatic and somewhat uplifting backdrop. "This is a movie about your greatest fears becoming manifested, so orchestrationally it's like giving the audience kind of an LSD trip," he says. "But because everything in the movie is so scary and murky, I wanted to come up with themes that were beautiful."

Of working in the film medium in general, Goldenthal says the greatest challenge is balancing all the hands in the pot. "The variables shift. Sometimes you work with a difficult director; sometimes the subject matter presents a conceptual challenge; sometimes you have to deal with fighting to be heard through sound effects," he says.

Assistance in preparing this column was provided by Melinda Newman in New York.



RAXSCARE

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance	Promoter
W2	River Plate Stadium Buenos Aires	Feb. 5-7	\$8,668,840 (8,669,707 pesos) \$150/\$25	Capacity 160,478 three sellouts	Rock & Pop TNA International Ltd.
UZ	Morumbi Stadium São Paulo, Brazil	Jan. 30-31	\$6,103,065 (6,841,536 reales) \$53.09/\$13.27	154,056 two sellouts	TNA International Ltd. Franco Bruni
ROLLING STONES	Foro Sol Mexico City	Feb. 7, 9	\$3,902,244 (33,012,984 pesos) \$177,09/\$16.53	88,700 two sellouts	Ocesa Presents/Cl TNA International Ltd.
ROLLING STONES JONNY LANG	Aloha Stadium Honolulu	Jan. 23-24	\$3,317,190 Gross Record \$65/\$35	54,006 60,000, two shows	TNA USA Tom Moffatt Prods Shep Gordon
ROLLING STONES SANTANA	Qualcomm Stadium San Diego	Feb. 3	\$3,220,069 Gross Record \$60/\$39.50	55,507 sellout	TNA USA Bill Silva Presents Andrew Hewitt
ROLLING STONES JOHNY LANG	Rose Garden Portland, Ore	Jan. 30-31	\$2,975,914 Gross Record \$125/\$39.50	35,059 two sellouts	TNA USA Avalon Attractions
J/2	Nelson Piquet Auto- dromo Rio De Janeiro, Brazil	Jan. 27	\$2,654,715 (2,976,201 reales) \$44,24/\$13.27	66,949 sellout	TNA International Ltd Franco Bruni
ROLLING STONES IONNY LANG	Compaq Center Houston	Feb. 12-13	\$2,244,058 Gross Record \$150/\$39.50	23,612 two sellouts	TNA USA Avalon Attractions
U2	Estadio Nacional Santiago, Chile	Feb. 11	\$2,171,112 (979,171,512 pesos) \$66,22/\$17,66	67,633 selfout	Rock & Pop TNA International Ltd.
ROLLING STONES JOHNY LANG	B.C. Place Stadium Vancouver	Jan. 28	\$1,472,119 (\$2,134,572 Canadian) \$60/\$39.50	37,058 40,000	TNA International Ltd. Universal Concerts Canada

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Artists & Music

GOD LIVES UNDERWATER

(Continued from page 16)

and back then it sounded like it came from another planet," says singer Reilly, who programs the music with Turzo. "With all the trends that have happened since the '80s, anyone that could afford a sampler made music whether they were a musician or not. I think right now monotonous techno is going to die, and hopefully songwriters will embrace the technology."

God Lives Underwater is doing just that on its third release: writing "songs," but with an electronica/techno edge. If one took the lyrics and the melodies away from the music, the songs could easily be performed on guitar or piano rather than on computer with Pro Tools, which is how the music on "Life In The So-Called Space Age" was made. Conversely, if one took the music without the words or melodies, the songs would be straight-up techno.

"You can hear a lot of different things on this album," says Reilly, who, like his partner, has a techno side project. Reilly's is dubbed Robot Teen America. "I listen to more indie stuff and shoe-gazer stuff like Slowdive, Catherine Wheel, Pale Saints, Spiritualized. Jeff likes more techno but also Beatles and Bowie. We've always liked bands like Prodigy and Meat Beat Manifesto, too."

God Lives Underwater is a hard act to define, even for its members. "I'm even at a loss for a category," says Turzo. "The techno [tag] comes from us using the same tools as a techno band, but we just like to write songs and produce them with synths and samplers."

"We're a rock band," offers Reilly. "Whether there's guitar on it or not. Our ultimate goal is to make a record like 'Led Zeppelin II' or [the Beatles'] 'Sgt. Pepper's [Lonely Hearts Club Band],' but to take it to another level that's, again, not monotonous techno."

1500/A&M began setting up this album nearly 2½ months prior to its forthcoming release.

The label's first move was to issue 12-inch vinyl of the album version of "From Your Mouth," a remix of the song by Turzo's techno side project Mass Hystereo (which has released a 12-inch and a single on 1500/A&M), and a cover of Depeche Mode's "Fly On The Windscreen." "Fly" will be released on 1500/A&M's Depeche Mode tribute album, "For The Masses," this summer.

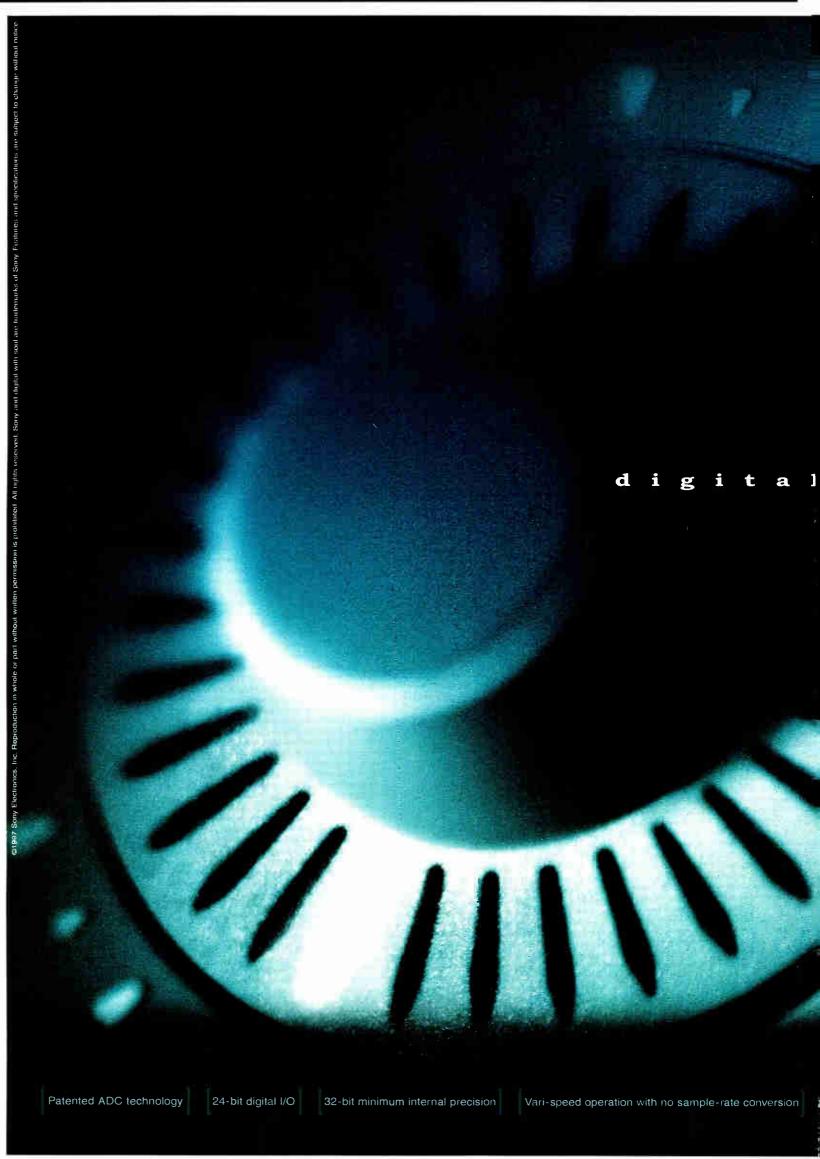
The vinyl was sent to radio specialty shows, DJ pools, and clubs the first week of January, and the CD single went to select modern rock and specialty shows the following week.

In addition, within the past month, the label distributed stickers, postcards, and cassette samplers in the act's key markets, which are Philadelphia, New York, Boston, Washington, D.C., Cleveland, Detroit, Chicago, Atlanta, Los Angeles, Phoenix, and Denver.

"We're already selling tickets for their [Feb. 13-March 9] promo tour by letting kids know on the Web about what's going on," says Richards. "There are a bunch of God Lives Underwater fan sites and a newsgroup, and we keep those people up to date on what the

band is up to."

God Lives Underwater also stands to raise a few eyebrows with the video for "From Your Mouth," which was directed by Roman Coppola. Says Richards, "It features this kid from Japan who holds a world's record for eating, and he ate all the food and we have it coming out backwards out of his mouth. It's bizarre."





ARDEN

(Continued from page 16)

film/video director Jeth Weinrich, who has shot all Arden's videos to date.

Scott Emerson, national director of AC and adult top 40 promotion for A&M (U.S.), says, "We'll be going at every AC angle. A lot of stations that are still playing 'Insensitive' are modern AC. She's turned into their Celine Dion. So we'll be hitting the modern ACs very hard at the beginning."

The label will attempt to capitalize on

The label will attempt to capitalize on Arden's foothold in the U.S. market provided by "Insensitive." "Jann made a lot of friends at radio last time around," Emerson says. "Many people felt very much part of the 'Insensitive' [success]. Jann will be [in the U.S.] for some [personal appearances], and we'll have her do the 'grin and grip thing' again. She's great with that. Radio stations love her. You bring her in for 10 minutes, and she stays for an hour."

"Jann's best weapon is herself," agrees Morty Wiggins, senior VP of marketing for A&M (U.S.). "She's a funny funny person. Getting her on TV and meeting [key] media, those are our goals. We're also looking to tie in with a corporate sponsor that will help us bring our message directly to consumers via samples, shared promotions, and shared advertising."

Arden's longtime manager, Neil Mac-Gonigill of Music Works Inc., expects her to begin touring U.S. markets in May. "We're now trying to get on the right package," he says.

Arden is booked by William Morris in the U.S. and by S.L. Feldman & Associates in Canada.

Buoyed by a 36-date national concert tour, running from Oct. 9 to Dec. 8, "Happy?" is an impressive success in Canada. Released Sept. 23, the set, which peaked at No. 2 on SoundScan's Canadian album chart, has sold 180,000 copies, according to Wells. The lead-off single, "The Sound Of," topped the BDS Canada-derived pop adult chart in October. The follow-up, "Wishing That," released Jan. 5, is No. 13 on the BDS pop adult chart for the week ending Monday (23).

"Jann Arden's one of Canada's top artists, and we play her quite a bit," says Wayne Webster, music director at hot AC CKFM Toronto. "We jumped on 'Wishing That.' We played the 'The Sound Of' for over 20 weeks. It wouldn't go away."

Fatigued by more than two years of touring behind "Living Under June," Arden found it agonizing preparing songs for her highly anticipated follow-up. However, she did, in the same period, produce her backup singer Lin Elder's "One Beautiful Wife," the first release on Arden's Big Hip Records.

"It was overwhelming being on the road for two years, and I lost interest in music in general," Arden says. "By the time I got home [to Calgary], the last thing I wanted to do was pick up my guitar."

As a result, a month prior to recording, a panicky Arden had only "Wishing That" completed to her satisfaction. "I really had to sit down and get writing," she recalls. "I had bits and pieces [of ideas] strewn throughout my mind, but I had never sat down to write them out. Once I got going, I was fine. It was just getting over the hump."

As with her two previous albums, the dark-hued and melancholy "Happy?" was produced and mixed by Ed Cherney and engineered by Duane Seyko-

DOMESTIC ACTS OVERCOME 'ANTI-SUCCESS' MIND-SET

(Continued from page 5)

around the globe, this country's musicians are shaking off the self-defeating attitudes that have prevailed here.

The Getaway People and Babel Fish, signed to Columbia Records and Atlantic Records, respectively, have—together with Lind (Universal), Secret Garden (PolyGram), and Sissel (PolyGram)—helped raise the visibility of the Norwegian music business. Rock band Libido and techno wizard Biosphere are also garnering critical praise from U.K. media.

Such international attention is unprecedented, yet Norwegian labels are not behind any of this new buzz. Instead, international labels are spot-



LIBIDO

ting and signing talent that A&R executives here did not put forward as overseas contenders.

Lind is one of Universal Music International's three worldwide priorities this year, while Sissel started recording her debut English-language album Jan. 19 in Philadelphia (Air-Waves, Billboard, Feb. 7). The album, due in the fourth quarter, is keenly anticipated due to her European success with Warren G on the "Prince Igor" single from "The Rapsody" album and the omnipresent "Titanic" soundtrack (Billboard, Feb. 21).

Other Norwegian acts will see an international push this year, including Trine Rein (EMI Norway), Unni Wilhelmsen (PolyGram Norway), Kare & the Cavemen (aka the Euroboys) (Virgin/Norway), Norwegian/Pakistani artist Deepika (Warner U.K.), the Tuesdays (Arista U.S.), and d'sound (PolyGram Norway).

Meanwhile, a new album by Libido, "Killing Some Dead Time," will be released Feb. 16 on independent Fire Records in the U.K., where it is keenly anticipated, and on Voices of Wonder in Norway and March 10 on Walter Yetnikoff's Velvel label in the U.S.

Pop/funk outfit the Getaway People, formed in 1994, have never had a domestic release and were recently signed directly to a deal with Columbia. Their self-titled album is due in the States April 7, and the single "She Gave Me Love" will be worked to U.S. radio.

"I originally wanted to sign them to my Medicine label, and the band originally wanted to sign to an indie label because they thought they'd get more attention at an indie," says Kevin Patrick, VP of A&R at Columbia (U.S.), who signed the group. "But once I got to know the band and their music, I realized they had a lot of mainstream appeal and global potential. It became clear to me they should be signed to Columbia and they'd have a better home at this label, and the band eventually agreed."

Patrick says the act's distinct sound will serve it well in helping it stand out from the pack. "They have a unique soulful, funky sound. It's obvious that they revere their American influences from the '60s and '70s, but the band has also married those influences perfectly with '90s technology."

Former Sony Music local A&R manager Marius Lillelien, now music director of Norway's national public top 40 station NRK P3, says, "It's a sign of failure for us who are working with Norwegian music at Norwegian record labels, but in the case of the Getaway People, I said straight out that it was a good idea for them to get signed directly to the U.S. Their music genre fits well into the U.S. market, and if you have success there, you will eventually have success in Norway as well."

The Getaway People's lead singer, Boots, says the act did have interest from local labels, but for older music that the members felt was no longer representative of the band's aesthetic.

Moreover, he says, the band believed that international stereotypes could prevent it from breaking through on a global level.

"Even if the Norwegian record company loves your music and signs you and tries to push it out to Germany or England or Japan, it tends to end up at the bottom of the pile," says Boots. "It's very often not the fault of the Norwegian record company; God knows they try hard enough, but it's hard to break that [perception] of 'Well, it's Norwegian, so it must not be very good.' So they don't listen to it that week, and pretty soon you're totally out of contention."

Babel Fish, whose music brings to mind Toad The Wet Sprocket and Crowded House, was also virtually unknown to the Norwegian public upon its signing to a worldwide deal with Atlantic last year. The band previously had only one substantial radio hit, "Mania," which was never released commercially here.

Its debut album is to be recorded in New York soon and is scheduled to be released in the early spring in the U.S. and Norway, according to Atlantic (U.S.) director of A&R Jim Welch, who signed Babel Fish.

"Their manager was in New York, and he came by and played a couple of songs," Welch recalls. "I spent a couple of weeks listening to their music,



D'SOUND

then I went to Norway to see them play live. The band had released a promo single in Norway called 'Mania,' which was a hit on the radio charts there. The signing process happened very quickly."

The band's origins aside, Welch underscores that it was the music that sold him on the signing. "The band simply has great songs," he says. "When I heard their music, I didn't

care what country they were from. Their songs are very modern, yet rooted in traditional pop writing. What I like about Babel Fish is they don't really follow any trends. They have a timeless quality."

He also singles out Babel Fish lead singer Jan Van Ravens as making a striking impression. "There aren't too many great male lead singers in bands right now, but Jan has real star quality," he says.

WHY NOW?

Observers here disagree as to why Norway, whose last worldwide export was a-ha in the '80s, has only recently begun to emulate Denmark and Sweden in exporting acts. Certainly, in the early '90s, the market was plagued by parallel imports, which affected the ability of local majors to invest in talent.

Changes in broadcasting may have helped re-energize local music. The only national top 40 radio outlet, NRK P3, launched four years ago, is often credited for breaking rap and R&B product. The station also took an active role in exposing new talent, for instance by playing Lind's demo tapes.

Jonny Sjo, bass player of pop/jazz combo d'sound, which is being promoted by PolyGram International in Europe, acknowledges, "There's absolutely a fresh wind in Norway [in terms of R&B music]." The band's vocalist, Simone, adds, "Fortunately, radio stations don't just play music with fuzz and electric guitars anymore."

Yet in terms of pop, the country still lacks would-be stars.

Norwegians have to battle their own compatriots to achieve success. A unique combination of social mores, national characteristics, labels' local A&R policies, and available talent conspire against the development of superstar acts, say observers here.

Universal Music managing director Petter Singsaas says that he believed he would be besieged with tapes after signing Lind. "But we still get the weekly 10 demo tapes from metal bands, which still represent the most viable music genre in Norway today," he says. "It's almost like there's an opposition to pop artists like Aqua."

In the process of planning the coun-



GETAWAY PEOPLE

try's first music export conference, to be held in August, industry representatives noted that the pop environment in Norway, including artist management, songwriters, and publishers, is still in its infancy.

Virgin Records local A&R manager Hans Olav Grøttheim says a talent like BMG Sweden-signed Robyn (Continued on page 26)

UNIVERSAL'S LIND POISED FOR WORLDWIDE INTEREST

(Continued from page 5)

Morris' office early last June lighted the touchwood for Lind's international career (Billboard, Nov. 1, 1997).

The first national signing to MCA Music Entertainment Norway (as it was known when he signed in 1995), Lind was marketed in his homeland as Sway. He resumed using his birth name to head off potential legal problems with acts around the world already using "Sway" in various combinations.

Apart from sharing nationality with Aqua's Lene Crawford Nystrøm, Lind has little in common with the Danish popsters. His emotionally charged, adult-oriented music sits comfortably along the likes of George Michael or the more sedate output of his idol, Prince.

An unusually perfectionist, passionate, and committed artist, producer, and songwriter, Lind prefers to do most of the work himself, including playing all the instruments and producing his music.

Lind says Universal's investment in him went beyond traditional artist advances and involved equipping his own studio. "Fortunately, Universal saw the logic in buying recording equipment, which creatively is much better," he says. "I'm a perfectionist and work a lot on the details. When I get an idea in the middle of the night, I can go into my studio and work it out."

That investment has already been recouped, the artist reckons. "Adat/hard-disc recording is more common now, which enables me to record the music in my private studio

while doing mixing and overdubs in a bigger studio," he says. "This saves a lot of time and money. Recording in a commercial studio would probably cost 10 times more."

Lind attracted major support from Morris. With the company's senior VP, Jocelyn Cooper Gilstrap, Morris has personally participated in directing Lind's U.S. activities. In the U.S., Universal has committed to releasing his international debut album, "Red," although a release date is yet to be confirmed.

So far, Lind's international career has gotten off to a flying start. As the single is breaking in Europe, Asian markets are picking up on Lind. As such, he's on a strict promotional schedule. In early February, he visited South Korea for a fashion shoot for a consumer magazine. Lind's mid-February European promotion activities are mirroring his success with the single; he'll have dates in Switzerland. the Netherlands, France, and Germany before returning to Norway. March promotion will include appearances in Italy, Portugal, Spain, Denmark, and France.

According to UMI, "Red" is in demand in South Korea, where "Susannah" is gaining a radio and video profile. The single is already in breakout rotation in MTV's Northern and Central Europe regions, MTV Asia, and Viva Germany. It's also No. 20 on Music & Media's Hot 100 singles chart, No. 9 in Germany, No. 10 in Spain, No. 11 in Belgium, and No. 17 in the Netherlands.

To date, "Red" has sold close to 100,000 copies in Europe, and "Susannah" has sold 350,000, according to LIMI

"To understand the value of the artist, you really have to see him live," says Yoel Kenan, UMI's marketing director. "[His best qualities] are his songs [and] his voice. And he's a really hard worker. Espen has charmed everyone in the company and the media."

Despite Lind's photogenic nature and ease with print media, radio will be key in breaking him, says Universal Music Norway marketing manager



LIND

Helge Barra. "If we can't get the necessary radio support [abroad], the road to success will be much longer," says Barra, pointing to the crucial role radio played in breaking the single at home. The second Norwegian single off the album, "Baby You're So Cool," was exclusively released to radio to encourage album sales. Universal used the same strategy when it deleted Aqua's "Barbie Girl" single to avoid cannibalizing the act's album sales.

Universal Music Norway managing

director Petter Singsaas emphasizes Lind's unique qualities. "It feels strange to say it, but he possesses all the abilities that an artist should have, which very few artists have today."

Radio I Oslo's head of music, Bjorn Faarlund, characterizes Lind as "an artist right down to his fingertips. He doesn't think it's just 'cool' to make a record. He's undoubtedly really serious about what he's doing."

Michael Riedl, product manager at the 46-store Hysj! Hysj! retail chain, agrees. "Sweden has many pop artists, but [Lind] is one of the few Norwegian ones. He dared to be a pop star instead of acting strange and eccentric and playing [traditional] roots music."

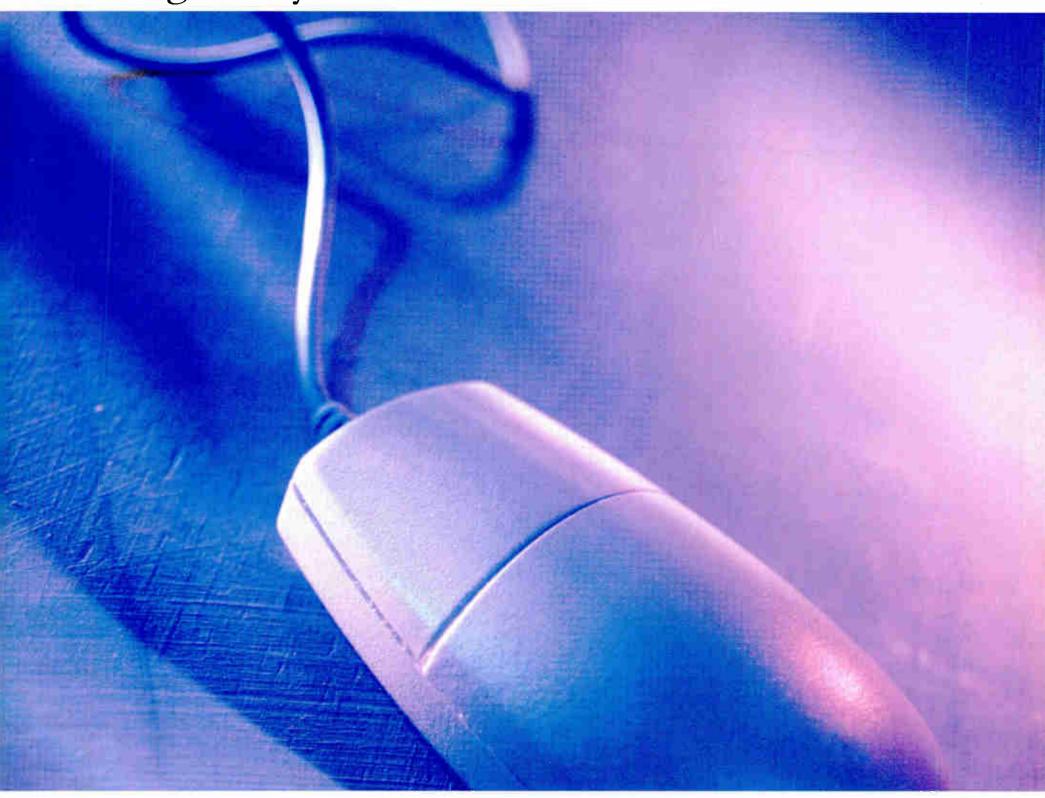
Lind's 1995 debut album, "Mmm... Prepare To Be Swayed," released only in Norway, displayed his funky and uncompromising nature. It sold a respectable 5,000 units domestically, says Universal Norway.

It came as a positive surprise to many in the industry when the next album's first single, "Susannah," was a slow, piano-driven ballad. The new A&R direction provided Lind's definitive commercial breakthrough.

Lind tells Billboard that "Red" represents a step in the right direction for him, both musically and commercially. He describes the album as "tight, with a sure touch [and] more focused and commercial-quality pop music."

Lind has a publishing contract with PolyGram. He's managed by Londonbased Brian Lane, formerly associated with Yes and Asia.

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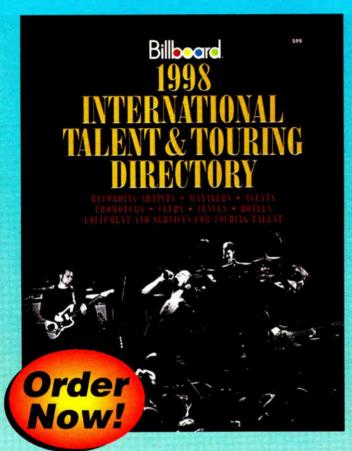
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Artists & Music

NORWEGIAN ACTS FINDING WARMER WELCOME ABROAD

(Continued from page 24)

"would have been totally out of league [being signed] in Norway. There is no professional network around artists here."

Recent relevant industry events include the launch of an affiliate of the International Managers' Forum and an advanced artist-management college program, as well as the emergence of two significant independent promotion companies.

THE NORWEGIAN MIND-SET

The most interesting—and often cited—explanations of this nation's slow artist development revolve around Norwegians' mentality and social behavior.

Self-deprecation and low self-confidence affect both talent and attitudes toward long-term artist development, say record companies, artists, and media here.

Fear of failure and verbal harassment from others makes Norwegians hesitant about wanting to pursue careers as pop stars.

"If someone stands out with a strong image, it's very easy to become ridiculed," says Morten Ståle Nilsen, former editor in chief at the recently closed music monthly magazine Beat.

"People are afraid to admit they have ambitions and dreams," says Virgin's Grøttheim. "It's rare anyone comes into our offices saying, 'I want to become a pop star.' [Norwegians] admire success in secrecy."

Danish writer Aksel Sandemose identified Norwegians' distinctive traits in his book "A Refugee Crosses His Tracks" (1933), in which he identified the "Jante law."

The law consists of a set of rules that express a small society's dictation of its social standards to discourage individuals from attempting to achieve personal success.

EMI Norway recording artist Rein, who sold 600,000 units of her 1995 debut album, "Beneath My Skin," most notably in Japan, is currently in Los Angeles working on her new album. She says that working outside Norway is entirely different and that the Jante law is very much in effect at home. At an international songwriters' seminar earlier this year in France, she worked in a group with three unrelated songwriters.

She wanted to assemble a similar group of people in Norway when she came home, but the results were different. "[The group members] were more critical," she says. "In Los Angeles, they encourage creativity in a different way, which is very inspiring."

Annelie Drecker, founding member and vocalist of Bel Canto, says being based in Belgium with the act's label, Crammed Discs, was an advantage. "It wasn't possible to make music for a living being based at home. It was exhausting trying to get ourselves noticed. I managed to ignore [the opposition] after a while," she says.

However, the Jante law is beginning to become less influential. "The new generation of people lives another life," says EMI managing director Michael Manasse.

Sjo of d'sound adds, "The Jante law is what you make of it. We haven't been a victim of [those attitudes]." Simone concurs: "If you're less satisfied with yourself, you are more easily likely to abuse other people. People in the U.S.

are more open about [success]. In Norway, you're supposed to be modest and humble about your work."

The only pop band ever to come out of Norway, a-ha, was signed directly to an international deal with Warner Music in the U.K.

Paul Waaktaar-Savoy, a-ha's guitarist, explains, "It was totally hopeless [for a-ha to work out of Norway]. We knew without trying that we would have ended up in a dead-end street, so we didn't even mail any demo tapes around. We had the feeling that having a Norwegian company working with you didn't have the same power [as an international company]."

Manasse adds, "Norway has as bright a future as Sweden, provided that the labels review their A&R policies. Norwegians aren't as good at producing demo tapes [as] Swedes. The record companies have to work more with the raw material, because usually [the artists] are not mature enough to make a record. We should put them in contact with songwriters

and build the artist, instead of expecting to have an instant pop artist and advertise it on TV straight away."

Beat's Nilsen says, "[Labels] dare not work with an artist over a longer period of time and build a catalog. Very few of the debut artists last year will release a new album, ever."

However, the outlook for young Norwegians is generally good; a national budget surplus and low unemployment are two reasons to be cheerful. Young Norwegians also are more conscious of international fashions and tend to be more interested in urban life than the previous generation, making labels here optimistic that new talent can make it onto the international stage.

It's also fortunate that those outside Norway are taking an interest in their music; with the country becoming as trendy as Iceland among U.K. media, the outlook is good.

Assistance in preparing this story was provided by Carla Hay in New York and Doug Reece in Los Angeles.

COMMENTARY

(Continued from page 8)

ondary meaning," i.e., becomes associated with the music and performances of the band in the public's mind, the name becomes protected property and can be one of the most valuable assets of a band.

The owner of the property can prevent others from using it to deceive the public and can recover damages for its use. Since the band entity owns the name, the then current representatives of the band entity can enforce these rights, even against former members. However, if the rights in the name are initially acquired by the band's employer, i.e., a record company or production company, or are transferred or licensed to others or abandoned, the band itself may have no claim to prevent its name from being used by others. In fact, the legal owners, whoever they may be, can prevent anyone, including the original band members, from using the name altogether if such use creates a likelihood of confusion.

How can these results and the disputes surrounding them be avoided? The only way to deal with these problems without costly litigation is to address them early in band agreements and to be aware in dealing with outsiders that the band's name is a valuable asset and must be protected. Sometimes bands spend more time choosing a name than protecting it against loss to others. This can be a costly mistake.

A carefully drawn band agreement will specifically deal with the issue of who owns the band name, what happens when one or more band member leaves or dies, and what rights each member has in the name in respect to ownership, voice in its use, and compensation for its exploitation. If a band member is expected to give up any right to use the band name if he or she leaves or dies, he or she should be appropriately compensated and the agreement should be clear as to the extent of his or her transfer of rights. For example, what if a former member still advertised that he or she was previously a member of the band?

On the other hand, if one or less than all band members are intended to own the name, this must be carefully set forth in the agreement. In respect to third-party dealings, all agreements should be drafted so as to acknowledge ownership of the name in the band and to prevent any third party from claiming any rights therein. For example, a record contract or merchandising contract should acknowledge that exclusive ownership of the name belongs to the band and that no rights will be deemed transferred or will otherwise vest in the record company or merchandiser by reason of any actions they may take to develop a secondary meaning for the name. In addition, there may be specific provisions that need to be incorporated in these agreements to comply with U.S. trademark law or to ensure continued protection thereunder.

Finally, it is a good idea to register the name as a service mark under the Federal Trademark Act. Such registration affords many benefits in the enforcement of rights on a national basis. Although individual states also have registration procedures, these protect the registrant only in that particular state and not nationwide.

In the U.S., bands can build rights in their name. Securing a federal registration will extend those rights to nationwide rights. Because the first-use date is key in disputes against bands using similar names, getting a registration is helpful in proving prior rights, particularly if a band is not yet known in all parts of the U.S.

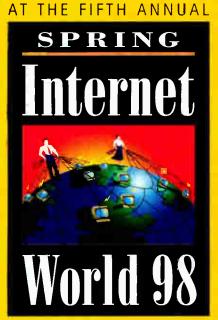
Registration in foreign countries is also important for bands expecting to have an international presence, for the reason that some countries, in dealing with name disputes, only look to see who registered the name first—regardless of who used it first—and this can cause costly problems for the real owner of the band name.

Both state and federal laws are sufficient to deal with the proper protection of names. However, ignorance or disregard of these laws can lead to unexpected, costly, and even disastrous results. A few simple and relatively inexpensive steps under the guidance of a competent lawyer can avoid these results in the future.

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Wednesday, March 11

More than any other entertainment medium, music has been transformed by the Internet. Artists have direct access to listeners. New markets and new styles mix and meld in virtual worldwide audio communities. And retailers offer vast online catalogs of recordings to a global audience. Learn how the marriage of technology and commerce is changing the world's music business.

Moderator: Michael Tchong, Editor, ICONOGAST

10:30 AM - 11:30 AM

Internet Music: Breaking Bands and Building Brands in Cyberspace

The Web has opened up amazing new opportunities for the music and entertainment industries to exploit existing content and create new brand names specifically designed to fit the new medium.

Larry Rosen, Chairman/CEO, N2K, Entertainment Inc.

11:30 AM - 12:45 PM

Successful Web Music Sites

A panel of popular — and profitable — music sites discusses the market, the technology and the prospects for music on the Web.

Moderator: Mark Wachen, President, MWE
Panelists: John Morgan, Vice President, Billboard Online &
Electronic Media, BPI Communications; Marc Geiger,
Principal/Co-founder, ARTISTdirect; Brad Mehl, Director,
Marketing & Communications, CDnow; Nicholas DarveauGarneau, President, Custom Revolutions

2:45 PM - 3:30 PM

Selling Music Online

Electronic commerce in audio is a \$25 million business with projections of up to \$1.3 billion by 2000. Find out how the Internet is connecting customers directly to the artists, and what that means for the economics of the music industry.

Moderator: Kim M. Bayne, President, wolfBayne

Panelists: Jeannie Novak, President/Founder, Kaleidospace;

Jim Howard, Director, Strategic Technology, US Web/W3design, J.J. Rosen, Senior Vice President/General Manager, N2K Entertainment, Inc., Rod Parker, Senior Vice President, Product Management & Marketing, CDnow

8:30 PM - 4:30 PM

Rights and Royalties in Cyberspace

How will artists control access to their work online? What are the legal concerns, and how will technology ensure the security of intellectual property?

Anthony V. Lupo, Attorney, Arent Fox

4:30 PM - 5:30 PM

Music Technology Futures

The quality of Internet-delivered audio has been going up as the costs have been coming down. Learn about the limitations and hear about the potential for high quality sound online.

Panelists: Mark Cuban, President/Co-founder, AudioNet; Scott Burnett, Vice President, Liquid Audio; John Atcheson, Vice President/General Manager, Media Publishing, Real Networks; Peter Hoddie, Senior QuickTime Architect, Apple Computer Co.

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BILLBOARD'S — EATS = E **S** ALBUM CHART

	NO	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RAC SALES REPORTS COLLECTED, COMPILED, AND PROVIDED B	K SoundScan®
AST /EE	IKS. HAR	ARTIST FEBRUARY 28, 1998	TITLE
J S	50	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVA	LENT FOR CASSETTE/CD)
2	8	★ ★ NO. 1 ★ ★ ★ BILLIE MYERS UNIVERSAL 53100 (10.98/16.98)	GROWING PAINS
3	59	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
1	9	QUEEN PEN LIL MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
4	20	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
5	3	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES
8	21	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
16	31	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/10	6.98) MICHAEL PETERSON
NE	w Þ	JAMES IHA VIRGIN 45411 (10.98/16.98)	LET IT COME DOWN
17	7	ANITA COCHRAN WARNER BROS. (NASHVILLE) 46395 (10.98/16.98)	BACK TO YOU
6	41	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
35	3	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635/SONY	(8.98/14.98) INOLVIDABLE
7	9	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
12	45	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
18	21	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
20	12	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511 ANGEL	(9 98/16 98) TIME TO SAY GOODBYE
13	21	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
27	4	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98)	ZOOT SUIT RIOT
10	2	LOS TEMERARIOS AFG SIGMA 0515/FONOVISA	COMO TE RECUERDO
NE	w Þ	MONO ECHO 536676/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
19	7	SEVENDUST TVT 5730 (10.98/16.98)	SEVENDUST
9	21	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98) WHEN	I WAS BORN FOR THE 7TH TIME
15	24	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
26	7	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
25	25	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
22	40	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
	3 1 4 5 8 16 NE 17 6 35 7 12 18 20 13 27 10 NE 19 9 15 26 25	2 8 3 59 1 9 4 20 5 3 8 21 16 31 NEW ▶ 17 7 6 41 35 3 7 9 12 45 18 21 20 12 13 21 27 4 10 2 NEW ▶ 19 7 9 21 15 24 26 7 25 25	SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ### A NO. 1 * * * ### NO. 1 * * ### NO. 1 * * ### NO. 1 * * * ### NO. 1 *

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 Billiboard 200 chart. When an album reaches this level, the album and the artists'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	NE	w Þ	THE BEATNUTS RELATIVITY 1621* (8.98/12.98)	HE BEATNUTS REMIX EP: THE SPOT
27	24	16	BUENA VISTA SOCIAL CLUB WORLO CIRCUIT/NONESUCH 79478/AG (1	7.98 CO) BUENA VISTA SOCIAL CLUB
28	28	15	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
29	14	5	DJ SHADOW MO WAX/FFRR 540867*/LONDON (10.98/16.98)	PREEMPTIVE STRIKE
30	31	17	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
31	11	2	GOLDIE FFRR/LONDON 828983/ISLAND (16.98 CD)	SATURNZRETURN
32	30	33	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
33	29	16	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43	108/VERITY (10.98/16.98) STRENGTH
34	38	4	MILA MASON ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
35	RE-	ENTRY	CHARLIE ZAA ● SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
36	21	3	HUM RCA 67446* (10.98/16.98)	DOWNWARD IS HEAVENWARD
37	34	4	BIG WRECK ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF
38	23	3	GP WU MCA 11587 (10.98/16.98)	DON'T GO AGAINST THE GRAIN
39	41	80	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98	HEAVENLY PLACE
40	37	5	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98)	WHAT LIVIN'S ALL ABOUT
41	36	7	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
42	39	5	STEVE GREEN SPARROW 51638 (10.98/15.98)	THE FAITHFUL
43	42	16	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
44	32	4	FATBOY SLIM ASTRALWERKS 6203*/CAROLINE (16.98 CO)	BETTER LIVING THROUGH CHEMISTRY
45	46	11	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
46)	NE	W Þ	CRISTIAN UNIVERSAL LATINO 40092 (B.98/13.98)	MIS MEJORES MOMENTOS
47)	RE-	ENTRY	CRISTIAN ARIOLA 52205/8MG (9.98/15.98)	LO MEJOR DE MI
48	NE	w Þ	BEENIE MAN VP 1513* (9.98/14.98)	MANY MOODS OF MOSES
49	RE-	ENTRY	EDWIN MCCAIN LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
50	RE-	ENTRY	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2
				<u> </u>

While the album doesn't

exactly abandon the flavor he

laid down on his first solo set,

"Future Listening!," the new

title makes several 90-degree

turns, including a distinct

R&B flavor on "Hello" and a

loungey remake of the Hall &

According to Tei, the multi-

genre effort was an attempt to

reflect the artist's diverse

tastes rather than create a

series of sonic juxtapositions.

that this is a concept

album, but the con-

cept came last," says

Tei. "I wanted to

make an album that

reflected my every-

day life and the

diverse music that I

listen to, so I came

up with a free form

where I could make

some tracks that

were drum'n'bassy,

some hip-hoppy, and

some with an R&B

To help accom-

plish his goals, Tei

employed several

artists, including

"It's not the typical hip-hop

song, so I was looking for

someone whose voice would be

strong enough to match the

music," says Tei, "and Biz

Markie just came to my mind

feel.'

Oates hit "Private Eyes."

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

PROUD MARY: Brownie Mary debuts at No. 3 this issue on the Middle Atlantic Regional Roundup chart with "Naked," the act's first album for Blackbird Recordings/Sire.

According to Blackbird, the band's first two releases,



And The Pitch. Hollywood Records act Fastball is gathering steam at triple-A, modern rock, and modern adult radio with "The Way," the debut single from its sophomore album, "All The Pain Money Can Buy." The act has also contributed to Hollywood projects "Lounge-a-palooza" and the "An American Werewolf In Paris" soundtrack, Fastball plays the Viper Room March 16 in Los Angeles following the March 10 release of "All The Pain Money Can Buy.

"That's Me" and "Who's Your Daddy?," have sold more than 30,000 units combined.

Blackbird (U.S.) GM Tor Elting attributes Brownie Mary's current chart position to its grass-roots touring and sales efforts.

For the last few years, the act, which is self-booked but speaking with agents, has performed approximately 200 shows a year using its hometown of Pittsburgh as a hub and branching out into surrounding areas, including Washington, D.C.

More recently, the band has developed a following in Atlanta.

Enhancing its touring efforts, modern rock stations like WXDX Pittsburgh, WENZ Cleveland, and WLIR Long Island, N.Y., are supporting the title track.

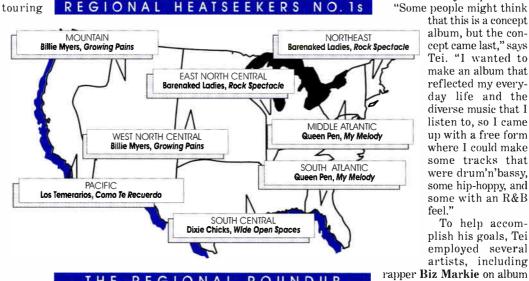
'We're looking for a lot more radio play and also keeping the band out on the road in the mid-Atlantic markets, heading into other areas on the East Coast," says Elting. "The idea is to really break them out by mid- to late spring and organize a large national tour.'

THE CURATOR: Towa Tei, the artist best known as Dee-Lite's spectacled former turntablist, stands a good chance of resurfacing in the mainstream with his latest effort, "Sound Museum," which bows Tuesday (24) on Elektra.



Sin-ale. "Sin So Well." the first single from Elektra artist Rebekah, is being given an across-the-board push. The song, which started airing at modern rock and triple-A stations Feb. 17, goes to modern AC March 3 and top 40 March 9. The Cleveland-based artist's debut album, "Remember To Breathe," produced by Matthew Wilder, will be released March 10.

REGIONAL HEATSEEKERS NO.1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL
 Barenaked Ladies Rock Spectacle
 Billie Myers Growing Pains
 James Iha Let It Come Down
 Oaft Punk Homework
 Michael Peterson Michael Peterson
 Bob & Tom Gimme An "F"
 Karen Clark-Sheard Finally Karen
 Sounds Of Blackness Time For Healing
 Next Rated Next
- Next Rated Next
 Somethin' For The People This Time It's Personal
- SOUTH ATLANTIC

 1. Queen Pen My Melody
 2. Jose Luis Rodriguez With Los Panchos Inolvidable
 3. Alejandro Fernandez Me Estoy Enomorando
 4. Barenaked Ladies Rock Spectacle
 5. Next Rated Next
 6. Billie Myers Growing Pains
 7. Sounds Of Blackness Time For Healing
 8. Diric Chicks Wide Open Spaces
 9. Alejandro Sanz Mas
 10. Anita Cochran Back To You

- 10. Anita Cochran Back To You

naturally." Tokyo-based Tei, who also produced the album, has a new

cut "BMT."

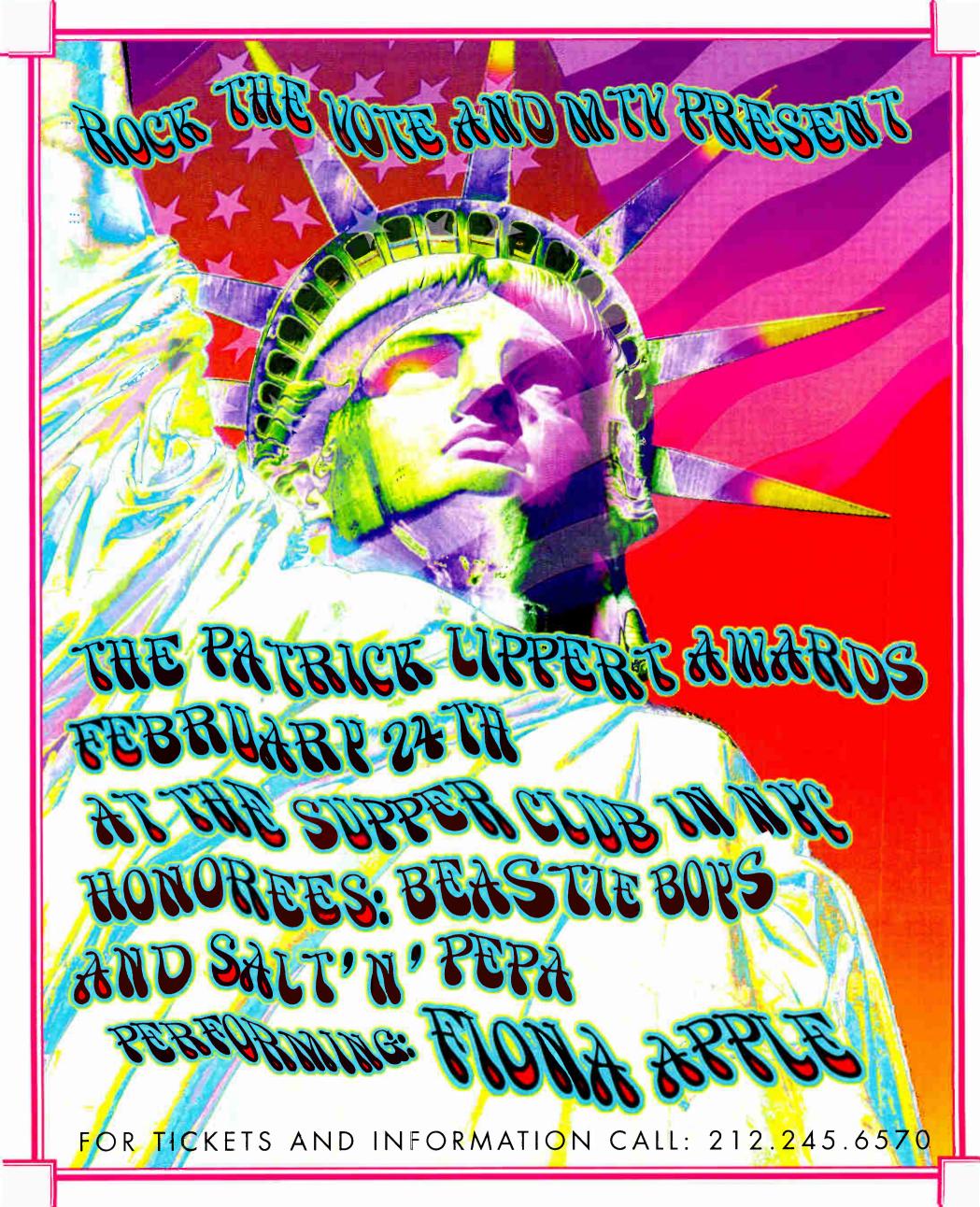
World Wide Web site at www.towatei.com.

ROADWORK: 1500/A&M act God Lives Underwater (see story, page 16) plays East



King's Court. "Sylk 130 When The Funk Hits The Fan," released by Ovum/Rough House/Columbia Jan. 27, features a collective of Philadelphia artists assembled by Ovum founder King Britt (Billboard, Oct. 4, 1997). The act, which includes singers Tanja Dixon and Alma Horton (aka T&A On The Rocks). will open for Jamiroguai this May in France, A videoclip for the group's current single, a cover of "Last Night A DJ Saved My Life," has been shot by Moses Edinborough.

Coast dates, including a Tuesday (24) show at Coney Island High in New York and a Wednesday (25) gig at the Pontiac Grill in Philadelphia. The band's latest album, "Life In The So-Called Space Age, bows March 24.



Long Journey Plotted For 7 Mile

Crave Act Gets Kudos From Carey, Listeners

■ BY KARU F. DANIELS

NEW YORK—Crave Records act 7 Mile is laying the roadwork for its self-titled April 14 release with a rigorous showcase schedule that includes stints as an opening act on label founder Mariah Carey's international tour. The appearances are aimed at helping the male quartet break ground in a marketplace filled with high-powered, chart-topping groups like Boyz II Men, Dru Hill, and Immature.

Tracey Green, manager of the Brooklyn, N.Y.-based one-stop Beat Street Records, says there's room for the group in the marketplace. Beat Street has been playing the act's single "Just A Memory" in-store; Green says it gets "a good reaction" from listeners. "Consumers have been asking me for the release date," she says. "We're selling about 45 pieces a week, and that's very good."

WUSL Philadelphia music director Glen "Goldenboy" Cooper calls the quartet "up and coming" and notes that the single performed well in the station's call-in "Rush It Or Flush It" contest. "We're very interested in it," Cooper says. "I don't know what their next step is, but I heard some of the cuts from their upcoming album, and it sounds very nice. I'm expecting a lot [from Crave], but I don't know how fast they're going to move on it."

Crave president Rick Biscieglia says the year-old label is making this project a major priority. "Their songs are so tremendous," he says. "These guys are such good singers that their music is universal. I see major cross-



Ahov, Labelmates. Warner Bros recording acts Somethin' For The People, Nadanuf, and Eric Benét recently got together to pose for photos in celebration of their successes in '97 Somethin' For The People and Nadanuf are looking forward to new singles, and Benét is recording his second album. Pictured standing, from left, are Benét: Warren Wilkerson. Northeast regional promotion manager at Warner Bros.; and Kurtis Blow. In the center row, from left, are Nadanuf's Skwert Diggety and Phor One One. In the bottom row, from left, are Somethin' For The People's Cat Daddy, Fuzz, and Sauce.



7 MILE

over for '7 Mile.' Our intention is to work it R&B, then to cross it over in rhythmic top 40."

Crave's senior director of marketing and artist development, Hakim Abdal-Khallaq, says the group's sound will make them stand out. "I think the difference with these particular guys is their ability to perform. That's the uniqueness that they bring to the table," he says. "And their vocal range, because they all have very distinctive sounds to their voice. Once you hear each individual's voice, it's so distinctive that you'll remember it."

7 Mile is composed of three cousins—Luther "Squeaky" Jackson, Glynis "Lil G" Martin, and Seantezz "Tezz" Robinson—and their best friend, Deion Lucas. The members range in age from 17 to 21, and they've been musically inclined since their early years. Jackson plays guitar, piano, drums, and other instruments by ear. The group is named after a historical main street in

OUT OF DETROIT

7 Mile has been performing together for the past two years; the group members say they were discovered in March 1996 at Detroit nightclub Network by club owner Robert Yopp and entertainment attorney Tanya Heidelberg. In June 1996, 7 Mile performed an a cappel-la version of "The Star-Spangled Banner" at a Sony Music emergingartist showcase at New York's Blue Angel nightclub, where such audience members as Carey, Sony Music Entertainment president/COO Thomas D. Mottola, and Boyz II Men gave them a standing ovation, "After the show, our managers came up to us and told us that we had a deal,' Robinson says.

He adds, "Since we've been signed to Mariah's label, she has taken an active interest in our project. Mariah has provided guidance in the studio [and has been] helping us with our stage shows and mentoring us to be more involved in the aspect of business. When you have a person like Mariah Carey taking an active role in your career, you thank God for all your blessings and realize this is the label that was meant for us."

the label that was meant for us."

Says Carey, "They are naturally gifted, and these guys have the talent to be around for years to come. I'm really excited about them . . . You can really hear how well their voices complement each other."

7 Mile signed a lucrative six-album

deal to Crave early last year and spent 10 months in the studio working on its debut release. Production and writing credits on the 14-track collection boast contributions from Bad Boy Entertainment's Steven "Stevie J" Jordan, Carey, Diane Warren, Gordon Chambers, Mark Morales, and fellow Detroit natives J. Dub and Kenny Green, formerly of the group Intro.

SPRUNG A LEAK

Support for "Just A Memory" (produced by Jordan and featuring label-(Continued on page 34)



I Gotta Be Be. Gee Street recording artists KyMani, right, and PM Dawn's Prince Be take a break from recording "Gotta Be... Movin' On Up," the lead single on the "Senseless" soundtrack, released Feb. 10.

PowerJam Stresses Survival In Music Biz; Chrome Dome Is New Home Of Soul IV Real

PROTECTING YOUR ASSETS: The theme of Urban Network's PowerJam conference, held Feb. 11-15 in Palm Springs, Calif., was largely about continuing to define and develop strategies for surviving in the music industry. Raw emotion and frustration drove many of the panel discussions, which for the most part offered realistic and helpful commentary.

"The Craft Of Being Creative—Publishing & A&R" offered a stellar panel, including Alonzo Robinson of ASCAP, Larry Robinson of Avatar Records, Lynn Spillane of DreamWorks Publishing, Derrick Johnson of BMG Songs, "Big" Jon Platt of EMI Music Publishing, and entertainment lawyer Darrell Thompson, all of whom agreed that music publishing,

when executed properly, is truly where the money is.

Larry Robinson said songwriting should be developed from the beginning of an artist's career. "Publishing should be seen as a long-term asset," he said. "You have to be very serious about protecting it."

Platt warned artists to beware of large advances from record labels. "The more money you make [on an advance], the

bigger the commitment you have [to the label]. The numbers look very different on paper," he said. Both Alonzo Robinson and Thompson implored people to educate themselves by researching the music industry on their own.

As an example, Alonzo Robinson said ASCAP owes money to a lot of young songwriters who haven't followed the correct procedures in order to claim the funds. "People need to be registered [with ASCAP]," he said.

On the A&R front, some panelists suggested that R&B artists need to take more chances creatively. Those attending the discussion wanted to know what the industry was doing to find a new sound. When attendees complained about the trend of sound-alike acts in R&B, Columbia Records VP of A&R Sam Sapp, who moderated the panel, placed some of the blame on those executives who decided to "overpay producers" with a specific sound.

REAL SOUL: The group Soul IV Real has resurfaced with a new single, "Come See Me," on the indie Chrome Dome Records. The label is helmed by Robert James, who also heads the urban promotion department at Tommy Boy. The promotional single was released Feb. 10 without much fanfare. For the week ending Feb. 17, "Come See Me" garnered 384 spins at radio, according to Broadcast Data Systems, bringing a renewed interest in the group.

Soul IV Real signed to Chrome Dome in September 1997 after leaving Universal's Uptown label. The group, which consists of the four Dalyrimple brothers, Jason, Andre "Dre," Brian, and Christopher "Choc," has completed a

new album slated for late-spring release.

James' marketing strategy is low-key, rather than attempting to reintroduce the group with glamour and glitz. "I want to bring them through the back door," he says.

James adds that the quartet has matured and now sings songs geared toward the young female audience.

All of the group's new songs were written by Choc and coproduced by the group, which is a first for the foursome. "I'm trying to develop them and expose their talent as creative writers and producers," James says.

N FLYTE: Gwen Irby was named GM at Jimmy Jam and Terry Lewis' Flyte Tyme Records, effective immediately.



by Anita M. Samuels

The

Rhythm

and the

Blues

She'll manage the daily operations of the label, and all department heads will report to her. Irby will oversee all business and legal matters for Flyte Tyme and act as a liaison to Universal Records, which promotes and markets Flyte Tyme's releases. She will be based in the Los Angeles office. In addition, Sheila Eldridge has been named senior VP of Flyte Tyme in New York. She will be responsible for marketing and product

management.

The label's release slate for '98 includes titles from **Angel Grant, Kevin Ford,** and **Big Jim,** as well as the soundtrack to "How Stella Got Her Groove Back."

MOVING ON AND UP: Jana Fleishman, former director of publicity for Noo Trybe Records, is now director of artist and media relations for Elektra. She'll handle press for LSG, MC Lyte, K.P., Rampage, Room Service, and Adina Howard. "It's great to be at such a well-respected and successful company," she says. "I hope to continue growing as a professional, an executive, and a publicist."

THE DREAM, '90S STYLE: The King family, along with Hip-O Records, which is part of the Universal Music Group, has produced a 14-track compilation titled "Living The Dream—A Tribute To Dr. Martin Luther King Jr." The album, released 30 years after King's assassination, features the songs of such R&B, gospel, and hip-hop artists as Erykah Badu, Patti LaBelle, BLACKstreet, Aretha Franklin, Shaquille O'Neal, Monifah, Rahsaan Patterson, Immature, Nuyorican Soul, Mary J. Blige, Regina Belle, and Fa Sho. Some of the album's proceeds will benefit the Martin Luther King Jr. Center for Nonviolent Social Change Inc. in Atlanta, which continues the legacy of the civil rights leader. The album also offers portions of King's speech "I Have A Dream," which is incorporated throughout the album. The collection is due March 24.

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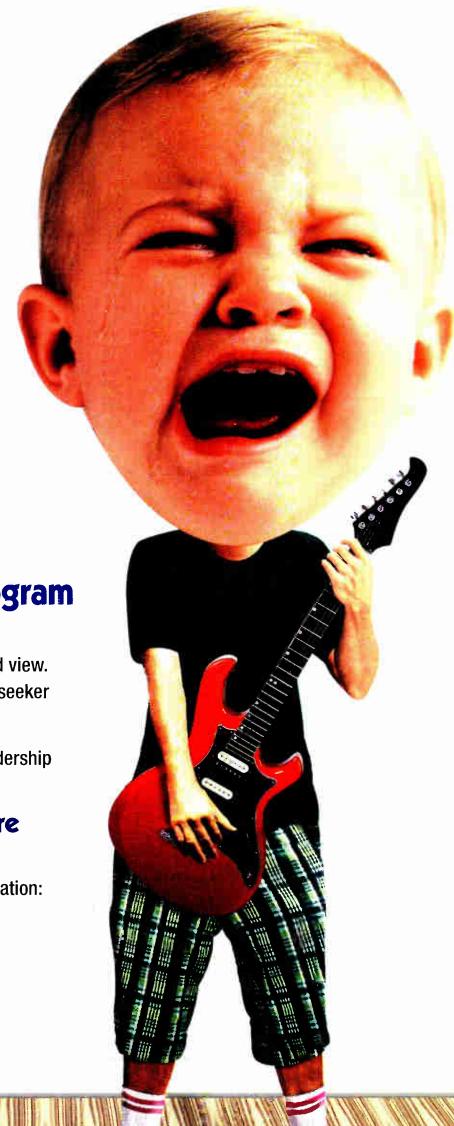
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Hot R&B Airplay...

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B sta are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart. ms' Radio Track service, 104 R&B stations

1	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1 1 1 1 1 1 1 1 1 1				* * NO.1 * *	38	37	27	
3	1	1	14		39	44	30	
1	2	2	16	NICE & SLOW USHER (LAFACE/ARISTA)	40	45	42	
1	3	4	11		41	35	10	
30 42 LSC (EASTWESTEEG)	4	3	14		42	33	17	
Description Color Color	5	5	22		43	47	29	
Section Sect	6	6	15		44	41	12	
10 10 10 10 10 10 11 13 MART SOURCE CARCEROUS ALLANTED 10 10 21 WEYER NOT MAKINE LOVE NO MORE 11 12 13 MART SOURCE FOR MAMA 15 15 15 16 160 DON (CHANGE IS SC OMINY) 11 7 19 A SONG FOR MAMA 15 10 10 13 15 NO, NO, NO 13 15 NO, NO, NO 13 16 16 16 17 18 15 16 16 16 17 18 16 16 16 17 18 18 18 18 18 18 18	1	9	9		45	36	16	
10 10 21	8	8	16		46	51	29	
10 10 21 DRU HILL (LAFACE/ARISTA)	9	11	13	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	47)	55	16	
11 7 19 A SONG FOR MAMA GOVZ II MEN (MOTOWN) TO 10 15 15 NO,	10	10	21		48	5 3	10	MAKE EM' SAY UHH! MASTER PTEAT RICHO SILAN THE SHOOKER YEAR & MASTRAL TAY L'ANT PROPRIETY
3	11	7	19		49	74	2	ROMEO AND JULIET
19	12	13	15	NO, NO, NO DESTINY'S CHILO (COLUMBIA)	50	57	3	STRAWBERRIES
10	13	14	6	BEEP ME 911 M.SSI "M SDEMEANOR" ELUDIT IFEA" 702 & MAGOD "EASTWEST EEG"	51	42	24	SOCK IT 2 ME
15 20 6 DO FOR LOVE PART LABELLE (MCA)	14)	16	6	AM I DREAMING	(52)	62	3	ONLY IN CALIFORNIA
16 17 18 5 STEPS DRU HILL (ISLANO) (54) 67 6 IF YOU THINK I'M JIGGY ITHE LOX (IRAD BOWARISTA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 63 2 RRING IT ON RELETH WASHINGTON (SILAS/MCA) (55) 65 49 7 I WON'T LET YOU DO THAT TO ME 10 HER YOU CANNOT NOT HAVE TO ME 10 HE	<u>15</u>)	20	6	DO FOR LOVE	53	50	4	SOMEONE LIKE YOU
17 22 19	16	17	18	5 STEPS	54)	67	6	IF YOU THINK I'M JIGGY
18 12 33 YOU MAKE ME WANNA 19 15 19 DANGEROUS BUSTA RHYMES (ELEKTRA/EEG) 57 48 63 IN MY BED BUSTA RHYMES (ELEKTRA/EEG) 58 52 6 NASTY BOY THE NOTORIOUS BLG. (BAO BOY/ARISTA) 59 56 25 FEEL SO GOOD MASE (BAD BOY/ARISTA) 50 50 54 54 54 54 54 54	(17)	22	19		(55)	63	2	BRING IT ON
19 15 19	18	12	33	YOU MAKE ME WANNA	56	49	7	I WON'T LET YOU DO THAT TO ME
20	19	15	19		57	48	63	IN MY BED
22	(20)	24	3		58	52	6	NASTY BOY
22 13 0 K.P. & ENVY! (EASTWEST/EEG) 00 00 04 1 1 1 1 1 1 1 1 1	(21)	21	6		59	56	25	
23 25 16	22	19	8		60	58	4	GET AT ME DOG
24 18 30 WHAT ABOUT US	23)	25	16	DEJA VU (UPTOWN BABY)	61	54	5	THE CITY IS MINE
1	24	18	30	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	62	43	14	RAPPER'S DELIGHT
The party continues Carines Ca	25	34	3	LET'S RIDE MONTELL KIRDAN FEAT MASTER P & SILVIA. THE SHOOKER (DES JAM VERPLUSY)	63	60	12	GETTIN' JIGGY WIT IT
27 27 11 4, 3, 2, 1 1 4, 3, 2, 1 1 1 4, 3, 2, 1 1 1 1 1 1 1 1 1 1	26	29	5	WE BE CLUBBIN'	64)	73	2	IMAGINATION
38 12	27	27	11		65	65	43	IT'S ALL ABOUT THE BENJAMINS
29 23 18	28	38	12	GONE TILL NOVEMBER	66	70	4	THE MAN RIGHT CHEA
30 32 5 BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M) 68 64 16 GOOD GIRLS JOE (JIVE) 31 40 17 I GET LONELY JANET (VIRGIN) 69 61 17 IN HARM'S WAY BEBE WINANS (ATLANTIC) 70 1 THE PARTY CONTINUES JOE FOR A DREAM MARY J. BLIGE (ARISTA) 71 66 26 4 5 SARTY J. BLIGE (ARISTA) 71 66 26 4 5 SARTY J. BLIGE (ARISTA) 72 31 40 5 PARTY AIN'T A PARTY J. GUEEN PEN (LIL' MAN/INTERSCOPE) 73 28 29 PUT YOUR HANDS WHERE MY EYES COULO SEE BUSTA RHYMES (ELEKTRA/EEG) 73 1 COME SEE ME SOUL IN REAL (CHROME DOME/TOMMY BOY) 74 1 REALITY SOUND FOR AINTICO JODY WARTEY (ATLANTIC) 75 11 WE JUST WANNA PARTY WITH YOU 75 11 11 11 11 11 11 11	29	23	18		67	59	4	BURN
31 40 17	30	32	5	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	68	64	16	GOOD GIRLS
32 30 5	31)	40	17	I GET LONELY	69	61	17	IN HARM'S WAY
33 26 19 A DREAM MARY J. BLIGE (ARISTA) 71 66 26 4 SEASONS OF LONELINESS	32	30	5	CURIOUS	70		1	THE PARTY CONTINUES
34 46 5	33	26	19	A DREAM	71	66	26	4 SEASONS OF LONELINESS
35 28 29 PUT YOUR HANDS WHERE MY EYES COULO SEE BUSTA RHYMES (ELEKTRA/EEG) 36 39 5 OFF THE HOOK JODY WATLEY (ATLANTIC) 37 31 11 TOGETHER AGAIN 38 29 PUT YOUR HANDS WHERE MY EYES COULO SEE SOUL IN REAL (CHROME DOME/TOMMY BOY) 39 5 OFF THE HOOK JODY WATLEY (ATLANTIC) 30 1 1 WE JUST WANNA PARTY WITH YOU	<u>34</u>)	46	5	PARTY AIN'T A PARTY	12	_	1	WHO AM I
36 39 5 OFF THE HOOK 14 1 REALITY ELUSION (RCA) 37 31 11 TOGETHER AGAIN 75 11 WE JUST WANNA PARTY WITH YOU	35	28	29	PUT YOUR HANDS WHERE MY EYES COULO SEE	73	_	1	COME SEE ME
37 31 11 TOGETHER AGAIN 75 11 WE JUST WANNA PARTY WITH YOU	(36)	39	5	OFF THE HOOK	74)	_	1	REALITY
	37	31	11	TOGETHER AGAIN	75)	_	11	WE JUST WANNA PARTY WITH YOU

Records with the greatest airplay gains. © 1998 Billboard/BPI Communications

HOT R&B RECURRENT AIRPLAY

1	1	2	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)	14	14	5	NOT TONIGHT LI, INM FERT DA BRAT LEFT D'E, MISSY SLUCTI A ANGE MAR LANDEASTOMAR BOLADLANG
2	2	2	MO MONEY MO PROBLEMS THE NOTORIOUS BIG (FEAT PUFF DADDY & MASE) BAD BOY ARISTA.	15	9	5	SHOE WAS ON THE OTHER FOOT PATTI LABELLE (MCA)
3	3	3	I CAN LOVE YOU MARY J. BLIGE (MCA)	16	21	12	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)
4	5	4	THE LOVE SCENE JOE (JIVE)	17	12	51	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
5	4	9	FOR YOU KENNY LATTIMORE (COLUMBIA)	18	18	3	HONEY MARIAH CAREY (COLUMBIA)
6	6	17	NEXT LIFETIME ERYKAH BADU (KEOAR/UNIVERSAL)	19	16	21	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
7	7	3	NEVER MAKE A PROMISE DRU HILL (ISLAND)	20	25	5	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
8	15	53	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	21	13	2	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)
9	8	15	THE SWEETEST THING REFUGEE CAMP ALL-STARS FEAT LAURYN HILL (COLUMBIA)	22	17	8	OTHERSIDE OF THE GAME ERYKAH BADU (KEOAR/UNIVERSAL)
10	11	25	HYPNOTIZE THE NOTORIOUS B.I.G. (BAO BOY/ARISTA)	23	23	29	CRUSH ON YOU LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
11	_	17	RETURN OF THE MACK MARK MORRISON (ATLANTIC)	24	_	44	PONY GINUWINE (550 MUSIC/EPIC)
12	10	11	CAN WE SWV (JIVE)	25	-	44	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
13	20	49	NO DIGGITY BLACKSTREET (FEAT, DR. DRE) (INTERSCOPE)				les which have appeared on the Hot R&B Single

chart for more than 20 weeks and have dropped below the top 50

R&B SINGLES A-Z

- TITLE (Publisher Licensing Drg.) Sheet Music Dist. 4, 3, 2, 1 (LL Cool J, ASCAP/Del Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Gust, ASCAP/Timby Noble, ASCAP/Timber Trace, ASCAP/Suby Noble, ASCAP/Timber Trace, ASCAP/Suby Noble, ASCAP/Timber Trace, ASCAP/Suby Noble, ASCAP/Flyte Timber ASCAP/Flyte Time, ASCAP/Flyte

- 77
- ASCAP/Funky Noble, ASCAP/Imber Trace, ASCAP) WBM
 A SEASONS OF LONELINESS (EMI April, ASCAP/Flyte
 Tyme, ASCAP) HL

 5 A.M. (WE BE ROLLIN') (Too Slow U Blow, BMI/True
 Rap, BMI/Nine-Twenty Four, BMI/Aaron Babyboy,
 ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)
 ALL 1 DO (Bleu Joli, BMI/Junkie Funk, BMI)
 ALL 1 DO (Bleu Joli, BMI/Junkie Funk, BMI)
 ALL MY LOVE (Lii Lu Lu, BMI/EMI Blackwood, BMI/Donril,
 ASCAP/EMI April, ASCAP/Buche Pen, ASCAP/Funky Mama,
 ASCAP/EMI April, ASCAP/Buche Ronne's, ASCAP) HL/WBM
 ALL OF MY DAY'S (Zomba, BMI/Lijesrika, BMI) HL/WBM
 AND THER AMING (Irving, BMI/Lijesrika, BMI) HL/WBM
 ANOTHER RIOT (Edward, ASCAP/Jasmine,
 ASCAP/Man, ASCAP/Santangelo, ASCAP)
 RRE U STILL DOWN (Sony/ATV, BMI/Yab Yum,
 BMI/Vibzelect, BMI/Music Corp. Of America, BMI/Joshua's
 Oream, BMI/BMG, ASCAP/Back Hipanic, ASCAP)
 BABY, BABY (Diik, BMI/Santron, BMI)
 BABY IT'S ON (To Slow You Blow, BMI/Ankine,
 ASCAP/WB, ASCAP/Playand, ASCAP)
 BABY YOU KNOW (Lii' Mob, BMI/Ramal, BMI/WarnerTamerlane, BMI/Keth Sweat, ASCAP) BABY WOU KNOW (Lii' Mob, BMI/Ramal, BMI/WarnerTamerlane, BMI/Keth Sweat, ASCAP) WBE
 BENAROUND THE WORDLO/TTS ALL ABOUT THE
 BENJAMINS (Jones, ASCAP/RS/Big Poppa, ASCAP/Justin
 Combs, ASCAP/EMI April, ASCAP)
 BODY ROCK (Medina Sound, BMI/Jazz Merchant,

- BMI/Big Life, PKASMA, PKAS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL BODY BUMPIN' YIPPIE-YI-YO (Smelzgood, ASCAP) BODY ROCK (Medina Sound, BMI/Jazz Merchant, ASCAP/Comba, ASCAP/Alkatholiks, BMI/Jperiod, ASCAP) THE BREAKS (Neutral Gray, ASCAP/Original J. B., ASCAP/Chink Groove, ASCAP) BUTHA LOVE (Honey Jars And Giapers, ASCAP/Uh, Oh, ASCAP/AB AYA, ASCAP/BUTHA LOVE (Honey Jars And Giapers, ASCAP/Uh, Oh, ASCAP/AB AYA, ASCAP/BO What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM CHINES CEPECKERS (Crystal Iske, BMI) THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Comba, ASCAP/Ted Cloud, BMI/Might River, ASCAP/ HL/WBM CLOSER (Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1 st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
 DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Arnacien, BMI) WBM DEJA VU IUPTOWN BABYI (MCA, BMI) HL
- DEJA VU (UPTOWN BABY) (MCA, BMI) HL
 DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast,

- 4 DEIA VI IUPTOWN BABYI (MCA, BMI) HI
 9 DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast,
 ASCAP/Zomba, ASCAP/MCA) HL/WBM
 54 DON'T STOP THE MUSIC (Virginia Beach,
 ASCAP/Baizlicious, ASCAP/Herbicious, ASCAP/Cavilicious,
 ASCAP/Baizlicious, ASCAP/Herbicious, ASCAP/Cavilicious,
 ASCAP/Taking Care Of Business, BMI,WB, ASCAP) WBM
 35 EVERTHING EMI April, ASCAP/Ptet Tyme, ASCAP/WarmerTamerlane, BMI/Dynatone, BMI/Becchwood, BMI) HI,WBM
 17 FATNER (LL Cool J, ASCAP/Chappell, ASCAP/Morrison Leahy,
 ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HI,
 ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HI
 46 FELS O GOOD (Second Decade, BMI/WarnerTamerlane, BMI/Foreign Imported, BMI) WBM
 47 FRAKT (T ZI SCENDY, ASCAP/Smilh & Lewns, BMI/Whooping
 Crane, BMI/Cound Control, BMI/EMI Backwood, BMI)
 37 GET AT ME DOG (Boomer X, ASCAP/Copyright Control,
 ASCAP/CPamon Blackmon, ASCAP/Frankly, BMI)
 38 GET IT WET (Stay High, ASCAP/ICA)
 38 GET IT WET (Stay High, ASCAP/ICA)
 39 GHE BMI/Son/AIT Songs, BMI/Camer Chappell, ASCAP/Bemar's
 Othe, BMI/SonyAIT Songs, BMI/Camer Chappell, ASCAP/Bemar's
 Other, BMI/SonyAIT Songs, BMI/Camb, BMI)
 41 GONE TILL NOVEMBER (Sony/AITV Tunes, ASCAP/Tete
 San Ko, ASCAP/IE
 4 SCAP/Parid Fize, ASCAP/II
 5 Bluff ASCAP/Parid Fize, ASCAP/II
 5 Bluff ASCAP/B

- San Ko, ASCAP) HL

 HANDLE UR BIZNESS (Blind Man's Bluff,
 ASCAP/Rapid Fire, ASCAP)

 16 I CARE BOUT YOU (Sony/ATV Songs, BMI/ECAF,
 BMI/FOR Film, BMI/) WBM

 1 I DON'T EVER WANT TO SEE YOU AGAIN
 (Votedrepol BMI/FORM) RMI
- (Vanderpool, BMI/Ensign, BMI) HL
 IF I COULD TEACH THE WORDL (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Meenu, BMI)
 IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jee wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/BMI April, ASCAP/D, Blackmon, ASCAP/Justin Combs, ASCAP/BMI April, ASCAP/D, Blackmon, ASCAP/Justin Combs, ASCAP/BMI April, ASCAP/D, Blackmon, ASCAP/Justin Combs, ASCAP/Justin Co 65
- ASCAP/JOSE WILLOW ASCAP/JOSE WILLOW ASCAP/JOSE WILLOW ASCAP/JOSE WASCAP/JOSE WASCAP/JOSE (ASCAP/MUSIC D'UNICE), ASCAP/JU Blackmon, ASCAP/MUSIC D'UNICE, ASCAP/JU Blackwood, BMI) I'M NOT A PLAYER (Let Me Show, ASCAP/JOE Cartegena, ASCAP/Jelly Jams, ASCAP/JOE Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM I'M THINKING (Boethrus II, ASCAP/Boethrus II, SOCAN) INFATUATION (Boke, BMI/SON/ATV, BMI/Yab Yum, BMI/Browntown Sound, BMI/Sony/ATV Tunes, ASCAP/JOHCOEHUE, ASCAP) IN HARM'S WAY (EMI Blackwood, BMI/Benny'S Music, BMI/WBM, BMI/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI) HL-WBM IN MY BED (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM IV WONDER IF HEAVEN GOT A GHETTO (Joshua's

- I WONDER IF HEAVEN GOT A GHETTO (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP) HL JUST A MEMORY (Frabensha, ASCAP/Steven A.
- 62
- Jordan, ASCAP)
 JUST BECAUSE (Might Is Right)
 JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir,
 ASCAP/Famous, ASCAP) HL
 LET ME (Edward, ASCAP/Jasmine, ASCAP/Kinonna,
 ASCAP/Santangelo, ASCAP/GDD Music Works, ASCAP)
 LET'S RIDE (Hudson Jordan, ASCAP/Wixen,
 ASCAP/Mood Swing, BMI/Big P, BMI)
 L-L-LIES (Oekopa, BMI/World Of Andy, ASCAP/Romanesque,
 ASCAP/Annotation, ASCAP/WB, ASCAP)
 LOST TO LOVE (Zomba, ASCAP/Zomba, PRS/Sony/ATV
 Songs, BMI) 29
- 82 70
- Songs, BMI)
 LOVE BY A REAL PLAYER (EMI Blackwood, BMI/Willsong, BMI)
 MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)
 MOURN YOU TIL JOIN YOU (Naughty, ASCAP/WB,
 ASCAPAGING LMI) WRITE JOIN YOU (Naughty, ASCAP/WB,
 ASCAPAGIN
- ASCAP/Irving, BMI) WBM
 MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB,
- MY BODY (10ni Nob., ASCAP/ZUUU Watts, ASCAP/WB, ASCAP) WBM
 MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI/Rutri, BMI/Six Continents, BMI) HL
 NICE & SLOW (So So Def, ASCAP/Slack AD., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April. ASCAP/HC
 NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/MB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms, Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
 NOTHIN' MOVE BUT THE MONEY (Paniro's, ASCAP/Jae'wons, ASCAP)
 OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP) HL/WBM
 ONE STEP (Rudy Zariya And Solomon, ASCAP/Bright Summit, ASCAP)

- Summit, ASCAP)
 OOH AHH OOH (Musically Mind, BMI/Hookman,
- BMI/Zomba, BMI)
 THE PARTY CONTINUES (EMI April, ASCAP/So So Def.
 ASCAP/Air Control, ASCAP/Throwin' Tantrums,
 ASCAP/Air Seeing Eye, ASCAP/Cameo-5, ASCAP)
 PHENOMENON (LL Cool J, ASCAP/Def Jam,
 ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar,
 BMI/Interior, BMI) HL/WBM

Billboard

Hot R&B Singles Sales...

SoundScane

-	_	_			-		
IS WEEK	ST WEEK	WEEKS ON	TITLE	IS WEEK	T WEEK	WEEKS ON	TITLE
Ē	LAST	WE	ARTIST (IMPRINT/PROMOTION LABEL)	F	LAST	-	ARTIST (IMPRINT/PROMOTION LABEL)
	,	,	* * NO. 1 * * NICE & SLOW	38	37	18	FEEL SO GOOD MASE (BAD BOY/ARISTA)
	1	6	USHER (LAFACE/ARISTA) 6 wks at No. 1	39	41	18	SO GOOD DAVINA (LOUD)
(2)	2	14	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	40	_	1	ANOTHER RIOT KINGPIN SKINNY PIMP (40 STREET)
3	50	2	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	41	40	27	I CARE 'BOUT YOU MILESTONE (LAFACE/ARISTA)
4	3	10	DEJA VU [UPTOWN BABY] LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	42	36	12	TUCK ME IN KIMBERLY SCOTT (LONGEVITY/COLUMBIA)
5	10	2	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	43	42	10	ROXANNE '97 - PUFF DADDY REMIX STING & THE POLICE (A&M)
6	8	5	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	44	_	1	LET ME PHIL STORM FEAT, KIM SMITH (40 STREET)
7	5	17	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	45	43	6	JUST A MEMORY 7 MILE (CRAVE)
8	9	11	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	46	48	21	HEAVEN NU FLAVOR (REPRISE/WARNER BROS.)
9	4	5	FATHER LL COOL J (DEF JAM/MERCURY)	47	38	18	IN HARM'S WAY BEBE WINANS (ATLANTIC)
10	11	5	WHAT YOU WANT MASE (FEAT. TOTAL) (BAO BOY/ARISTA)	48	47	27	MY LOVE IS THE SHHH! SOMETHIN FOR THE PEOPLE FEAT TRIAN & TAMARA (WARNER BROS :
11	6	4	AM I DREAMING OL' SKOOL (FEAT KEITH SWEAT & XSCAPE) (KEIA-UNIVERSAL)	49	39	27	WHAT ABOUT US TOTAL (LAFACE/ARISTA)
12)	15	3	TOO CLOSE NEXT (ARISTA)	50	44	22	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUNO/ATLANTIC)
13	7	8	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)	(51)	59	4	SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS (OELICIOUS VINYL)
14)	14	12	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	52	45	19	DON'T STOP THE MUSIC PLAYA (OEF JAM/MERCURY)
15	13	5	ARE U STILL DOWN JON B. (YAB YUM/550 MUSIC/EPIC)	53	46	13	YOU KNOW MY STEEZ GANG STARR (NOO TRYBE/VIRGIN)
16)	61	2	GET AT ME DOG DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)	54	52	23	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
17)	16	5	MAKE EM' SAY UHH! MASTER PREAT REND. SILEN THE SHOOLER MAKE & MYSTINAL IND LIMIT PRIORITY	55	49	26	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) BRIAN MCKNIGHT FEAT. MASE (MERCURY)
18)	19	2	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	(56)	56	4	SAY YOU'LL STAY KAI (TIDAL WAVE/GEFFEN)
19	12	4	ALL MY LOVE QUEEN PEN FEAT ERIC WILLIAMS (LIL' MANUNTERSCOPE)	57	55	5	SILLY TARAL (MOTOWN)
20	17	12	TOGETHER AGAIN JANET (VIRGIN)	58	57	28	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)
(21)	24	2	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)	59	53	20	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST EEG)
22	20	4	IF YOU THINK I'M JIGGY THE LOX (BAD BOY/ARISTA)	60	51	3	HANDLE UR BIZNESS M.O.P. (RELATIVITY)
23	18	13	BEEN AROUND THE WORLDAT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMULY, FEAT THE MOTOBOUS BITG. & MARSEN BAD BOY ARHSTA.	61	60	7	TWO WRONGS
24	21	19	MY BODY LSG (EASTWEST/EEG)	62	62	10	JUST BECAUSE
(25)	27	12	JUST CLOWNIN'	63)		1	SHAQUEEN (MIGHTY) THE PARTY CONTINUES
26	23	9	WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR/ISLAND) BURN	64)	_	8	JD FEAT. OA BRAT (SO SO DEF/COLUMBIA) I'M THINKING
27	25	11	SO LONG (WELL, WELL, WELL)	65	65	27	BACKYARD BOOGIE
28	26	3	PHAJJA (WARNER BROS.) NOTHIN' MOVE BUT THE MONEY	66	54	4	SADDLE YOU UP
29	22	12	WE'RE NOT MAKING LOVE NO MORE	(67)	-	25	STRAWBERRI (JHR/EAST POINTE) THINGS JUST AIN'T THE SAME
(30)	31	3	ROMEO AND JULIET	68	70	17	MOURN YOU TIL I JOIN YOU
(31)	33	3	SYLK-E. FYNE FEATURING CHILL (RCA) FREAK IT	69	63	20	NAUGHTY BY NATURE (TOMMY BOY) IF I COULD TEACH THE WORLD
32	30	26	BUTTA LOVE	70	58	23	BONE THUGS-N-HARMONY (RELATIVITY) EVERYTHING
(33)	34	3	OFF THE HOOK	71	73	33	MARY J. BLIGE (MCA) UP JUMPS DA BOOGIE
34	29	10	JODY WATLEY (ATLANTIC) YOUNG, SAD AND BLUE	72	64	2	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC) 6 A.M. (WE BE ROLLIN')
35	28	18	LYSETTE (FREEWORLO) I'M NOT A PLAYER	73	72	19	NADANUF (REPRISE/WARNER BROS.) BABY YOU KNOW
36	32	22	BIG PUNISHER (LOUD) THEY LIKE IT SLOW	74	69	35	THE O'JAYS (GLOBAL SOUL/FREEWORLD) NOT TONIGHT
37	35	13	H-TOWN (RELATIVITY) GOING BACK TO CALI				GE AM FENT DA BRAT LET DIE MESSY ELLOTT E MIGE MAR UNDERSTORMY BOY ATLASTIC. HONEY
\Box			THE NOTORIOUS B.I.G. (BAO BOY/ARISTA) vith the greatest sales gains. © 1998 Billbo	75 pard/RF	67 PLCo	25 mmu	MARIAH CAREY (COLUMBIA)
		,,us ¥	Breatost sales gains, @ 1330 BIIIDO	rait(Dl	, 00	until	meanons and soundscan, IIIC.

- 89 A REAL LADY (SOMETIMES I'M A 81TCH) (Fride And Joy, BMI/E-Bo Funk, BMI/City Wes, BMV/Gitonic, BMI/Tritil Hoop N, BMI)
 93 RISE (Michael Moody's Universe, BMI/Jumping Bean LLC, ASCAP/3-19-51, ASCAP/Rhythm Queen, ASCAP)
 87 ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
 87 ROXANNE '97 PUET BADDY REMIX (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI) HL/WBM
 83 SADDLE YOU UP (JHR, BMI/East Pointe, BMI)
 84 SAY YOU'LL STAY (Gorgeous Clamour, BMI)
 85 SEND MY LOVE/SEND ONE YOUR LOVE (Black Bull, ASCAP/Jobete, ASCAP) WBM
- 88
- SEND MY LOVE/SÉND ÖNE YOUR LOVE (Black Bull ASCAP/Jobete, ASCAP) WBM ASCAP/Jobete, ASCAP) WBM SHOWDOWN (Ski & CMT, ASCAP/Sony/ATV Tunes, ASCAP/Wixen, BMI) SHOW ME LOVE (Heavy Rotation, BMI/Cheiron, ASCAP/BMG, ASCAP) HL SHUT 'EM DOWN (Mad Face, ASCAP/Zomba, ASCAP/EMI, ASCAP/Boomer X, ASCAP) SILLY (Rosebud, ASCAP) SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nirkel Shoe
- 69
- SOUN IT 2 MEZINE KAIN (SUPA DUPA FLT) (MASS CONFUSION, ASCAP/Nignia Beach, ASCAP/Nickel Stoe, BMI/Wadud, BMI/Wamer-Tamerlane, BMI/Throwin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HIL/WBM SO FLY (M Double, BMI) SO GOOD (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HI.
- BMI/Ramecca, BMI) HL
 30 SO LONG (WELL, WELL, WELL) (K Jack Top Ten, ASCAP/Baxter, ASCAP/Blue Error Sout, ASCAP)
 8 A SONG FOR MAMA (Sony/ATV Songs, BMI/ECAF, BMI) WBM
 86 THE STONE GARDEN (Psycho Realm, ASCAP/Music Of The Mask, ASCAP/RIS From Da Bong, ASCAP/BMG, ASCAP)
 25 STRAWBERRIES (New Perspective, ASCAP/Zomba,

- ASCAP/Fe-Mac, ASCAP/Baby Fingers, ASCAP/Love-Ly-N-Divine, ASCAP/Freddie Dee, BMI) WBM SWING MY WAY (Horrible, ASCAP) TEAR DA CLUB UP '97 (Tefnoise, BMI) THA HOP (DutchMastas, ESAC) TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Do What I Gotta, ASCAP/LIN, Dh. ASCAP/Couyright Control, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP) TUCK ME IN (Philesto, BMI) TWO WRONGS (2 Unique, BMI) TWO WRONGS (2 Unique, BMI) Seeing Eye, BMI/Polygram International, BMI/Cameo-Five, BMI) WE'RE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/EOAF, BMI/Fox Film, BMI) WBM

- 15 WE'RE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM

 27 WHAT ABOUT US (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM

 WHAT YOU WANT (M. Betha, ASCAP/Iotal's Thing, ASCAP/Justin Combs, ASCAP/BMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI) HL/WBM

 27 THE WORST (Careers-BMG, BMI/Razor Sharp, BMI/Zomba, ASCAP/111 Posse, ASCAP/Maf Face, ASCAP/IIIIlibitility, BMI/Bluebag, BMI/Last Descendant Of Film, ASCAP)

 17 YOU DON'T HAVE TO WORTPY (LeoSun, ASCAP/Arvermal, ASCAP/EMI April, ASCAP/II Kid, ASCAP/Chifted Pearl, ASCAP/EMI April, ASCAP/II Kid, ASCAP/Gifted Pearl, ASCAP/II.

 24 YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/JI.R. IV, ASCAP/BMG Songs, ASCAP) HIG

- Der, ASCAP/Slack A.D., ASCAP/U.K. IV, ASCAP/BMG Songs, ASCAP) HL 51 YOUNG, SAD AND BLUE (Melody Myriad, ASCAP/Hot Sauce, ASCAP/Beanie Tribe, ASCAP)

Bilboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FE	BRUA	RY 2	8, 199		
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	6	★ ★ No. 1 ★ ★ NICE & SLOW ▲ JOUPRI (J.DUPRI,M.SEAL, U.RAYMOND, B.CASEY) 6 weeks at No. 1 (C) (D) (T) (X) LAFACE 24290/ARISTA	1
(2)	2	3	14	NO, NO, NO ● W.JEAN, HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES) DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	2
3	3	2	17	I DON'T EVER WANT TO SEE YOU AGAIN ●	2
(4)	9	11	20	DEJA VU [UPTOWN BABY] . ♦ LORD TARIQ & PETER GUNZ	4
5	4	7	5	KNS (D.FAGEN,W.BECKER) (C) (D) (T) (X) CODEINE 78755/COLUMBIA WHAT YOU WANT ● MASE (FEATURING TOTAL)	4
6	42		2	N.MYRICK (M.BETHA,K.SPIVEY,N.MYRICK,S.COMBS,C.MAYFIELD) (C) (D) (T) (X) BAD BOY 79141/ARISTA GETTIN' JIGGY WIT IT ◆ WILL SMITH	6
1	5	8	4	POKE & TONE (W.SMITH,S.J.BARNES,B.EDWARDS,N.RODGERS,J.ROBINSON) (C) (D) (Y) COLUMBIA 78804 AM I DREAMING OL' SKOOL [FEATURING KEITH SWEAT & XSCAPE]	5
8	7	5	12	K.SWEAT (S.DEES) (C) (D) (T) KEIA 56163/UNIVERSAL A SONG FOR MAMA ◆ BOYZ II MEN	1
(9)	13		2	BABYFACE (BABYFACE) (C) (D) (V) MOTOWN 860720 BODY BUMPIN' YIPPIE-YI-YO ◆ PUBLIC ANNOUNCEMENT	9
9	10	12	11	E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY) (C) (D) A&M 582444 SWING MY WAY ♠ K.P. & ENVYI	10
	_	_		MIXZO (M.O.JOHNSON,J.HALL) (C) (D) (M) (T) (X) EASTWEST 64135/EEG MY BODY ▲ ◆ LSG	\vdash
11	8	4	19	DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON) (C) (D) EASTWEST 64132/EEG GONE TILL NOVEMBER ◆ WYCLEF JEAN	1
12	12	10	5	W.JEAN (N.JEAN) (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA TOO CLOSE ◆ NEXT	9
(13)	14	20	3	KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER) (C) (D) (T) ARISTA 13455 DANGEROUS ◆ BUSTA RHYMES	13
14	6	6	8	DANGEROUS ● MUSIA RETINES RSMITH (T.SMIT), R.SMITH, H.STONE, F.STONEWALL, A.COLON, L. DERMER) WE'RE NOT MAKING LOVE NO MORE ● ◆ DRU HILL	4
15	11	9	12	BABYFACE, D. SIMMONS (BABYFACE) (C) (D) LAFACE 24295/ARISTA	2
16	15	13	5	ARE U STILL DOWN ↑ JON B. T.SHAKUR (JON B.,T.SHAKUR,JOHNNY J) (C) (D) YAB YUM/550 MUSIC 78793/EPIC	9
17	16	15	5	FATHER → LL COOL J POKE & TONE (J.T.SMITH, J.C.OLIVIER, S.BARNES, G.MICHAEL, G.OVERBIG) (C) (D) DEF JAM 568332/MERCURY ALL I DO → SOMETHIN' FOR THE PEOPLE	12
(18)	21		2	A.MCCLINTON, SOMETHIN' FOR THE PEOPLE (A.MCCLINTON, J.YOUNG, R.HOLIDAY) (C) (D) WARNER BROS. 17282	18
(19)	19	19	5	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL) (C) (D) (T) NO LIMIT 53302/PRIORITY	19
20	18	14	12	TOGETHER AGAIN ●	8
(21)				** * GREATEST GAINER/SALES * * * GET AT ME DOG	21
	44		2	PK,GREASE (E SIMMONS,A-FIELDS,D.BLACKMON,S.TAYLOR) (M) (X) DEF JAM 568523*/MERCURY ALL MY LOVE ◆ QUEEN PEN FEATURING ERIC WILLIAMS	
22	17	17	4	T.RILEY (S.CARTER,T.RILEY,L.WALTERS,L.VANDROSS) (C) (D) LIL' MAN 9702 3/INTERSCOPE BEEN AROUND THE WORLO/IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)	17
23	22	22	13	DECH MOUND IT WORLD'IT STILL ADD'T THE DETAINING A POPP DRUDT IS THE PARKET (FOR THE ROTORIOUS DIES, IS MASSE) RUMBORED DANGELETTIES COMMES, STEPPE I. D. BOWEL STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, RAWRENCE) COLOT (TO UND A STANGFIELD AMORRS, DEVAREY, C. WALLACE, M. BETHAS, COMMES, C. WALLACE, M. BETHAS, C	7
24	20	18	28	DUPRI (J. DUPRI M. SEAL, U. RAYMOND)	1
(25)	25		2	L.ALEXANDER, PROF. T. (L.ALEXANDER, T.ROLBERT, J. CARTER, P.RUSHEN, L. DAVIS, F. WASHINGTON) (C) (D) PERSPECTIVE 587596(A&M	25
26	24	21	4	IF YOU THINK I'M JIGGY D.GREASE (S.JACOBS.J.PHILLIPS,D.STYLES,D.BLACKMON,R.STEWART,C.APPICE,D.HITCHINGS) (C) (D) BAD BOY 79115/ARISTA	21
27	23	16	27	WHAT ABOUT US TIMBALAND,M.ELLIOTT (T.MOSLEY,M.ELLIOTT) ↓ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
(28)	29	33	3	OFF THE HOOK M.PENDLETON (C.PENDLETON,C.LUCAS,D.FLOYD) ♦ JODY WATLEY (C) (D) (T) (V) ATLANTIC 84071	28
(29)	33		2	★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ LET'S RIDE MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER	29
	-	20		T.BISHOP (M_JORDAN,MASTER P,SILKK THE SHOCKER) (T) DEF JAM 568475*/MERCURY SO LONG (WELL, WELL) ♦ PHAJJA	\vdash
(30)	30	30	12	K.K. JACKSON LIL' RICK (K.K.JACKSON, R. WHITE, E. ROBERSON) (C) (D) WARNER BROS. 17308	30
31	28	23	26	BUTTA LOVE ◆ KAYGEE,D.LIGHTY,L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT,R.L.HUGGAR,A.CLOWERS,D.LIGHTY) (C) (D) (T) (X) ARISTA 13407	4
32	26	28	9	BURN E.DEAN (D.SILAS, J.SMITH, E.DEAN) ♦ MILLITIA (C) (D) (T) RED ANT 119006	26
(33)	40	49	3	ROMEO AND JULIET ◆ SYLK-E. FYNE FEATURING CHILL G.BAILLERGEAU, V.MERRITT (JOHN, WARNER JR., WINBUSH, MOORE) (C) (D) (T) RCA 64973	33
34	27	27	10	4, 3, 2, 1 ◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P ESEMON (J.T.SMITH,E.SERMON,RUBIN,A.YAUCH,A.HOROVITZ,RNOBLE,CSMITH,E.SIMMONS) (T) DEF JAM FÖRSZLY-MERCURY	24
35	35	29	12	JUST CLOWNIN' WC, CRAZY TOONES (W.CALHOUN, K.GILLIAM) ◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND	18
36	32	24	27	I CARE 'BOUT YOU ● BABYFACE (BABYFACE)	10
37	34	31	27	MY LOVE IS THE SHHH! ▲ ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN FOR THE PEOPLE (J.BAKER,M.L.WILSON,J.YOUNG,T.POWELL,SAUCE,R.HOLIDAY) (C) (D) (T) WARNER BROS. 17327	2
38	36	32	18	FEEL SO GOOD ▲	5
39	38	34	23	EVERYTHING J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,R.E.I,H.NAKAMURA,T.BELL,L.CREED,J.BROWN,F.WESLEY) ◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	5
40	31	46	3	NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB N.MYRICK (M.MCDERMON, N.MYRICK, E. SIMMONS R.ROSS) (C) (T) (X) BLUNT 4939/TVT	31
41	37	25	20	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) ● MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELLS, HARRIS,A.PEEBLES,B.MILLER,D.BRYANT) (C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
42	41	26	12	I WONDER IF HEAVEN GOT A GHETTO ♦ 2PAC SOULSHOCK,KARLIN (T.SHAKUR,L.GOODMAN,M.MCDOWELL,R.TROUTMAN,L.TROUTMAN) (T) AMARU 42500*/JIVE	14
43	39	35	18	IN HARM'S WAY R.LAWRENCE (B.WINANS, R.LAWRENCE, M.BELL-BYARS) R. LAWRENCE (B.WINANS, R.LAWRENCE, M.BELL-BYARS) (C) (D) ATLANTIC 84035	20
44	45	36	18	I'M NOT A PLAYER MINNESOTA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF) BIG PUNISHER (C) (D) (T) LOUD 64910	19
45)	47	47	9	JUST A MEMORY STEVIE J. (S.JORDAN, K.GREENE) On The stevie of the ste	45
46	51	38	4	FREAK IT J.SMITH,P.LEWIS (L.GRADY,J.SMITH,P.LEWIS,T.BUTLER) LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO BEF 78801/COLUMBIA	38
47	50	37	23	4 SEASONS OF LONELINESS ▲	2
48	46	41	61	IN MY BED	1
49	49	40	9	THE CITY IS MINE THE CITY IS MINE JAY-Z FEATURING BLACKSTREET TRILEY (S.CARTER, TRILEY, K.GAMBLE, L. HUFF, G.FREY, J. TEMPCHIN) T) ROC-A-FELLADEF JAM 568055"/MERCURY	40
(50)	57		2	THE PARTY CONTINUES ♦ JD FEATURING DA BRAT	50
_		th the s		J.DUPRI (J.DUPRI, DA BRAT, L.BLACKMON, N.LEFTENANT, C. SINGLETON, T. JENKINS) (T) SO SO DEF 78786*/COLUMBIA airolay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airolay are awarded response.	ш

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TJTLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
51	52	50	11	YOUNG, SAD AND BLUE CARLOS,DADA (L.TITI,B.TILLMAN,C.THORNTON) (C) (D) (T) FREEWORLD 34277	32
52	43	3 9	18	SO GOOD ♦ DAVINA	23
53	54	53	13	GOING BACK TO CALI ● THE NOTORIOUS B.I.G.	31
54	53	45	19	EASY MO BEE (C.WALLACE, O.HARVEY, R.TROUTMAN) C() (D) (T) (X) BAD BOY 79131/ARISTA DON'T STOP THE MUSIC PLAYA	26
55	55	-	10	TIMBALAND (T.MOSLEY,B.BUSH,S.GARRETT,J.PEACOCK,S.STEWART,L.SIMMONS.A.YARBROUGH,J.ELLIS) (C) (D) (T) DEF JAM 571680,MERCURY ROXANNE '97 - PUFF DADDY REMIX STING & THE POLICE	-
		51		THE POLICE,S.COMBS,STEVIE J.,J-DUB (STING,FULL FORCE,U.F.T.O.,G.REDD,J.CROSBY) (M) (T) (X) A&M 582449* TUCK ME IN ★ KIMBERLY SCOTT	20
56	56	52	12	E.PHILLIPS (E.PHILLIPS) (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	21
(57)				* * * HOT SHOT DEBUT * * * ANOTHER RIOT KINGPIN SKINNY PIMP	
31)	NE		1	SMK (D.HILL, Z DOG, A.K., BIG HILL) (C) (D) 40 STREET 4043	57
58	58	54	13	YOU KNOW MY STEEZ DJ PREMIER (K.ELAM,C.MARTIN) GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
59	59	59	12	SILLY E.FERRELL,T.SHIDER (D.WILLIAMS) (C) (D) MOTOWN 860738	54
60	64	66	4	SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS S.REMI (S. WONDER) (C) (D) DELICIOUS VINYL 71903	60
61)	61	62	4	HANDLE UR BIZNESS M.O.P. LE.LAZE (L.ELLIOTT, J.GRINNAGE, E.MURRY) (C) (D) (T) RELATIVITY 1664	61
62)	NE\	N Þ	1	LET ME PHIL STORM FEATURING KIM SMITH	62
63)	63	76	5	P.STORM (P.STORM) (C) (D) 40 STREET 4044 SADDLE YOU UP STRAWBERRI	63
64	65	58	4	M.ROOFE (STRAWBERRI,R.WRIGHT) (C) (D) (T) (X) JHR 2201/EAST POINTE SAY YOU'LL STAY KAI	58
				T.BISHOP,B.SALEMAN (T.BISHOP) (C) (D) (X) TIDAL WAVE 19419/GEFFEN IF I COULD TEACH THE WORLD ● BONE THUGS-N-HARMONY	-
65	60	61	20	D.J.U-NEEK (BONE,D.J.U-NEEK) CC) (D) RUTHLESS 6344,RELATIVITY TWO WRONGS HEAT	20
(66)	69	77	. 7	D.RUCKER,EQ (W.EDLEY, J.E. HARDEN, E. TERRELL, W. HARRISON, M. COLEMAN, EQ) (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY	57
67	71	71	13	JUST BECAUSE KOOL T (S.PEARCE,T.WILSON,M.RAPLEY) C(C) (T) (X) MIGHTY 0001	62
68	66	64	18	ALL OF MY DAYS R.KELLY (R.KELLY) CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
69	NE	N Þ	1	SHUT 'EM DOWN SELF (F.SCRUGGS,K.JONES,T.TAYLOR,E.SIMMONS) ♦ ONYX [FEATURING DMX] (T) JMJ/DEF JAM 568569*/MERCURY	69
70	84		2	LOST TO LOVE P.KLINGBERG, A. HEWITT (J. BUTLER, L. LAURIE, B. LAURIE) JONATHAN BUTLER (D) N2K ENCODED 10031	70
71	68	63	4	YOU DON'T HAVE TO WORRY THE FAMILY STAND	63
72	67	65	18	THE FAMILY STAND (P.LORD, V.J.SMITH) (C) (D) EASTWEST 64166/EEG PHENOMENON ◆ LL COOL J	16
73)	73	00	2	S.COMBS,R.LAWRENCE (J.T.SMITH,S.COMBS,R.LAWRENCE,S.MCKENNEY,W.WITHERS) (T) DEF JAM 568081 *MERCURY 6 A.M. (WE BE ROLLIN') ♦ NADANUF	73
\subseteq		-		M.UITTLE, L HARRIS (L.HARRIS, M.LITTLE, M.STANDIFER, D. PHILPOT, A GRIFFIN, R. CHIARELLI) (C) (O) REPRISE 17278/WARNER BROS. 1'M THINKING CARL HENRY	-
74	75	69	13	J.VON (C.HENRY, J.VON) (C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	69
75	74	68	14	DANNY D (J.MARRS) (C) (T) (X) BLUNT 4417/TVT	55
76	77	74	17	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A.CRISS,K.GIST,V.BROWN) AND YOU NATURE (C) (D) (T) TOMMY BOY 7427	24
77	72	56	19	BABY YOU KNOW J.LITTLE III (J.LITTLE III,K.SWEAT,E.NICHOLAS) C() (D) GLOBAL SOUL 34278/FREEWORLD	34
78	NE	N Þ	1	BODY ROCK S.J.PERIOD (D.SMITH, K.FAREED, R.SMITH, S.JONES) MOS DEF FEATURING Q-TIP & TASH (T) OPEN MIC 157*/RAWKUS	78
79	78	75	16	SHOW ME LOVE ↑ ROBYN D.POP,M.MARTIN (ROBYN,M.MARTIN) (C) (D) (T) (V) (X) RCA 64970	44
80	70	70	7	TEAR DA CLUB UP '97 ◆ THREE 6 MAFIA D.J.PAUL,JUICY J (GANGSTA BOO,CRUNCHY BLACK,LORD INFAMOUS,JUICY J,D.J.PAUL,C.KINCCA) (1) RELATIVITY 1657*	70
81	79	73	18	INFATUATION ◆ LAURNEA	37
82	76	81	15	J.J.ROBINSON (J.J.ROBINSON) (C) (D) (X) YAB YUM 78708/EPIC L-L-LIES ◆ DIANA KING	67
				A.MARVEL (D.KING,A.MARVEL,A.ROMAN) (C) (D) (T) (X) WORK 78698/EPIC SO FLY ◆ MYRON	-
83	81	79	12	H.HICKS,S.BROWN (M.DAVIS) (C) (D) (T) ISLAND 572178	53
84)	96	85	3	TRUE MASTER (W.REED, D. HARRIS) (T) GEFFEN 22308*	84
85)	85	94	3	BABY IT'S ON B.MOSS,J.FOXX (L.HARRIS,P.MARKAVICH,B.MOSS) ⊕ BY CHANCE (C) (D) (T) PERSONA 0600	85
86	83	87	6	THE STONE GARDEN JACKEN (G.GONZALEZ, J.GONZALEZ, L.FREESE) THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	67
87	89	83	11	OOH AHH OOH C.STOKES,C.CUENI (C.STOKES,K.ASKEW,C.CUENI) CC) (D) FULLY LOADED 4041	81
88	86	80	15	SHOWDOWN E-A-SKI,CMT (E-A-SKI,CMT,M.JORDAN) ◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
89	80	_	2	A REAL LADY (SOMETIMES I'M A B!T@H) ◆ D'MEKA UNCLE JAMZ,E-80,G.WES (S. JOHNSON,E.BOBD,G. WESTMORELAND) (C) (T) (X) ALL NET 2288	80
90	88	72	20	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) ◆ YVETTE MICHELE	36
91	87	84	15	FULL FORCE (FULL FORCE, L.GEORGE III) (C) (D) (T) LOUD 64985 LOVE BY A REAL PLAYER WILLIS	69
-				G.WILLIS (G.WILLIS) (C) (D) (T) VIKING 2900 THE WORST ♦ ONYX + WU-TANG CLAN	-
92	92	67	6	LATIEF (C.SMITH,C.WOODS,F.SCRUGGS,K.JONES,T.TAYLOR,A.LONG) (T) TOMMY BOY 436*	64
93	93	78	20	RISE ◆ VERONICA JELLYBEAN,D-MOET (A.MOODY,JOYA,M.THOMPSON) (C) (D) (T) H.O.L.A. 341031	38
94	94	92	10	WE GETZ DOWN ↑ RAMPAGE T.RILEY (R.MCNAIR,T.RILEY,L.BLACKMON,N.LEFTENANT,C.SINGLETON,T.JENKINS) (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	67
95	91	90	19	GET IT WET THE LEGENDARY TRAXSTER (TWISTA,MS. KANE) (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
96	NE	N Þ	1	CHINESE CHECKERS MIX MASTER LEE, SLICSE TEE (LLANE) C) (X) JEA 1001	96
97	90	93	3	I'M IN LOVE ♦ SYLVIA SIMONE FEATURING C.L. SMOOTH	90
			20	H.L.FRIERSON JR. (H.L.FRIERSON JR.) (C) (T) (X) HMC 0028 BABY, BABY ♦ KILO ALI	77
98	98	89	20	DITAT (A DOCEDO TAXOLATONI)	
98 99	98	96	19	DJ TAZ (A.ROGERS,T.MCLNTOSH) (T) ORGANIZED NOIZE 95010*/INTERSCOPE THE BREAKS NADANUF FEATURING KURTIS BLOW BABYBOY (R.FORD,R.,R.SIMMONS,J.B.MOORE,K.WALKER,L.SMITH,R.STERLING,A.GRIFFIN,M.STANDIFER) (C) (D) (T) REPRISE 1731,DWARNER BROS.	58

RIAA certification for sales of 500,000 units. ARIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) Vinyl single availability. (X) CD maxi-single availability. (B) CD single availability. (C) Cassette maxi-single availability. (C) Cassette maxi-single availability. (C) Cassette maxi-single availability. (C) Cassette maxi-single availability. (C) Vinyl single avail

RHYTHM SECTION

BIG UP: When I heard Peter Gunz & Lord Tariq's "Deja Vu [Uptown Baby]" (Codeine/Columbia) about six months ago on a poor-quality mix tape, I knew it was a great party record. What I didn't know was that it would become a top five hit on Hot R&B Singles and a No. 1 rap hit. "Deja Vu" leaps 9-4, earning that well-deserved placement on the strength of its consistent R&B core-store following, which yields a 24% increase this week. What started as a party record independently distributed to New York-area retail via Codeine Records has now spread nationally with an audience of 18.4 million listeners across 65 Broadcast Data Systems (BDS)-monitored R&B stations. The single peaked at No. 46 last November on Hot R&B Singles based on the initial independent sales effort before Columbia picked it up later that month.

BIG WILLIE: Will Smith's "Gettin' Jiggy Wit It" (Columbia) claims its rightful place on Hot R&B Singles, moving 42-6 after last week's street-date violations at the core panel forced an early entry. Although Smith garners an audience of 6.6 million listeners among 59 BDS-monitored R&B stations, its presence at that format appears to be fading. Consequently, the high chart placement stems from its sales base, which constitutes 79% of the song's Hot R&B Singles chart points. "Gettin' Jiggy" leaps 19-1 on Hot Rap Singles based on that sales data. The single peaked at No. 31 on Hot R&B Airplay in the Jan. 10 issue and slips 60-63 this issue. While "Gettin' Jiggy" is approaching recurrent status on many R&B stations—one of which played the song for four hours as a Groundhog Day promotion to help speed that process—it is still gaining momentum at top 40 and debuts at No. 3 on the Hot 100. In fact, the track falls off sister publication R&B Airplay Monitor's Mainstream R&B chart in the Feb. 28 issue, while climbing 19-16 on the Mainstream Top 40 chart in sister publication Top 40 Airplay Monitor. Smith's last No. 1 on Hot Rap Singles was "Summertime" (Jive) in July 1991, as DJ Jazzy Jeff & the Fresh Prince.

DOG'S WORLD: Although "Get At Me Dog" (Def Jam/Mercury) is his first commercial single, the street buzz on rapper DMX is far more reaching. The rapper's first single earns Greatest Gainer/Sales status, leaping 44-21 on Hot R&B Singles after debuting a week early on last issue's Hot Rap Singles and Hot R&B Singles Sales at Nos. 23 and 61, respectively. The entry on the latter chart forced his entry on the overall R&B chart. Strong radio support for the song includes WJMH Greensboro, N.C.; WOWI Norfolk, Va.; KBXX Houston; and WQHT New York, where it has been ranked No. 1 for two weeks with more than 40 spins for the week ending Feb. 15. In addition to the radio support, the rapper has gotten exposure via LL Cool J's "4, 3, 2, 1" single, at No. 34 on Hot R&B Singles, which features him as a guest artist in the song and video, and Mic Geronimo's "Nothin' Move But The Money," No. 40 on the same chart, in which he does the same.

AIR FORCE: For the second consecutive week, "Love Always" by K-Ci & JoJo (MCA) boasts one of the largest increases on this issue's Top R&B Albums, 53%, forcing a 5-2 move on that list, thanks to the success of their latest radio smash, "All My Life," which moves 4-3 on Hot R&B Airplay with 43.9 million listeners. Last week's total was 37.6 million, an increase of 16% ... Of course, Brian McKnight's "Anytime" (Mercury) experiences another 13% sales bump, not surprising since that unavailable radio track has the second-highest R&B audience in the BDS era, at 51.2 million listeners. Mercury will continue its quest for the biggest audience, currently 52.3 million, held by Usher's "You Make Me Wanna ..." (LaFace/Arista).

BUBBLING UNDER. HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEN
1	_	1	UNEXPLAINED GRAVEDIGGAZ (GEE STREET/V2)	14	8
2	3	8	JUNGLE BROTHERS JUNGLE BROTHERS (GEE STREET/V2)	15	17
3	2	10	IT'S LIKE THAT RUN-0.M.C. VS. JASON NEVINS (SM:) E/PROFILE)	16	_
4	4	3	SOMEONE TO HOLD VERONICA FEAT, BIG PUNISHER & CUBAN LINK (H.O.L.A.)	17	12
5	6	21	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)	18	21
6	_	1	ILL NA NA 12 GAUGE (12 RECOROS/POWER/ROADRUNNER)	19	13
7	9	16	PAPI CHULO FUNKDOOBIEST FEAT DAZ DILLINGER AND COBRA RED (BUZZ TONERICA)	20	10
8	7	7	SLIDE ON JOHNNIE TAYLOR (MALACO)	21	19
9	15	12	AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOY:GLASSNOTE:MERCURY)	22	25
10	18	10	I CAN FEEL IT GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)	23	23
11	22	22	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)	24	14
12	20	21	PARTY PEOPLE GP WU (MCA)	25	_
13	16	10	SOMETHING ABOUT YOU PREMIERE (ALIEN/Y?)	Bubl	

	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
	14	8	8	MONEY CAN'T BUY YOU LOVE YOUNG DRE FEAT. SANDY WYATT (OF THE COASTERS) (RC3/GROUND LEVEL)
	15	17	19	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)
	16	_	15	WON ON WON COCOA BROVAZ (LOUD)
7	17	12	15	IT'S RAINING MENTHE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)
1	18	21	21	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
	19	13	9	COME AND PARTY 2GM (MARASCHINO)
	20	10	4	ME NAME JR. GONG DANIAN MARLEY FEAT. GRAND PUBA (TUFF GONG/LIGHTYEAR)
]	21	19	12	DOWN LOW FREAKNASTY (HARD HOOD/POWER/TRIAD)
7	22	25	10	LET ME SEE YOU SQUIRREL SQUIRREL (ATTITUDE)
	23	23	15	WHATEVER U WANT LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
1	24	14	14	HARD TIMES LINASICC FEAT C-BO AND EPHRIAM GALLOWAY (ON THE RUNVAWOL)
	25	_	12	SO HOT DJ S&S FEAT, B.B.O. (LETHAL)
				er lists the top 25 singles under No. 100 at yet charted.

R&B

7 MILE

(Continued from page 30)

mates the League) began in the New York and Detroit markets with a leak to radio in late November 1997. R&B radio was officially serviced with the single in December, and the song was released commercially Dec. 9.

The videoclip for "Just A Memory" was lensed by Brian Luvar; it was serviced to BET in mid-December and added to regular rotation. On Feb. 12 the clip was also serviced to MTV and local and national outlets.

Crave VP of urban promotion Morace Landy has gotten a positive response from his radio panel about "Just A Memory." "The response has been good in certain markets... about 50 stations added it, so it was a very good week." He believes the song is a strong contender. "The more you hear it, the more infectious it becomes. For me, when I first started listening to it, the hook kept ringing in my head. And what seems to be the response from radio is that the more they hear it, the more they like it, and the more people will respond to it."

Landy says the promotion picture is just starting to heat up for 7 Mile. The act has already performed at Carey's concerts in Japan and Hawaii and was to open for her Saturday (21) show in Honolulu. 7 Mile will embark March 4 on a six-week promotional tour, making stops in major markets, including New York, Boston, Los Angeles, Atlanta, Miami, Chicago, Detroit, and Washington, D.C.

SPRING BREAK

7 Mile will also be featured on "MTV Jams Spring Break With Mariah Carey," which was taped Feb. 18 in Hawaii. The group will also tape segments of BET's "Planet Groove" with Carey March 4 and perform on "Teen Summit" March 14.

"We're really just going to let the music speak for itself," says Landy. "Aside from having them out on a regular promo tour, we're going to make arrangements for them to perform in every possible situation imaginable ... getting them into the malls, set up some impromptu things, and let them kick it a cappella."

kick it a cappella."

Adds Abdal-Khallaq, "What we're focusing on is really taking advantage of all the different opportunities in the various markets. Because each market is different, what we do is tap into each of these events and situations that are available, and that will be beneficial for the group."

Crave will host a luncheon to launch the group at New York's Motown Cafe in mid-March, and the group is scheduled to perform at upcoming New York Knicks games and the Big East college basketball tournament. Crave is also looking to host a New York showcase featuring 7 Mile and other acts from the label.

7 Mile is managed by the Detroitbased Diversified Entertainment Group and is published by ASCAP. William Morris is its booking agency.

Says group member Jackson of Crave, "It's a small label backed by a big machine with a small staff, and you get the feeling that everyone is working hard to make your project happen. We believe in the folks who are guiding our careers, and we are prepared to work to make it happen."

Hot Rap Singles...

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL ARTIST
1	19	_	2	* * * No. 1/GREATEST GAINER * * * GETTIN' JIGGY WIT IT
2	1	4	10	DEJA VU [UPTOWN BABY] ♦ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA
3	4	2	5	GONE TILL NOVEMBER (Ĉ) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA ◆ WYCLEF JEAN
4	5	6	11	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG ★ K.P. & ENVYI
5	2	1	6	FATHER (C) (D) DEF JAM 568332/MERCURY ◆ LL COOL J
6	6	5	6	WHAT YOU WANT ● (C) (D) BAD BOY 79141/ARISTA MASE (FEATURING TOTAL)
7	3	3	8	DANGEROUS ● (C) (D) (M) (T) (X) ELEKTRA 64131/EEG
8	23	_	2	GET AT ME DOG ◆ DMX (FEATURING SHEEK OF THE LOX) (M) (X) DEF JAM 568523*/MERCURY
9	7	8	6	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY
10	9	9	5	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA ◆ THE LOX
11	8	7	13	BEEN AROUND THE WORLDYTS ALL ABOUT THE BENUARMS: PUFF DADDY & THE FAMILY (FEAT THE NOTOROUS BLIG. & MASS) (C) (D) (T) (X) BAD BOY 79130/ARISTA
12	12	11	12	JUST CLOWNIN' ♦ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND
13	10	10	9	BURN (C) (D) (T) RED ANT 119006/MERCURY ◆ MILITIA
14	11	20	3	NOTHIN' MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (T) (X) BLUNT 4939/TVT
15	14	16	3	ROMEO AND JULIET (C) (D) (T) RCA 64973 ◆ SYLK-E. FYNE FEATURING CHILL
16	13	12	18	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA ♦ BIG PUNISHER
17	15	14	13	GOING BACK TO CALL (C) (D) (T) (X) BAD BOY 79131/ARISTA THE NOTORIOUS B.I.G.
18	16	13	18	FEEL SO GOOD ▲ ◆ MASE (C) (D) BAD BOY 79122/ARISTA
19	NE	w >	1	ANOTHER RIOT KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043
20	17	15	11	ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE (M) (T) (X) A&M 582449*
(21)	21	19	4	SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903
22	18	17	14	YOU KNOW MY STEEZ (c) (D) (T) NOO TRYBE 38624/VIRGIN ◆ GANG STARR
23	20	18	3	HANDLE UR BIZNESS M.O.P. (C) (D) (T) RELATIVITY 1664
24	22	32	7	TWO WRONGS (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY
25	24	26	14	JUST BECAUSE (c) (T) (X) MIGHTY 0001 ◆ SHAQUEEN
26	34	-	2	THE PARTY CONTINUES (1) SO SO DEF 78786*/COLUMBIA ◆ JD FEATURING DA BRAT
27	26	21	28	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282 ANALOG STATE OF THE PRIORITY 57282
28	28	29	17	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427 A POWE THE OF THE OWN AND
29	25	22	20	IF I COULD TEACH THE WORLD ◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY A MACCO AND TIMES AND
30	29	25	33	UP JUMPS DA BOOGIE ◆ (C) (D) BLACKGROUND/ATLANTIC 98018/AG ◆ MAGOO AND TIMBALAND
31)	NE	w >	1	6 A.M. (WE BE ROLLIN') ♦ NADANUF (C) (D) REPRISE 17278/WARNER BROS.
32	27	31	- 35	NOT TONIGHT ▲ ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIDIT & ANGIE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG
33	30	28	14	THA HOP (C) (T) (X) BLUNT 4417/TVT (A 2 A 1 A 1 COOL FEAT METUDO MAN DEDMAN DAY CANDUS AND MACTED BY
34	36	24	10	4, 3, 2, 1 ◆ LL COOL J FEAT, METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER F (T) DEF JAM 568321-/MERCURY OFF THE BOOKS THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
35	37	30	24	(c) (T) (X) RELATIVITY 1646 THE STONE GARDEN THE PSYCHO REALM
36	32	37	6	(C) (D) (T) (Q) RUFFHOUSE 78773/COLUMBIA SHOWDOWN E-A-SKI FEATURING MONTELL JORDAN
37	35	33	15	(C) (D) (T) RELATIVITY 1643 CLOSER
38	46	36	18	(C) (D) (T) PENALTY 7214/TOMMY BOY THE WORST ONYX + WU-TANG CLAN
39	40	23	6	(T) TOMMY BOY 436* WHAT I NEED CRAIG MACK
40				
40	44	43	17	(C) (D) (T) STREET LIFE 78149/ALL AMERICAN A DEAL LADY (SOMETIMES PM A RITCH) A DIMEKA
41)	NE	w >	1	A REAL LADY (SOMETIMES I'M A B!T@H) ♦ D'MEKA
41	NE	w ▶	1 10	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (T) (X) ALL NET 2288 WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG ↑ D'MEKA
41 42 43	NE 41 39	w ► 40 39	1 10 19	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (T) (X) ALL NET 2288 WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG
41 42 43 44	NE 41 39 RE-	₩ ► 40 39 ENTRY	1 10 19 2	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (T) (X) ALL NET 2288 WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG SHUT 'EM DOWN (T) JMJ/DEF JAM 568569*/MERCURY ◆ D'MEKA ** RAMPAGE ** TWISTA ** ONYX [FEATURING DMX]
41 42 43 44 45	NE 41 39 RE-43	₩ ► 40 39 ENTRY 34	1 10 19 2 3	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (T) (X) ALL NET 2288 WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG SHUT 'EM DOWN (T) JMJ/DEF JAM 568569*/MERCURY ONE STEP KILLAH PRIEST
41 42 43 44 45 46	NE 41 39 RE- 43 38	₩ ► 40 39 ENTRY 34 35	1 10 19 2 3 38	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (T) (X) ALL NET 2288 WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG SHUT 'EM DOWN (T) JMJ/DEF JAM 568569*/MERCURY ONE STEP (T) GEFFEN 22308* I'LL BE MISSING YOU ▲³ ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097*/ARISTA
41 42 43 44 45 46 47	NE 41 39 RE- 43 38 33	40 39 ENTRY 34 35 27	1 10 19 2 3 38 20	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (T) (X) ALL NET 2288 WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG SHUT 'EM DOWN (T) JMJ/DEF JAM 568569*/MERCURY ONE STEP (KILLAH PRIEST (T) GEFFEN 22308* I'LL BE MISSING YOU ▲¹ ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097*/ARISTA MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 97020/INTERSCOPE
41 42 43 44 45 46	NE 41 39 RE- 43 38 38 49	₩ ► 40 39 ENTRY 34 35	1 10 19 2 3 38	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (T) (X) ALL NET 2288 WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG SHUT 'EM DOWN (T) JMJ/DEF JAM 568569',MERCURY ONE STEP (T) GEFFEN 22308* I'LL BE MISSING YOU ▲ 3 ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097'/ARISTA MAN BEHIND THE MUSIC ◆ QUEEN PEN FEAT. TEDDY RILEY

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,
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Bilboard TOP R&B ALBUNS

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

×	. 🛩	S	WKS. ON CHART		PEAK POSITION
THIS	LAST	2 WKS AGO	WKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	Peak Posi
_				* * * No. 1 * * *	
(1)	1	1	21	BRIAN MCKNIGHT • MERCURY 536215 (10.98 EQ/16.98) 3 weeks at No.1 ANY TIME	1
				* * * GREATEST GAINER * * *	
(2)	5	9	35	K-CI & JOJO • MCA 11613* (10.98/16.98) LOVE ALWAYS	2
(3)	3	4	22	USHER ▲ ² LAFACE 26043/ARISTA (10.98/16.98) MY WAY	1
4	2	2	4	YOUNG BLEED	1
(5)	6	5	14	NO LIMIT 50738*/PRIORITY (10.98/16.98) LSG ▲ EASTWEST 62125/EEG (10.98/16.98) LEVERT.SWEAT.GILL	2
6	4	3	6	THE LOX ● 8AD BOY 73015*/ARISTA (10.98/16.98) ■ MONEY, POWER & RESPECT	1
(7)	7	6	17	MASE ▲² BAD BOY 73017*/ARISTA (10.98/16.98) HARLEM WORLD	-1
(8)	12	11	44	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98) SHARE MY WORLD	1
9	10	10	15	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) IS UNPREDICTABLE	1
10	8	7	22	SOUNDTRACK ▲² LAFACE 26041/ARISTA (10.98/16.98) SOUL FOOD	1
(11)	13	12	14	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD	9
12	9	22	12	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98) BIG WILLIE STYLE	9
13	11	8	14	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98) LIVE	1
14	15	16	25	MASTER P ▲² NO LIMIT 50559*/PRIORITY (10.98/16.98) GHETTO D	1
15	16	13	16	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) IN MY LIFETIME, VOL. 1	2
16	14	14	22	MARIAH CAREY ▲3 COLUMBIA 67835 (10.98 EQ/17.98) BUTTERFLY	3
17	18	17	19	JANET ▲ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE	2
(18)	19	29	13	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98) LONG TIME NO SEE	14
19	20	21	29	JOE ● JIVE 41603* (11.98/16.98) ALL THAT I AM	4
20	17	18	13	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98) R U STILL DOWN? [REMEMBER ME]	1
(21)	21	15	31	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98) NO WAY OUT	1
22	22	19	23	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98) WHEN DISASTER STRIKES NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	1
23	23	20	18	AFTERMATH 90136*/INTERSCOPE (10.98/17.98) THE FIRM — THE ALBUM	1
24	24	23	9	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) IS MY MELODY	22
25	25	24	18	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS UNCLE SAM	24
26	26	25	6 5	DRU HILL ▲ ISLAND 524306 (10.98/16.98) ■ DRU HILL	5
27	27	26	27	SWV RCA 67525* (10.98/16.98) RELEASE SOME TENSION VARIOUS ARTISTS ● WATER STANDARD TURBS WAS A SAME TO SAME	5
28	28	28	13	PRIORITY 50639* (11.98/17.98) IN THA BEGINNINGTHERE WAS RAP	4
(29)	30	36	20	NEXT ARISTA 18973 (10.98/15.98) IS RATED NEXT	29
30	33	34	39	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093 NTERSCOPE (10.98/16.98) GOD'S PROPERTY	1
31	29	27	22	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) COOL RELAX	25
(32)	38	38	34	WYCLEF JEAN FEAT. REFUGEE ALLSTARS A WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
33	32	31	9	VARIOUS ARTISTS THE COURCE DESCENTS HID HOD HITE WOLLING I	25
-	-			POLYGRAM TV 536204 (8.98/17.98) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
34 35	31	30	21	BOYZ II MEN & MOTOWN 530819* (11.98/17.98) EVOLUTION	1
(36)	43	41	29	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) ST TIME FOR HEALING KAPEN CLAPK SHEAPD ISLAND 52/207 (10.08/17.08) FT	24
37	35	37	32	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) FINALLY KAREN MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/ÆEG (10.98/16.98) SUPA DUPA FLY	28
(38)	44	45	20	LITHER VANDOOS A	
				LV 68220/EPIC (10.98 EQ/17.983) ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
(39) (40)	39 48	42	16	H-TOWN RELATIVITY 1596 (10.98/15.98) LADIES EDITION KENNY C A (1977) 1990 (10.98/15.98)	12
-	_	_		KENNY G ▲ ARISTA 18991 (10.98/17.98) KENNY G GREATEST HITS	15
41	37	35	15	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98) CHPT. 2: WORLD DOMINATION	18
42	40 34	33	13	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*(ARISTA (19.98/24.98) LIFE AFTER DEATH	1
(44)	41	32	16	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98) NO MORE GLORY PAKIM A UNIVERSAL 53113* (10.99/16.99) THE 19TH 15TT CO.	4
177	41	JL	10	RAKIM ◆ UNIVERSAL 53113* (10.98/16.98) THE 18TH LETTER	1
(45)	NEV			* * * HOT SHOT DEBUT * * * SILKK THE SHOCKER NO LIMIT 50716*PRIORITY (10.98716.98) CHARGE IT 2 DA GAME	AE.
46	-				45
	47	43	18	LL COOL J DEF JAM 539186*/MERCURY (11.98 EQ/17.98) PHENOMENON THE WHISPERS COMORDON (ACCUMUS ONE THE COMORDON OF PLANTS ONE)	4
(47)	52	60	12	SONGROOK VOLUME ONE THE SONGS OF BARYEACE	27

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48	45	48	52	TRU ▲ 2 NO LIMIT 50660*/PRIDRITY (12.98/18.98) TRU 2 DA GAME	2
49	50	46	34	PATTI LABELLE MCA 11642 (10.98/16.98) FLAME	10
50	42		2	VARIOUS ARTISTS THUMP 9960 (10.98/15.98) OLD SCHOOL FUNK II	42
51	51	83	17	SALT-N-PEPA ● REO ANT/LONDON 828959*/ISLAND (10.97/17.98) BRAND NEW	16
(52)	NE	w Þ	1	THE BEATNUTS RELATIVITY 1621* (8.98/12.98) THE BEATNUTS REMIX EP: THE SPOT	52
(53)	57	59	13	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98) USUAL SUSPECTS	26
54	53	54	90	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	3
(55)	65	47	21	SOMETHIN' FOR THE PEOPLE	
	_			WARNER BROS. 46753 (9.98/15.98)	33
<u>56</u>	61	50	14	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98) LUNITIK MUZIK	8
(57)	NE/	W	1	VARIOUS ARTISTS BLACK-N-BROWN 1415 (9.98/14.98) SAN QUINN/BLACK-N-BROWN ENTERTAINMENT PRESENTS 17 REASONS	57
58	60	62	9	ICE CUBE PRIORITY 51037 (10.98/16.98) FEATURINGICE CUBE	32
59	62	58	22	MACK 10 ● PRIORITY 50675* (10.98/16.98) BASED ON A TRUE STORY	5
60	56	55	20	SOUNDTRACK ▲² DEATH ROW 53509*/PRIORITY (12.98/19.98) GANG RELATED — THE SOUNDTRACK	1
61	49	66	14	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98) CONTAGIOUS	49
62	63	63	17	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) IS TIMELESS	15
63	59	53	39	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98) I'M BOUT IT	1
64	54	51	26	SOUNDTRACK ● ARISTA 18975 (10.98/16.98) MONEY TALKS — THE ALBUM	6
65	58	57	71	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS GINUWINE THE BACHELOR	14
				* * * PACESETTER * * *	
66	81	77	98	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) IS MAXWELL'S URBAN HANG SUITE	8
67	67	65	68	MAKAVELI ▲3 DEATH DOW (2023) THE DON KILLUMINATI: THE 7 DAY THEORY	1
68	64	64	16	DEATH ROW 90039 /HTERSCOPE (10.90/16.90)	
69	55	44	3	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98) BEBE WINANS CP WILL HOLD SERVICE OR THE PROPERTY OF A PARTY OF A	36
	-			GP WU MCA 11587 (10.98/16.98) S DON'T GO AGAINST THE GRAIN RANDY CRAWFORD	44
70	NE	NP	1	BLUEMOON/ATLANTIC 92785/AG (10.98/16.98) EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
71	NE\	N Þ	1	PHIL PERRY PEAK/PRIVATE 82163/WINDHAM HILL (10.98/16.98) ONE HEART ONE LOVE	71
72	46	56	3	VARIOUS ARTISTS AWOL/NOO TRYBE 45440/VIRGIN (9.98/14.98) WESTCOAST TRIPPIN' — AWOL KILLA COMPILATION	46
73	69	68	11	TRICK DADDY DOLLARS SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98) BASED ON A TRUE STORY	68
74	70	71	34	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) ADRENALINE RUSH	13
(75)	89	80	16	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) IS INVITATION ONLY	30
76)	76	97	20	IMMATURE MCA 11668 (10.98/16.98) THE JOURNEY	20
77	71	52	8	SOUNDTRACK A BAND APART/MAVERICK 46841*/WARNER BROS. (11.98/17.98) JACKIE BROWN	28
78	80	86	31	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98) MTV UNPLUGGED EP	15
79	NE	NÞ	1	AL GREEN THE RIGHT STUFF 57074/EMI-CAPITOL (10.98/15.98) MORE GREATEST HITS	79
80	72		13	HOT BOYS CASH MONEY 9614 (10.98/17.98) [IS GET IT HOW U LIVE!!	37
81)	78	82	83	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) KENNY LATTIMORE KENNY LATTIMORE	19
82	77	87	37	WU-TANG CLAN ▲* LOUD 66905*/RCA (19.98/24.98) WU-TANG FOREVER	1
83	RE-E	NTRY	13	JONATHAN BUTLER N2K ENCOOED 10005 (10.98/15.98) DO YOU LOVE ME?	57
84	90	78	53	ERYKAH BADU ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM	1
35	91	72	14	LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98) CHANGIN' THE GAME	49
86	73	69	15	CHRISTION ROC-A-FELLA/OEF JAM 536281*/MERCURY (10.98 EQ/17.98) LS GHETTO CYRANO	23
87	79	_	2	VARIOUS ARTISTS EASTWEST 62088/EEG (11.98/17.98) PARTY OVER HERE '98	79
88	82	76	87	TONI BRAXTON ▲ 6 LAFACE 26020/ARISTA (10.98/16.98) SECRETS	1
89	66	67	29	BONE THUGS-N-HARMONY ▲ 3 RUTHLESS 6340*/RELATIVITY (19.98/23.98) THE ART OF WAR	1
90	NEV	V	1	FUNKDOOBIEST BUZZ TONE 67550*/RCA (10.98/16.98) TROUBLESHOOTERS	90
91	86	85	66	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98) HARD CORE	3
92	75	100	3	SOUNDTRACK NEW YORK UNDERCOVER — A NIGHT AT NATALIES	75
93	74	73	3	MCA 11349 (10.30/17.30)	73
94	84	79	14	NO FULL	13
95	88	90	10	AMADUM OFFICE	64
96	83	74	19	MARVIN SEASE JIVE 41619 (10.98/15.98) THE BITCH GIT IT ALL SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) IT'S ON TONIGHT	41
97	96	91	33	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98) UNLADY LIKE	2
=	- 1			JAKE THE FLAKE & THE FLINT THUCS	
(98)	NEV	* *	1	FLINT THUG/POWER 5298/ROADRUNNER (10.98/15.98) JAKE THE FLAKE & THE FLINT THUGS	98
99	92	88 84	20	COMMON RELATIVITY 1535* (10.98/15.98) ONE DAY IT'LL ALL MAKE SENSE	12
100	87				

☐ 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 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. IS indicates past or present Heatseeker title. ©1998 Billboard/BPI Communications, and SoundScan, Inc.



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Madonna Melts Roxy Crowd As Belle Of The Ice Ball

flying/Trying to remember where it all

Madonna, "Ray Of Light"

T WAS NEARLY 1 a.m. on Valentine's Day at New York's brutally hip Roxy nightclub, and the shoulder-toshoulder crowd of roughly 2,500 nailbiting punters was perilously close to a collective breaking point.

It did not matter that DJ-du-jour Victor Calderone was working up a hearty sweat behind the turntables, weaving dark tribal beats with remarkable dexterity. No one was even paying attention. Instead, most stood

frozen, staring at the club's small empty stage and mentally willing the curtain to open. They knew that behind it stood Madonna, whose secret Ice Ball gig here tonight would mark



her first club performance in more than 10 years.

The seemingly interminable wait finally ended 45 minutes later. The room went completely dark, and a tiny figure-her face cloaked in black, Gautier-designed silk-floated onstage, breathily chanting, "Sky fits heaven, so fly it," amid a swirl of dreamy electronic keyboard riffs provided by techno Wunderkind William Orbit.

Once the track's heavy, trance-like beat kicked in and a strobing rainbow of light washed over the stage, the pop chameleon whipped off her shroud and revealed her latest hippie chick/Earth Mama persona.

The crowd went ballistic, pawing at the singer-who seemed dangerously accessible to the overheated fans as she fearlessly twitched and twirled down the club's runway.

Designed as a promotional preamble to Madonna's glorious new Maverick/ Warner Bros. collection, "Ray Of Light" (Billboard, Feb. 21), the event was also a perfectly timed return to her club roots. Hollywood may have finally given her a long-desired green light with 1996's "Evita," but she clearly hasn't forgotten how her bread's been buttered for the past 15 years.

The Roxy's muddy sound system left much to be desired, almost obliterating the delicate nuances of Orbit's synthesizer work. But Madonna rose above it, swinging from the majestic "Sky Fits Heaven"—an anthem etched with sweeping, cinematic piano lines-into the tribalistic yoga chant "Shanti/Ashtangi," which she punctuated with the occasional yoga pose and frenetic go-

go-girl flailing. Visibly enjoying herself, Madonna delighted in literally touching the audience's outstretched hands and ranted about how "fucking great" it felt to be back in a club. From there, she dove into an extended version of the song "Ray Of Light," hitting notes that seemed to stretch far beyond those she reached in "Evita" . . . all while jumping, swaggering, and occasionally dropping to her knees to play furious air guitar in sync with the track's fluid, almost metallic solos.

by Larry Flick

When the song was finished, so was Madonna, who left quickly as the crowd vainly shrieked for more. It hardly mattered that she only did three songs-all from the new album and none of 'em her sterling new single, "Frozen." The show was a homecoming of the highest order, with Madonna exuding the confidence and charisma of a true diva.

HE IDEA for the Ice Ball came shortly after Madonna completed "Ray Of Light."

While hanging out with friends a couple of months ago at Miami's ultratrendy Liquid nightclub, she slipped the DJ a tape with a few songs from the album, hoping to get some feedback from the crowd.

"While the music was playing, I was sitting off to the side, trying to be inconspicuous-and people started staring at me, wondering if I was going to do something," she says. "At first, I felt self-conscious. Then I started to think about how cool it would be to just jump onstage and sing. I wanted to commit an act of gratitude-to give thanks to the people who have stuck by me for so many years.

It makes perfect sense that Madonna would have such pangs, given the overall back-to-roots club vibe of the album, on which she bathes in glistening electronic waters, sweetened with an occasional splash of classic house, trance disco, and even guitar pop.

This record takes me back to where I started-in a club right in the middle of a dancefloor," she says. "It's full circle, except I'm so different now. I've been transformed and enlightened, and that's fully reflected in my music.'

Madonna's heightened level of personal awareness is illuminated on "Ray Of Light" in a variety of ways. Besides writing lyrics with the heartfelt tone of private prayers and diary entries, she's wrapped them in hymn-like melodies and instrumentation that alternates between soothing the soul and triggering spiritual catharsis.

The set's tear-stained opener, "Drowned World (My Substitute For Love)," embodies all of these elements, as its quietly melancholy keyboards evolve into assaulting live funk drums. All the while, Madonna rises from a world-weary whisper into a whiteknuckled wail by the song's climax.

"I've listened to that song hundreds of times, and I'm still mystified by how it came together," says William Orbit, with whom Madonna produced "Ray Of Light" and co-wrote much of its material. "In total, that song is far greater than its individual parts. At the risk of

cliché, it was purely magical."
As "Drowned World" fades with Madonna's haunting declaration that love "is my religion," the album blossoms with the singer maternally doling out sage world observations and waxing empathetically philosophical. "The more I know, the more I have to say," she says. "I have an endless thirst for knowledge. I now know that one of my responsibilities is to share what I learn on my journey through life."

Among those the key lessons at hand on "Ray Of Light" are the results of embracing a yoga-driven lifestyle. At the center of the album is "Shanti/Ashtangi," which draws its text from the 'Yoga Toravali" by Shankra Charya. At first, the track seems like an overly indulgent interruption in an otherwise riveting rhythmic flow. However, a few open-minded spins transform the track into a revelatory anchor for the entire album, as well as Madonna's personal direction.

"It's a metaphor for life," she says. "The whole thing about yoga is you can't judge yourself. You have to get into it slowly. It's all about your inten-

After ignoring the advice of friends for a number of years, she finally decided to give it a try after the birth of her daughter, Lourdes, last year.

"It was a real lesson in patience," she says. "I wanted to do it all right away. The lesson was the waiting and the humility to not do the positions at first. I've gotten a lot better over time. But the more you know, the harder it gets. There's something more always being added to it-just like life."

In the end, the artist says, yoga has been a "liberating experience" for her. "It's helped me to push past my control issues," she says. "It's about being in the moment—and being joyous in the moment. That was perhaps the most eye-opening lesson of all. Needless to say, it's had a profound influence on my writing."

Of course, Madonna balances the album's serious moments with chewy pop nuggets that let her flex her immeasurably widened vocal range to fine effect. "Candy Perfume Girl" wriggles with the potential to be a sleeper smash with its raw jeep beats and fuzzy "teen angst" guitars, while





Woop-ing It Up. Junior Vasquez, right, and Boy George are among the artists contributing to the stellar soundtrack to "Welcome To Woop Woop," a new film by Stephan Elliott, director of "The Adventures Of Priscilla, Queen Of The Desert," Many of the set's tracks are radical, often club-conscious revisions of Rodgers and Hammerstein standards. Vasquez offers a stormin' tribal version of "Climb Ev'ry Mountain"; Robin S. gives "You'll Never Walk Alone" a bit of divahouse flash; and Moodswings and Neneh Cherry infuse "Bali Hai" with a haunting electronic funk flavor. George offers one of the set's original compositions, 'Welcome To Your Life," on which he croons over a skittling pop/reggae groove. The set's first single is a languid rendition of Sonny & Cher's "I Got You Babe" by vocalists Merril Bainbridge and Shaggy. "Welcome To Woop Woop" is a rarity in that it stands tall on its own musical merits while also deftly reflecting the quirky mood of the movie.

"Nothing Really Matters" is a slice of retro-disco heaven, reuniting Madonna with former backing singers Nicki Richards and Donna DeLory.

And of course there's "Frozen," an electro-ballad that's as grand as it gets. Although props are due to Victor Calderone and the Stereo MC's for a fine job of tweaking the tune into an uptempo anthem, nothing can touch the song's original version—particularly when Madonna succumbs to the rush of orchestral strings at its climax and pleads, "If I could melt your heart." As if there was any doubt she could.

"I'm not on this earth just to make myself happy but to also make other people happy," she says. "I'm here to do a specific thing. With that knowledge, I'm finally free from being bitter. I'm getting what I'm supposed to be getting-and it feels real good."

Mercury's Mono Evades Pop Stereotypes With 'Blues'

■ BY MICHAEL PAOLETTA

NEW YORK-On Mono's Mercury debut, "Formica Blues," the U.K. duo-comprising songwriter/musician Martin Virgo and dulcet-voiced chanteuse Siobhan De Maré-provocatively juggles the old with the new, all in the name of pop music.

Overflowing with sly references to French new wave films, Burt Bacharach melodies, and Dusty Springfield mannerisms, the beautifully haunting "Formica Blues" remains firmly entrenched in the present with overt nods to dub-style hip-hop beats and drum'n'bass atmospherics.

"I thought what I wanted to do would be so far away from what peo-ple wanted to hear," says Virgo. "It was such a shock to learn that wasn't true after all."

According to Virgo, the original concept for the 2-year-old Mono was rather simple. "I wanted to base the overall sound on my musical obsessions and nothing else," he says. "And



MONO

while that may sound simple, it's much harder than you think. I remember the initial demos we did where we'd put Parliament breaks under bits of Serge Gainsbourg-just to see what happened. Incredibly, everything we did seemed to work.

The collection's first single, "Life In Mono," which shipped to radio Feb. 10, has the added bonus of being included on Atlantic's soundtrack to "Great Expectations." The song is also prominently featured (Continued on next page)

BILLBOARD FEBRUARY 28, 1998



- 1. FUN DA MOB FEAT. JOCELYN
- HAPPINESS KAMASUTRA FEAT.
 JOCELYN BROWN EPIDROME
 THE RHYTHM BENJI CANDELARIO MAXI
- I SURRENDER ROSIE GAINES
- 5. READY BRUCE WAYNE LOGIC

MAXI-SINGLES SALES

- HIROSHI'S DUB T.P.O. NITEGROOVES
- BROWN PAPER BAG RONI SIZE/REPRAZENT TALKIN' LOUD MY HEART WILL GO ON CLUELESS ZYX
- I THOUGHT IT WAS YOU SEX-O-SONIQUE FERR 5. TIC TIC TAC FRUIT DE LA PASSION
- Breakouts: Titles with future chart potential, based on club play or sales reported this week

Billboard

pard HOT DANCE MUSIC.

LEC	SKUA	n 1 2	0, 133		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.	ARTIST
Ξ¥	33	2 A	출공	IMPRINT & NUMBER/PROMOTION LABEL	
				No:1	
1	2	4	10	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG 1 w	reek at No. 1 HANNAH JONES
(2)	5	7	10	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
(3)	6	12	5	OFF THE HOOK ATLANTIC 84070	◆ JODY WATLEY
(4)	8	11	6	STAY ULTRA/FFRR 009/ISLAND	SASH! FEATURING LA TREC
(5)	11	16	5	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	◆ BYRON STINGILY
6	4	6	10	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275 RALPHI F	ROSARIO FEAT. DONNA BLAKELY
7	7	9	8	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 002/STRICTLY RHYTHM	CONSTIPATED MONKEYS
8	1	1	8	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
9	12	15	6	WE HAVE THE HOUSE SURROUNDED CALIMA 1202 THE	COLOMBIAN DRUM CARTEL
(10)	14	22	5	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
11	3	2	11	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
12	9	5	10	TOGETHER AGAIN VIRGIN 38623	♦ JANET
(13)	16	21	6	DON'T GIVE UP ZYX 8743	MICHELLE WEEKS
(14)	20	28	3		ERRY FEATURING SHANNON
(15)	21	36	3	REMEMBER PERFECTO/KINETIC 43970/REPRISE	♦ BT
16	10	3	11	REASONS FOR LIVING ATLANTIC 84054	DUNCAN SHEIK
(17)	26	31	4	HIGH TIMES WORK 78781	JAMIROQUAI
(18)	27	32	5	THE ONE I GAVE MY HEART TO BLACKGROUND 95567/ATLANTIC	◆ AALIYAH
19	13	10	8	FEELS SO GOOD PLAYLAND 53298/PRIORITY	ZERO V.U.
(20)	28	35	4	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	◆ MARIAH CAREY
21	15	8	11	GUNMAN KINETIC 43966/REPRISE	187 LOCKDOWN
22	22	25	7	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY
(23)	31	34	4	ICY LAKE JELLYBEAN 2534	DAT OVEN
24	23	26	8		CK FEAT. BRENDA EDWARDS
25	17	20	8	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
23	17	20	0	······································	
(26)	35	47	3	★ ★ POWER PICK ★ ★ MEET HER AT THE LOVE PARADE TWISTED 55417/MCA	HANS
27	18	14	13	SOMETHING TO BELIEVE IN ATLANTIC 84055	◆ LINDA EDER
(29)	40	19	2	GET MOVIN' MAW 017/STRICTLY RHYTHM TEMPTATION CHAMPION 332	BLUE TRAIN STAXX
30	25	18	10	VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY	◆ DATURA
31	33	44	3		(FEATURING CAROL TRIPP)
32	32	37	4	THIS IS HOW MY DRUMMER DRUMS FFRR/LONDON 570067/ISLAND	DJ ICEY
(33)	39	42	4	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL
(24)				* * * HOT SHOT DEBUT * *	
(34)	NE	W P	1	I'M LEAVIN' ARISTA PROMO	LISA STANSFIELD
35	46	_	2	REVOLUTION 909 SOMA PROMO/VIRGIN	◆ DAFT PUNK
36	41	-	2	LAST NIGHT A DJ SAVED MY LIFE OVUM/RUFFHOUSE 78575/COLUMBIA	◆ SYLK 130
(37)	42	_	2	KRUPA 550 MUSIC PROMO/EPIC	APOLLO FOUR FORTY
38	48	_	2	EVERYONE WANTS TO BE ELEKTRA PROMO/EEG ZIGGY MAR	LEY & THE MELODY MAKERS
(39)	45	_	2	PRISONER OF LOVE (LA-DA-DI) COLUMBIA PROMO	TANIA EVANS
40	34	33	7	I KNOW EMPIRE STATE/EIGHTBALL 54234/LIGHTYEAR	BRUTAL BILL
41	50		2	COMPUTER DREAMS (THE NASTY COUNTDOWN) NERVOUS 20229	TRACK BUMS
42	29	24	13	SPICE UP YOUR LIFE VIRGIN 38620	◆ SPICE GIRLS
43	44	38	8	FIRE EDEL AMERICA/TVT SOUNDTRAX 3670/TVT	◆ SCOOTER
44)	NE	w Þ	1	CATCH ME I'M FALLING SVENGALI 9611	PRETTY POISON
45	43	43	5	HAPPY PEOPLE (MOVE YOUR BODY) MAX 2047	BOSTON D.J.'S
46	NE	w Þ	1	SHAKE THAT ASS!! STRICTLY RHYTHM 12531	DIVINE SOUL
47)	NE	w►	1	MUSIC TAKES YOU JELLYBEAN 2533 PULSE FEATURE	NG ANTOINETTE ROBERSON
48	38	29	11	IT'S RAINING MENTHE SEQUEL LOGIC 52864 ◆ MARTHA	A WASH FEATURING RUPAUL
49	30	13	13	CIRCLES KING STREET 1070	◆ KIMARA LOVELACE
50	19	17	14	KISS YOU ALL OVER ARISTA 13438	NO MERCY
	_	_			

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) E STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, IN TITLE	CHIRDED KEY DANCE DETAIL
⊢≤	> د	2 A	SO	IMPRINT & NUMBER/DISTRIBUTING LABEL	
വ	7		2	★ ★ No. 1/ GREATEST GAINE GET AT ME DOG (M) (X) DEF JAM 568523/MERCURY 1 week at No. 1 ◆ DI	
2	1	3	3	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
3	2	1	6		LORD TARIQ & PETER GUNZ
4	3	35	3		INIMO FEAT. DMX & BLACK ROB
				* * * Hot Shot Debut *	
(5)	NE	N Þ	1	NICE & SLOW (T) (X) LAFACE 24307/ARISTA	★ ★ USHER
6	5	5	11	TOGETHER AGAIN (T) (X) VIRGIN 38623	♦ JANET
7	6	4	8	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	♦ BUSTA RHYMES
8	4	2	5	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
9)	NE	_	1	TOO CLOSE (T) ARISTA 13457	♦ NEXT
10	8	20	5	SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG	♦ K.P. & ENVYI
(11)	16	14	10	4, 3, 2, 1 (T) DEF JAM 568321/MERCURY ◆ LL COOL J FEAT. METHOD MAN, RED	
12)	14	13	14	NO, NO, NO (T) (X) COLUMBIA 78687	DESTINY'S CHILD
13)	15	7	4	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295	◆ BYRON STINGILY
14	13	21	8	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
15	11	12	18	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
16	10	10	12	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARIS	
17	9	6	10		
18)	21	8	6	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	◆ STING & THE POLICE
19	17	11	21	THE WORST (T) TOMMY BOY 436	♦ ONYX + WU-TANG CLAN
20)	-	-	1	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
	NE				DEF FEATURING Q-TIP & TASH
21	12	9	9	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
22	33	_	3	YOU ONLY HAVE TO SAY YOU LOVE ME (T) (X) ARIOLA DANCE 53603/BM	
23	NE	T	1	SAINT OF ME (T) (X) VIRGIN 38626	◆ THE ROLLING STONES
24	23	17	38	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
25	29	39	18	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
26	NEV		1	SHUT 'EM DOWN (T) JMJ/DEF JAM 568569/MERCURY	◆ ONYX [FEATURING DMX]
27	32	16	15		A WASH FEATURING RUPAUL
28	40	34	4	<u> </u>	KK THE SHOCKER, MIA X, & MYSTIKAL
29	24	28	4		FEATURING JOCELYN BROWN
30	19	25	3	IT'S OVER LOVE (T) (X) LOGIC 54697 ◆ TODD	TERRY FEATURING SHANNON
31	35	40	45	FIRED UP! (T) (X) TWISTED 55414/MCA	◆ FUNKY GREEN DOGS
32	22	15	34	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
33		NTRY	17	MUCH BETTER (T) (X) TWISTED 55333/MCA CLUB 69 F	EATURING SUZANNE PALMER
34	31	23	5	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
35	25	41	7	JEALOUSY (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
36)	RE-E	NTRY	23	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDÉE
37	27	27	4	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
38	39	_	2	LET'S RIDE (T) DEF JAM 568475/MERCURY ◆ MONTELL JORDAN FEAT. I	MASTER P & SILKK THE SHOCKER
39)	RE-E	NTRY	5	SANDMAN (T) (X) PLAYLAND 53294/PRIORITY	THE BLUEBOY
40)	RE-E	NTRY	5	PLAYER HATERS (M) (T) (X) RARE ONE 930/LIAISON	RARE ESSENCE
41	26		2	OFF THE HOOK (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
42	47	32	4	OPEN THE GATE (M) (T) (X) INSTANT 2700	DJ EZZY
43	28	_	10	MARIA (T) (X) COLUMBIA 78352	◆ RICKY MARTIN
44	18	18	3	MUSIC (T) (X) TWISTED 55418/MCA	SIZE QUEEN
45	36	26	4	LAST NIGHT A DJ SAVED MY LIFE (T) OVUM/RUFFHOUSE 78575/COLUME	BIA ◆ SYLK 130
46	42	29	10	BENEDICTUS (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
47	45	_	15	CHOOZE ONE (T) AV8 30	CROOKLYN CLAN
48)	NE	w Þ	1	AM I DREAMING (T) KEIA 56163/UNIVERSAL ◆ OL' SKOOL [FEATUR	RING KEITH SWEAT & XSCAPE]
49	RE-E	NTRY	4	THIS IS HOW MY DRUMMER DRUMS (T) (X) FFRR/LONDON 570067/ISLA	ND DJ ICEY
			2	HANDLE UR BIZNESS (T) RELATIVITY 1664	M.O.P.

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 availability. (X) CD maxi-single availability. (

MERCURY'S MONO EVADES POP STEREOTYPES WITH 'BLUES'

(Continued from preceding page)

in the film's TV commercial cam-

paign.

"We really couldn't have asked for a better start," says Gary Beech, VP of product management at Mercury.

"The film has definitely helped us in giving the band its initial stateside exposure."

"Life In Mono" is the most-requested song on such tastemaking radio stations as WNNX (99X) Atlanta, KITS (Live 105) San Francisco, and KROQ (K-Rock) Los Angeles.

While radio was serviced with the

gorgeous album version of "Life In Mono," club DJs received the electronica-hued remix by Propeller-

"We wanted to build awareness at both the radio and club levels," says Beech. "We are in a very unique position with Mono. They're definitely a hybrid act that combines elements of electronic dance and pop music. So some tracks will appeal to a clubbier group of people, while other songs will please fans of pure pop music."

The video for "Life In Mono" was

lensed by newcomers Chuck Leal and Matt Donaldson. It has been getting play on MTV and VH1 since Feb. 6.

Virgo was raised in the English towns of Brighton and Woking. At the age of 20, he moved to London to attend the music academy Guildhall. Upon graduating with a music degree, he became a studio session player. "Being trained in middle-class piano was useful," he says, "but I was always a frustrated rock'n'roller, and this goes as far back as when I was made to take violin lessons as a kid."

Virgo spent the earlier part of this decade as part of Nellee Hooper's production team, working on a remix of Massive Attack's classic "Unfinished Sympathy" and playing keyboards on recordings by Bjork, Shara Nelson, and Ultra Naté.

At the same time, De Maré, whose grandmother was a Cuban dancer who worked with Shirley Bassey, was discovering a voice she never knew existed. "It's funny," says De Maré with a laugh. "I didn't have a clue about singing, but I managed to chat my way

into a recording studio because a girl's gotta do what a girl's gotta do in order to survive. And that's not always easy in London."

Before she realized what was happening, De Maré became the voice on numerous dance and R&B tracks. "Believe me when I say I've done loads and loads of things that I'd rather not acknowledge right now," she says. "Basically, I'm in denial. Of course, they were all contributing factors to where I am now—which is a very good place."

George Jones Comes Back Strong

MCA Album, TV Show, Veterans' Campaign In The Works

■ BY DEBORAH EVANS PRICE

NASHVILLE-When it comes to resting on his laurels, George Jones won't hear of it. In addition to having a new album coming out April 7, he's also doing a new television series on TNN and launching a campaign to draw attention to the plight of U.S. veterans.

Jones' new MCA album, "It Just Don't Get Any Better Than This," in-

cludes uptempo num-bers such as "I Said All That To Say All This" as well as ballads "No Future For Me In Our Past," "Wild Irish Rose," and others. There are also covers of the Hank Cochran-



penned classic
"Don't Touch Me," made popular by Jeannie Seely, and the George Strait hit "When Did You Stop Loving Me." Jones closes the album with a gospel song, "I Can Live Forever."

The title tune features appearances by Waylon Jennings, Willie Nelson, Bobby Bare, and Johnny Counterfeit, who stood in for the ailing Johnny Cash. One of the more interesting cuts on the album is "Over You." Written by Bobby Braddock, the song is a sequel of sorts to Jones' award-winning hit "He Stopped Loving Her Today," which Braddock co-wrote with Curly Putnam.

Jones says he almost didn't cut "Over You," because, like its predecessor, it's a heavy and sad song. Braddock pitched it two or three years ago, and Jones passed. But when he listened again recently, the song really struck him. "You have to hear it three or four times to get the full benefit out of it," Jones says.

A fan of Braddock's, Jones included three of the writer's tunes on the new album. One is the first single, "Wild Irish Rose'

"It's another sad song, but I love that song," Jones says of the tune, which describes a Vietnam veteran's life and his death as a homeless person, "It might be a little bit too sad, but I said that also about 'He Stopped Loving Her Today.'"
Jones hopes "Wild Irish Rose" will

draw attention to many veterans' plights. "A lot of homeless people are vets that didn't come back from the war all in one piece, especially in their mind," says Jones, a former Marine. "I'd like to see the nation wake up to the fact that they are out there. They exist, and we need to do something about it."

Jones has filmed a video for the song. At the clip's end, there's a toll-free number people can call to assist veterans. Jones has also recorded public service announcements for the National Veterans Foundation; they're slated to air in the spring and summer. Jones also plans to hold a benefit concert in May with some of his friends, possibly at the Nashville Arena. The proceeds would aid veterans.

MCA executives are hoping radio will support the single. "'Wild Irish Rose' is our focus track, and we're going to start off servicing it to secondary radio in April. We feel we can get a lot of airplay there," says MCA Nashville VP of sales and marketing Dave Weigand. "Then we're going to target the reporting stations on May 18 to tie in with Memorial Day.'

In addition to the new album, Jones has also filmed six episodes of "The George Jones Show" for TNN. The network ran the first episode Feb. 17 during "By George Week," a theme week that featured a George Strait video special, an episode of "Ralph Emery On The Record" with Jones, and the debut of Jones' music variety show. The first episode featured Vince Gill, Patty Loveless, and Little Jimmy Dickens.

According to Jones, the February show was just a "teaser," and the pro-(Continued on page 40)



Sweet 16 On A Harley. Asylum Records artist Lila McCann recently celebrated her 16th birthday in Los Angeles and was given a new Harley motorcycle by KZLA-FM Los Angeles and Glendale Harley Davidson, Pictured, from left, are Bob Harvey of KZLA, McCann, and Larry Meehan, GM of the Country Star American Music Grill

CBS, N2K Plan Net's Top Country Store; Steve Wariner Inks With Capitol Nashville

INDING THE STORE: CBS Cable and N2K are joining forces to launch the Internet's most comprehensive country music retailing spot. N2K's Music Boulevard and CBS Cable's country.com will each be home to the new area Country Music Boulevard, set to go online this spring. The site will feature news, reviews, and sound samples.

A \$30 million ad campaign incorporating traditional and Internet media is planned over the next five years. CBS Cable's TNN and CMT will promote the site, as will CBS Radio. Also in the talking stages are special Internet-only releases on N2K's Encoded Music label.

PEOPLE: Steve Wariner is Pat Quigley's first signing since taking over Nov. 4, 1997, as Capitol Nashville president/CEO. Wariner, who

has four songs on this issue's Hot Country Singles & Tracks chart, left Arista/Nashville earlier this year (Nashville Scene, Billboard, Jan. 31).

Quigley says the label will release the single "Holes In The Floor Of Heaven" in March and will have an album ready for an April 21 release date. Besides his duet with

Anita Cochran, "What If I Said," at No. 1 this issue, Wariner co-wrote the former No. 1 single "Longneck Bottle" for Garth Brooks and cowrote Bryan White's "One Small Miracle" and Clint Black's "Nothin' But The Taillights."

Nashville lost another pioneer Feb. 13 with the death of Buddy Lee (see story, page 10). Our condolences to his family and many friends.

Grandpa Jones has been moved from Baptist Hospital to an extended-care facility. The 84-year-old Grand Ole Opry regular was hospitalized after suffering a stroke Jan. 3 after performing on the Opry. His family requests that the identity and location of the care facility not be dis-

BNA artist Ray Vega signs for management with Ron Fierstein of AGF Entertainment in New York.

RCA artist Sara Evans signs with the William Morris Agency for concert bookings.

UN THE ROW: CMT is giving away a trip for two to Australia to see Reba McEntire and Kenny Rogers perform in Sydney. Winners will also receive \$5,000 and will attend the Academy of Country Music Awards show April 22 in Los Angeles and the affiliated Sizzlin' Country all-star benefit concert for cystic fibrosis.

For the Country Radio Seminar Wednesday-Saturday (25-28), DreamWorks Records Nashville has rented all 110 rooms at the Hermitage Hotel. After 16 years out at the Opryland Hotel, this is the first year the seminar has been held downtown. Labels have booked venues ranging from the Ryman Auditorium to Caffe Milano, the Hard Rock Cafe, Planet Hollywood, 328 Performance Hall, the Ace of Clubs, the Embers Club, Something Live, and the Bourbon Street Blues Bar.

Abilene Boot Co. is now an advertiser on the syndicated radio network NASCAR Country.

Veteran manager Don Light and and former Agency of the Performing Arts senior VP Bob Kinkead are forming Light & Kinkead Management Group.

At Mercury Nashville, John Grady is promoted to senior VP for sales, marketing, and promotion; Claudia

by Chet Flippo

Mize is now senior director of administration: Retta Harvey is senior director of video; and Lisa Wahnish is promoted to director of media

Rick Rockhill joins DreamWorks Records Nashville's promotional staff. He'll work out of Atlanta.

PATSY LIVES: George Hamilton IV. who toured

with Patsy Cline, joins the U.K. tour of "Patsy Cline-The Musical." The production, which features Sandy Kelly as Cline, begins its run Tuesday (24) in Croydon, England, and goes through June 27 in Manchester, England. Hamilton and Kelly are also working on an album together.

UN THE RECORD: Ralph Stanley is finishing his massive 36-cut double album of duets. "Clinch Mountain Country: Ralph Stanley And Friends" will include duets with Bob Dylan, Patty Loveless, Ricky Skaggs, Alison Krauss, Dwight Yoakam, George Jones, BR5-49, Jim Lauderdale, Kathy Mattea, Laurie Lewis, Diamond Rio, Claire Lynch, Gillian Welch, Marty Stuart, Hal Ketchum, and many others. The album is due from Rebel Records May 19.

Cledus T. Judd's forthcoming Razor & Tie aibum, "Did I Shave My Back For This," is another beacon of good taste. Cuts-besides the title tribute to Deana Carterinclude "Wives Do It All The Time," "Third Rock From Her Thumb," "First Redneck On The Internet," and a gentle song of fixation titled "Mindy McCready." The album is due March 24.

DreamWorks Records Nashville's first release rolled out Feb. 16. Randy Travis' single "Out Of My Bones" will be followed by the April 21 album release of "You And You

MCMA Turns The Spotlight On Minority Country Talent

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE-The word "minority" has a broad meaning for the members of the Nashville-based Minority Country Music Assn. (MCMA).

Although about 80% of the group's 62 members are African-American and other members are of Japanese. Chinese, and American Indian descent, the group also has one white member, who considers himself a minority because he's overweight.

The MCMA was founded by Venita Lewis in 1996 after she came to Nashville and tried unsuccessfully to make it as a country singer and songwriter.

Lewis, an African-American who now works in the billing department of a rehabilitation clinic corporation, spends her spare time publishing a newsletter and organizing showcases for MCMA members. On Feb. 26, the group will hold its first MCMA Awards show at a Nashville restaurant.

Raised in a small town in Texas, Lewis says her family "lived off gospel and country. Every now and then Mama would put on Al Green," but most of the time they would listen to the records coming out of Nashville.

Lewis says she shares that experience with "thousands" of African-

try. Such artists as Cleve Francis, Charley Pride, and Trini Triggs echo that assertion that huge numbers of African-Americans grew up on country, despite the perception that the format's audience is mostly white.

After moving to Nashville. Lewis first tried unsuccessfully to get a job at the Country Music Assn. and ended up as promotion director of R&B station WQQK (92Q) from 1995-96.

That experience sparked the idea for the MCMA when she noticed that customers frequently came into record stores that specialized in R&B music and asked about country

But Lewis says minority country music performers have for too long been considered outside the main-

"If Nashville is truly to be Music City, it must open doors to all types of music," she says. The talent she sees on display at MCMA showcases "blows my mind," she adds. "What we put onstage is the best professional country music artists."

Most of the MCMA's members are Nashville-based writers and performers who are trying to break into the business, but Lewis says she fields inquiries from all over the country. All (Continued on page 40)

Bilboard TOP COUNTRY ALBUNS

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

FEB	HUA	HY Z	3, 199					(6		,
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTEO LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST
	3-311.5			***No. 1/GREATEST GAINER***		37	38	38	17	ROY D. M
	3	3	12	GARTH BROOKS ▲ 5 CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98) 9 weeks at No. 1 SEVENS	1	38	34	33	19	DELBERT
2	1	1	15	SHANIA TWAIN ▲³ MERCURY 536003 (10.98 EQ/16.98) COME ON OVER	1	39	40	43	73	CLINT BL
3	2	2	23	LEANN RIMES ▲⁴ CURB 77885 (10.98/16.98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	40	42	40	4	MILA MAS
4	5	6	25	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98) EVOLUTION	4	41	39	39	28	JOHN DE
(5)	8	8	15	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/17.98) LABOR OF LOVE	5	42	43	42	37	PAM TILL
6	4	4	22	BROOKS & DUNN ▲ THE GREATEST HITS COLLECTION ARISTA NASHVILLE 18852 (10.98/16.98)	2	43	41	36	5	RHETT AF
7	6	5	25 .	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10,98/16,98) (SONGBOOK) A COLLECTION OF HITS	1	44	44	45	41	ROY D. M CAPITOL NAS
8	7	7	37	TIM MCGRAW ▲ 2 CURB 77886 (10.98/16.98) EVERYWHERE	1	45	46	47	37	ROY D. M CAPITOL NAS
				* * * PACESETTER * * *		46	47	44	70	KEVIN SH
9	14	13	29	CLINT BLACK • RCA 67515/RLG (10.98/16.98) NOTHIN' BUT THE TAILLIGHTS	4	47	48	46	67	REBA MC
(10)	9	10	84	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98) BLUE	1	48	50	49	44	SAWYER
(11)	10	11	18	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98) GREATEST HITS	5	49	49	48	2 3	CHELY W
(12)	12	12	43	GEORGE STRAIT ▲2 MCA NASHVILLE 11584 (10.98/16.98) CARRYING YOUR LOVE WITH ME	1	50	51	50	27	LORRIE N
$\overline{(13)}$	13	14	76	DEANA CARTER ▲³ CAPITOL NASHVILLE 37514 (10.98/15.98) ■ DID I SHAVE MY LEGS FOR THIS?	2	51	45	55	13	RICKY SK
(14)	17	15	25	COLLIN RAYE THE REST OF COLLIN RAYE — DIRECT HITS	4	52	53	52	29	BLACKHA
(15)	18	16	68	EPIC 67893/SONY (10.98 EQ/16.98) ALAN JACKSON ▲² ARISTA NASHVILLE 18813 (10.98/16.98) EVERYTHING I LOVE		53	52	51	21	MARK CH
16	15	17	3	DIXIE CHICKS MONUMENT 68195/SONY (10.98 EQ/16.98) WIDE OPEN SPACES WIDE OPEN SPACES	15	54	55	59	94	MINDY M
				WADE HAVES	\vdash	55	56	54	35	LONESTA
17	11	9	3	COLUMBIA 68037/SONY (10.98 EQ/16.98)	9	56	59	58	14	JOHN DEI
18	16	18	35	LILA MCCANN ASYLUM 62042/EEG 🔝 LILA	8	57	54	53	19	VARIOUS SPARROW 51
19	19	21	17	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98) BIG TIME	7	58	57	56	57	BILL ENG
20	20	19	21	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98) THE RIGHT PLACE		59	58	57	45	ALABAMA
(21)	22	23	45	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98) RUMOR HAS IT	4	60	66	65	95	GEORGE
(22)	24	24	31	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) IS MICHAEL PETERSON	17	61	65	63	78	ALABAMA
23	21	20	53	LEANN RIMES ▲² CURB 77856 (10.98/15.98) UNCHAINED MELODY/THE EARLY YEARS	1	62	60	61	45	WYNONN
24	25	28	11	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) IS BACK TO YOU	24	63	61	60	77	TRAVIS T
25	23	22	17	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98) THE OTHER SIDE	5	64	62	62	47	ALISON K ROUNDER 03
26	26	25	21	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) IS JUST BETWEEN YOU AND ME	22	65	68	70	96	BROOKS
27	27	35	15	MINDY MCCREADY BNA 67504/RLG (10.98/16.98) IF I DON'T STAY THE NIGHT	12	66	64	67	33	CHRIS LE
28	29	26	13	JOHN DENVER RIVER NORTH 161360 (10.98/16.98) A CELEBRATION OF LIFE/THE LAST RECORDINGS	16	67	67	_	8	MATRACA RISING TIOE
29	28	27	40	LEE ANN WOMACK ● OECCA 11585/MCA NASHVILLE (10.98/15.98) IS LEE ANN WOMACK	9	68	63	64	99	BRYAN W
30	30	30	31	KENNY CHESNEY BNA 67498/RLG (10.98/16.98) I WILL STAND	10	69	70	68	61	MARK CH
31	31	29	31	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98) GREATEST HITS	8	70	75	_	76	KENNY C
32	33	31	34	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98) DREAM WALKIN'	8	71	74	_	68	SAMMY K
33	36	41	86	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) □ DREAMIN' OUT LOUD	6	72	72	73	36	AARON TI RCA 67427/R
34	35	34	20	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98) LONG STRETCH OF LONESOME	9	73	69	69	30	SHERRIE
35	37	37	36	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98) GREATEST HITS	5	74	RE-E	NTRY	89	VINCE GI
36	32	32	16	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98) BE GOOD AT IT	23	75	73	74	47	TRACY LA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTEO LIST PRICE OR EC	TITLE IUIVALENT FOR CASSETTE/CD)	PEAK POSITION
37	38	38	17	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	BIG'A BOY ARE YA? VOLUME 3	34
38	34	33	19	DEL BERT MCCLINTON	ONE OF THE FORTUNATE FEW	15
39	40	43	73	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
40	42	40	4	MILA MASON ATLANTIC 83059/AG (10.98/16.98)	THE STRONG ONE	40
41	39	39	28	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98) THE	BEST OF JOHN DENVER LIVE	8
42	43	42	37	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
43	41	36	5	RHETT AKINS OECCA 70001/MCA NASHVILLE (10.98/16.98)	WHAT LIVIN'S ALL ABOUT	33
44	44	45	41	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	BIG'A BOY ARE YA? VOLUME 1	43
45	46	47	37	ROY D. MERCER CAPITOL NASHVILLE 54782 (9,98/15.98)	BIG'A BOY ARE YA? VOLUME 2	45
46	47	44	70	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	4
47	48	46	67	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
48	50	49	44	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
49	49	48	23	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN	25
50	51	50	27	LORRIE MORGAN BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
51	45	55	13	RICKY SKAGGS ROUNOER 0801 (9.98/14.98)	BLUEGRASS RULES!	45
52	53	52	29	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
53	52	51	21	MARK CHESNUTT OECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
54	55	59	94	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98)	TEN THOUSAND ANGELS	5
55	56	54	35	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
56	59	58	14	JOHN DENVER RCA 66837 (23.98/29.98) THE RC	OCKY MOUNTAIN COLLECTION	50
57	54	53	19	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98) AMAZING GRACE 2 — A	COUNTRY SALUTE TO GOSPEL	40
58	57	56	57	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	5
59	58	57	45	ALABAMA ● RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
60	66	65	95	GEORGE STRAIT ▲2 MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
61	65	63	78	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
62	60	61	45	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
63	61	60	77	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
64	62	62	47	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
65	68	70	96	BROOKS & DUNN ▲2 ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
66	64	67	33	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
67	67	_	8	MATRACA BERG RISING TIDE 53047 (10.98/16.98) SUNDAY M	ORNING TO SATURDAY NIGHT	64
68	63	64	99	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
69	70	68	61	MARK CHESNUTT ● OECCA 11529/MCA NASHVILLE (10.98/16.98	GREATEST HITS	18
70	75	_	76	KENNY CHESNEY ● BNA 66908/RLG (10.98/15.98)	ME AND YOU	9
71	74	-	68	SAMMY KERSHAW ● MERCURY 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	17
72	72	73	36	AARON TIPPIN RCA 67427/RLG (10.98/16.98) GREA	TEST HITSAND THEN SOME	17
73	69	69	30	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)	WORDS	41
74	RE-E	NTRY	89	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
75	73	74	47	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
$\overline{}$						

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA 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. Is indicates past or present Heatseeker title. © 1998, Billboard/BPI

Billboard. Top Country Catalog Albums...

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

SoundScan®

THIS	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CO)	TOTAL CHART WEEKS
1	1	ALAN JACKSON ▲ 3 ARISTA NASHVILLE 18801 (10.98/16.98) 9 weeks at No. 1 THE GREATEST HITS COLLECTION	121
2	2	SHANIA TWAIN ▲ 10 MERCURY 522886 (10.98 EQ/16.98) ■S THE WOMAN IN ME	158
3	4	GARTH BROOKS ▲ 13 CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98) NO FENCES	359
4	5	THE CHARLIE DANIELS BAND ▲3 EPIC 38795/SONY (7.98 EQ/11.98) A DECADE OF HITS	427
5	3	PATSY CLINE ▲ 7 MCA NASHVILLE 12 (7.98/12.98) 12 GREATEST HITS	569
6	17	GARTH BROOKS ▲ CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98) GARTH BROOKS	359
7	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) SUPER HITS	184
8	8	JOHN DENVER ● RCA 10374 (10.98/16.98) JOHN DENVER'S GREATEST HITS	18
9	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98) GREATEST HITS, VOL. 1	194
10	7	TIM MCGRAW ▲5 CURB 77659 (9.98/15.98) NOT A MOMENT TOO SOON	204
11	11	GEORGE STRAIT ▲ S MCA NASHVILLE 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	282
12	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98) SUPER HITS	165
13	13	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98) GREATEST HITS — FROM THE BEGINNING	122

	THIS	LAST	ARTIST IMPRINT & NUMBER/OISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALEN'	TITLE FOR CASSETTE/CD)	TOTAL CHA WEEKS		
	14	14 22 GEORGE STRAIT ▲5 MCA NASHVILLE 11263 (39.98/49.98) STRAIT OUT					
	15	12	GEORGE STRAIT ▲3 MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	520		
	16	15	GEORGE STRAIT ▲ 2 MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	598		
	17	14	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	174		
	18	16	VINCE GILL ▲3 MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	189		
	19	_	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	116		
	20	18	REBA MCENTIRE ▲ 4 MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	224		
١,	21	23	GARTH BROOKS ▲ 11 CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	207		
	22	24	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	24		
	23	19	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	352		
	24	25	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	111		
	25	_	GARTH BROOKS ▲ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	141		

Latating alloums are 2-year-out titles that have taken below No. 100 on the Billipoard 200 or reissues or older adulms. Total Cartification for sales of 1 milion units, with multimillion seles indicated by a numeral following the symbol. *Asterisk indicates past Heatseeker title.

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by Wade Jessen

WHERE'S THE BEEF? Oprah Winfrey has already proved that an appearance on her show can ignite the sale of books, dolls, R&B, and pop recordings, and following a Feb. 9 show that featured Garth Brooks, she makes it obvious that her show can pack a hefty wallop with country music, too, as "Sevens" increases more than 78,000 units to ace our Greatest Gainer award on Top Country Albums. That set rises 3-1 on the country chart and pole-vaults 24-4 on The Billhoard 200.

Pat Quigley, president/CEO at Capitol Nashville, says it wasn't your average performance and couch-time appearance on Winfrey's show that caused the sales spurt. "Garth pledged on the air to donate his earnings from the sale of 'Sevens' [between Feb. 9-16] to Oprah's Angel Network, and her fans went nuts." On Feb. 18, Quigley told Country Corner that Brooks would make an announcement Feb. 20 that he would expand his pledge to include the proceeds from later weeks' sales. According to a prepared statement from Brooks' management firm, Brooks has agreed to donate his profits from "Sevens" each week that sales exceed 100,000 units.

Watch for healthy sales hikes after Brooks hosts "Saturday Night Live" Saturday (28) and following a two-hour NBC special, "Garth Brooks: To Ireland & Back," slated for March 4.

Incidentally, several of Brooks' older titles make noteworthy gains on Top Country Catalog Albums, led by the 13-times-platinum "No Fences," which increases 67% to rise 4-3. Brooks' self-titled debut is up 93% to vault 17-6, while "Fresh Horses" and "In Pieces" re-enter at Nos. 19 and 25, respectively. Meanwhile, "She's Gonna Make It," the second single from "Sevens," gains 564 spins to jump 8-5 on Hot Country Singles & Tracks.

ET THERE BE COUNTRY: Aside from Oprah Winfrey's impact on Garth Brooks, Ron Howie, VP of sales at Nashville's RCA Label Group, says she also holds the roses for Clint Black's Pacesetter trophy on Top Country Albums. His "Nothin' But The Taillights" gains 173% to rise 14-9 and moves 136-67 on The Billboard 200. Says Howie, "A rerun of an Oprah show [that ran] two weeks ago aired on Friday the 13th, and Clint performed 'Something That We Do.'" Howie says that love ballad, which peaked at No. 2 on our airplay chart in the Nov. 22, 1997, issue, hit Valentine's Day buyers at the best time possible. "Obviously, we have a hot single right now with the title cut, but the message in 'Something That We Do' was perfect for the holiday."

On Top Country Singles Sales, "Something That We Do" rises 15-11 with a

LOVE IS ON THE AIR: Valentine's Day shoppers hoist Martina McBride's "Evolution" (RCA) 5-4 on Top Country Albums, as that set gains 28,000 units and rises 52-24 on The Billboard 200. "Evolution" contains "Valentine" (with Jim Brickman), which made a brief appearance on Hot Country Singles & Tracks, peaking at No. 53 in the March 1, 1997, issue. "Valentine" was originally released from Brickman's "Picture This" set (Windham Hill), which blasts ahead 192-107 on The Billboard 200. McBride's release was allowed to re-enter the country radio chart in the Jan. 31 Billboard since it had only accumulated four chart weeks during its initial run last year. Such titles are ineligible to reenter if they accumulate 20 or more chart weeks during the initial chart run.

"Valentine" rises 27-15 with Airpower stripes on Hot Country Singles & Tracks; it has an increase of 1,194 spins, the largest of any title on that chart.

Trini Triggs Hopes To Break Barriers

African-American Singer Challenges Preconceptions

This article was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE-New MCG/Curb signee Trini Triggs gets a kick out of turning audiences around. As one of only a handful of African-American artists singing country music, Triggs says he has met with skepticism before.

"I have had experiences where people didn't believe in the beginning that I was country or that I could sing country, but in the end there was always a great payoff," he says.

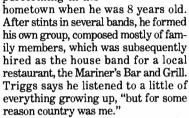
"Several years back we went to Montgomery [Ala.], and I was dressed all country—the hat, the whole deal, the way I dress all the time—and I could tell that people were just staring at me wondering why I was dressed like that," Triggs says. "Upon getting onstage after [my] name was called out, you could hear people [groan]. Not halfway through the song, everybody was up to the stage saying, 'This guy is great.'

The reason Triggs believes he can

always turn an audience around is that he's genuinely country. "I've experienced singing many different places, [including] the countriest bars where you wouldn't think a black singer would go over, and you get onstage and they love you," he says. "I've never been

uncomfortable doing it because I knew that what I was was real. If I was fake, it probably wouldn't have gone over."

Triggs is from Natchitoches, the oldest town in Louisiana. He began performing in his



Although he knows there may still be some resistance out there to the idea of a black country singer, Triggs hopes any lingering barriers will be pushed aside by his debut. "It's a positive thing to have more of it as long as it's real," he says. "I wouldn't want anybody to

call themselves a pop singer or an R&B singer and then try to jump into country because it's easy to get there and there's a spot. That person should be real, genuine country to the heart."

Triggs says the time is right for country's monochromatic landscape to change. "Even in R&B now the majority [of artists are] black people, but you also have white guys singing R&B now. In pop, black and white mix up real good, and I just think it's time" for the same thing to happen in country. "Why not? If you're black and can sing country and you're genuine, I think you should have a chance."

He envisions a day when he'll no longer be referred to as a black country singer but as just a country singer. Triggs describes his music as "straight down the line country, the George Strait/Tracy Byrd right down the middle" variety.

Triggs is recording his debut MCG/ Curb album with producers Chuck Howard and Anthony Smith, which is expected to be released later this year

following a radio tour.
Triggs recruited Charley Pride, whom he calls his "big time" idol, to duet with him on the song "One Mississippi, Two Mississippi" on the album. Pride reciprocated by introducing Triggs for his Grand Ole Opry debut Feb. 7.

MINORITY TALENT

(Continued from page 38)

of the members share one thing.
"They are not pretending," says Lewis. For all of them, breaking into country music "has been a yearning for years.

Despite operating on what she calls "a limited to zero budget," Lewis puts out a newsletter every two months, organizes a showcase about once every three months, and books member acts in between showcases at fairs, festivals, football games, and anywhere else they might find an audience.

We are constantly working to get them into the mainstream any way we can," says Lewis, who doesn't draw any salary from the organization for her efforts.

Although she believes "the people that buy the music don't care what color the artists are," Lewis says, "it's the old Music Row [establishment]" that is holding minority performers back from following a mainstream path to success.

"Country music is just a sound," she says. "If you can close your eyes and not hear black or white, then the artist making the sound can sing country.'

GEORGE JONES COMES BACK STRONG

TRIGGS

(Continued from page 38)

gram will officially start airing April 7. Jones says the network originally wanted to film 13 episodes. Due to his tour schedule and other commitments, however, Jones wanted to start with just six. Now he's looking forward to doing more.

Jones says he enjoyed working on the series, especially as he's been able to keep music as its main focus. "We just sit around, pick the guitar, and pass it on," he says. "There's not a whole lot of jabbering. People like to hear the music. That's what it's all about."

Alan Jackson, Johnny PayCheck, and Trace Adkins are among the artists who will join Jones on upcoming episodes.

Weigand says the show will be a great tool in drawing attention to Jones' new album. "We are also going to be advertising the album on TNN during George's variety show," says Weigand.
"I think the TV show is going to be

great exposure for George, and it's really targeting his fan base.

Tom Demalon, music buyer for Tower Nashville, says the TV show will be a boost for the new project. "He's sold consistently here," says Demalon. "We do fine with him, and I think the TV show will help this new project. Television exposure is always helpful, especially with country consumers.'

Jones has no plans to slow down. Managed by his wife, Nancy, he's booked by Associated Talent, and he plans to continue touring this spring and summer. "Country music is my life," he says. "I live and breathe country music. It's what I've done all my life. As long as the people are coming out to see me and want to see and hear me, I'll keep on. When they stop that. I'll stay home . . . This is what I love to do, and that love don't ever leave you."

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

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
- ALL THAT MATTERS ANYMORE (Songs Of PolyGram Int'),
 BMI/Lee Roy Parnell, BMI/Gary Nicholson, ASCAP) HL
 ANOTHER SIDE (Travelin' Zoo, ASCAP)
 BACK IN THE SADDLE (August Wind, BMI/Longitude,
 BMI/Great Broad, BMI/The Night Rainbow,
 ASCAP/Matanzas, ASCAP) HL/WBM
 BACK ON THE FARM (Sony/ATV Tree, BMI/Peanuts &
 Crackeriacks, BMI)

- Crackerjacks, BMI)

 BANG BANG BANG (AI Andersongs, BMI/Mighty Nice,
 BMI/Almo, ASCAP/Maddy Rabbit, ASCAP)

 BETTER THAN IT USEO TO BE (Starstruck Writers
 Group, ASCAP/McA, ASCAP/Rib Bravo, BMI) HL/WBM
 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream,
 BMI/Jeff Diggs, BMI/Bug, BMI) HL

 BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin',
 BMI/Suffer In Stience, BMI) HL

 BYE, BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory
 Bourke, BMI) HL
- A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys,
- A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
 CHEATHI 'ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HID, ASCAP) HL/WBM
 CLOSER TO HEAVEN (Careers-BMG, BMI) HL
 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzillo, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM
- BMI) HL/WBM CONNECTED AT THE HEART (Acuff-Rose, BMI) WBM

- 12 THE DAY TINAT SHE LEFT TULSA (IN A CHEVY)
 (Starstruck Writers Group, ASCAP/Mark D.,
 ASCAP/Doiamond Three, BMI/Seven Summits, BMI) HL

 74 DID I SHAVE MY LEGS FOR THIS? (Polygram Int*),
 ASCAP/Door Number Two, ASCAP/Millermo, BMI) HL

 10 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of
 PolyGram Int*), BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

 31 DREAM WALKIN' (Songs Of PolyGram Int*), BMI/Nacissa River, BMI/CMI, BMI) HC

 66 FROM THIS MOMENT ON (Songs Of PolyGram Int*),
 BMI/Loon Exho, BMI/Zomba, ASCAP) WBM

 18 TS GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM

 25 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV
 Cross Keys, ASCAP/Mill Village, ASCAP) HL/WBM

 - 25 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Cross Keys, ASCAP/MIII Village, ASCAP) HL/WBM
 1 CAN LOVE YOU BETTER (Songs Of PolyGram Int'I, BML/Polygram Int'I, ASCAP) HL
 59 I DO (CHERISH YOU) (Smash Vegas, BML/Big Picture, BML/II DON'T WART NO PART OF IT (Careers-BMG, BML/Breaker Maker, BML/Sland Bound, ASCAP/Famous, ASCAP) HL
 16 IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
 16 YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BML/Baby Dumplin', BML/Warner-Tamerlane, BML/Songs Sung Blue, BMI) WBM
 10 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
 11 IM FROM THE COUNTRY (Bug, BMI/High And Dry,

- BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)
 I SAW THE LIGHT (Screen Gems-EMI, BMI/Earmark,
 BMI/Warner Chappell, BMI)
 IT'S NOT OYER (Songs Of PolyGram Int'I, BMI) HL
 IT WOULD BE YOU (Irving, BMI/Colter Bay, BMI/Neon
 Sky, ASCAP) WRM

- IN WOLLD BE YOU (INVING, BMI/COILED BAY, OMI/NEON SKY, ASCAP) WBM
 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/McA, ASCAP) HL/WBM
 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of Polygram Int'1, BMI/Tazmaraz, BMI/For The Music, ASCAP/HC, ASCAP/HC, ASCAP/HC, JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperator, ASCAP/MC), ASCAP/HC
- Desperados, ASCAP/N2 D, ASCAP)
 JUST TO SEE YOU SMILE (Music Corp. Of America,
 BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge,
- LEAVING OCTOBER (EMDAY, ASCAP/JEXAS WEDGE, ASCAP/MOMECUTE CONCEPTIONS, ASCAP/FUII Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM LITTLE REG RODEO (EMI BLACKWOOD, BMI/Flybridge, BMI/Flh) This, BMI/Roy Bourke, BMI) HL LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, DMI/GOOD, BMI/FLORE) AND MINISTERS BMI/FINE ME ALONE (MKD, BMI/Ensign, DMI/MINISTERS BMI) HL

- LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
 LONGNECK BOTTLE (Steve Wariner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL
 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/M Dreams Had Wings, ASCAP) HL
 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL
 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM

- 73 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzil-
- 10. BM/Vidbilly, BMI) HL
 19 ONE OF THOSE NIGHTS TONIGHT (Sea Acre.
 ASCAP/Famous, ASCAP/Careers-BMG, BMI/Sontanner,
- BMI/WB, ASCAP) HL

 20 ONE SMALL MIRACLE (Sony/ATV Tree, BMI/Mr.
 Bubbs, BMI/Stev Wariner, BMI) HL

 27 ON THE SIDE OF ANGELS (Red Brazos, BMI/Housenotes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM

 28 PERFECT LOVE (Starstruck Angel, BMI/Missoula,
 BMI/EMI Blackwood, BMI/Singles Only, BMI) HL

 46 PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou

 PAU BMI) HI
- 4 ROUND ABOUT WAY (Tom Collins, BMI/Still Working
- 4 ROUND ABOUT WAY (IOM COINES, BM) HL/WBM

 42 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL

 59 SENDING ME ANGELS (Howilin' Hits, ASCAP/His Majesty, ASCAP/Her, ASCAP/Frankie Miller, ASCAP) WBM

 75 SHAME ABOUT THAT (Sony/ATV Tree, BMI/Magic
- SHAME ABOUT THAT (Sony/ATV Tree, BMI/Magic Knee, BMI) Hat STEENER, BMI) Hat STEENER, BMI, STEENER, BMI, STEENER, BMI/SONY, ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM STEENER, BMI/STEENER, BMI/STEENE

- 20 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
 41 THIS KISS (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP)
 55 TO BE WITH YOU (EMI Blackwood, BMI/Rumbaio, BMI/Sony/ATV Tree, BMI/Raul Maio, BMI/Taylor Rose, BMI)

- BMI) HL
 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa,
 ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation,
- TOO GOOD TO BE TRUE (Warner-Tamerlane,
- ASCAP) WBM
 TOO GOOD TO BE TRUE (Warner-Tamerlane,
 BMI/Milene, ASCAP) WBM
 TWO PINA COLADAS (Foreshadow, BMI/CMI,
 BMI/Shawn Camp, BMI/Good, ASCAP)
 VALENTINE (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
 WAKE UP AND SMELL THE WHISKEY (Sony/ATV Tree,
 BMI/Longitude, BMI/August Wind, BMI/Coyote Moon,
 BMI) HL/WBM
 WE LOSE (Warner-Tamerlane, BMI/Randy Scruggs,
 BMI/Maypop, BMI/Wildcountry, BMI)
 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee,
 BMI) WBM
 WHAT IF (Realsongs, ASCAP) WBM
 WOMAN TO WOMAN (Sony/ATV Cross Keys, ASCAP/King Coal,
 ASCAP/Our Songsmith, ASCAP/Warner-Tamerlane, EMI)
 YOU'LL REVER KNOW (Mighty Nice, BMI/Wait No
 More, BMI/Polygram Int'1, ASCAP) HL
 YOU'RE STILL THE ONE (Songs Of PolyGram Int'1,
 BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
 YOU'YE GOT TO TALK TO ME (Sony/ATV Tree,
 BMI/Magic Knee, BMI) HL

Bilboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

	IIOA		,		_
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
1	2	5	17	★ ★ NO. 1 ★ ★ ★ WHAT IF I SAID 1 week at No. 1 JENORMAN,A:COCHRAN (A:COCHRAN)	1
2	4	6	18	YOU'VE GOT TO TALK TO ME LEE ANN WOMACK M.WRIGHT (J.O'HARA) (V) DECCA 72023	2
3	1	1	30	JUST TO SEE YOU SMILE B.GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN) CURB ALBUM CUT	1
4	7	9	10	ROUND ABOUT WAY T.BROWN G STRAIT IS DEAN W NANCE) GEORGE STRAIT MCA NASHVILLE ALBUM CUT	4
5	8	11	8	SHE'S GONNA MAKE IT GARTH BROOKS A.RE LILLIALY, K WILLIAMS, G. BROOKS) CAPITOL ALBUM CUT/CAPITOL NASHVILLE	5
6	3	3	23	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO, B.BROCK) ASYLUM ALBUM CUT	3
(1)	10	12	12	LITTLE RED RODEO COLLIN RAYE C.RAYE,P.WORLEY,B.J.WALKER,JR. (C.BLACK,P.VASSAR,R.M.BOURKE) EPIC ALBUM CUT	7
8	11	14	16	NOTHIN' BUT THE TAILLIGHTS CLINT BLACK J.STROUD, C. BLACK (C. BLACK, S. WARINER) (C) (D) (V) RCA 65350	8
9	6	2	19	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL) (C) (V) MERCURY 568140	2
10	5	4	18	IMAGINE THAT M.D.CLUTE, DIAMOND RIO (D.GEORGE, J.TIRRO, B. WHITE) V) ARISTA NASHVILLE 13091 (V) ARISTA NASHVILLE 13091	4
11	12	13	21	A CHANCE B.CANNON, N. WILSON (D. DILLON, R. PORTER) KENNY CHESNEY (V) BNA 64987	11
12)	16	19	18	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D. SANDERS,S.DIAMOND) O(() (D) COLUMBIA 78745	12
13)	21	21	7	PERFECT LOVE ◆ TRISHA YEARWOOD T.BROWN, T YEARWOOD (S.RUSS,S.SMITH) (V) MCA NASHVILLE 72034	13
14)	18	18	19	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS P.B.HAYES) P.WORLEY,B.CHANCEY (KOSTAS P.B.HAYES) C) (D) MONUMENT 78746	14
				*** AIRPOWER ***	
<u>15</u>	27	37	9	VALENTINE ◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D. SHEA (J.BRICKMAN, J.KUGELL) (C) (D) (V) RCA 64963	15
16	19	20	13	IF I NEVER STOP LOVING YOU P.MCMAKIN (D.KESS,S.EWING) DAVID KERSH (C) (D) (V) CURB 73045	16
17)	22	22	11	* * * AIRPOWER * * * 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	17
18	20	17	12	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH) CURB ALBUM CUT/UNIVERSAL	17
19	14	15	17	ONE OF THOSE NIGHTS TONIGHT LORRIE MORGAN J.STROUD.L.MORGAN (S.LONGACRE.R GILES) (V) BNA 65333	14
				* * * AIRPOWER * * *	
20	24	27	11	THEN WHAT J.STROUD,C.WALKER (R.SHARP,J.VEZNER) ♦ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	20
21	9	7	16	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN.R.J.LANGE) C (D) (∀) MERCURY 568242	6
22	17	16	14	ONE SMALL MIRACLE B.J.WALKER,JR.,K.LEHNING (B.ANDERSON, S.WARINER) ASYLUM ALBUM CUT	16
23	15	10	20	HE'S GOT YOU ♦ BROOKS & DUNN D.COOK, K. BROOKS, R. DUNN, T. MCBRIDE) (V) ARISTA NASHVILLE 13101	2
24)	25	36	7	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M DANNAL A SWEET) CAPITOL NASHVILLE ALBUM CUT	24
25)	23	30	6	A HOUSE WITH NO CURTAINS K.STEGALL (A.JACKSON, J.MCBRIDE) ALAN JACKSON (V) ARISTA NASHVILLE 13070	23
26	26	33	7	BYE, BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE) → JO DEE MESSINA CURB ALBUM CUT CURB ALBUM CUT	26
27	13	8	21	ON THE SIDE OF ANGELS W.C.RIMES (G.BURR,G.HOUSE) URB ALBUM CUT/MCG	4
28	29	31	17	THE NOTE	28
29	36	44	5	TO HAVE YOU BACK AGAIN E.GORDY, JR. (A ROBOFF, A.ROMAN) PATTY LOVELESS E.GORDY, JR. (A ROBOFF, A.ROMAN)	29
30	28	25	25	A BROKEN WING M.MCBRIDE, P.WORLEY (J.HOUSE, S.HOGIN, P.BARNHART) M.MCBRIDE, P.WORLEY (J.HOUSE, S.HOGIN, P.BARNHART) MARTINA MCBRIDE (C) (D) (V) RCA 64963	1
(31)	37	43	5	DREAM WALKIN' ♦ TOBY KEITH	31
32)	40	42	5	U.S. STROUD.T. KEITH (T. KEITH, C. CANNON) TOO GOOD TO BE TRUE ■ MICHAEL PETERSON REPRISE ALBUM CUT REPRISE ALBUM CUT	32
33	43	52	6	REPRISE ALDOM COT YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN R.J. LANGE) (C) (D) (y) MERCURY 558452	33
34	34	32	15	LONGNECS: TWAITER S DANGE) LONGNECK BOTTLE A.REYNOLDS (S WARINER.R.CARNES) (V) CAPITOL 1985/CAPITOL NASHVILLE	1
(35)	39	39	13	CLOSER TO HEAVEN ♦ MILA MASON	35
36)	41	41	7	B. MEVIS (A. MAYO.B.LUTHER) 4 TLANTIC ALBBUM CUT YOU'LL NEVER KNOW D. MALLDY (K. RICHEY, ANGELD) (C) (D) (V) BNA 65394	36
37	38	38	16	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' DAVID LEE MURPHY	37

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
(38)	44	46	7	LEAVING OCTOBER SONS OF THE DESERT	38
(39)	47	57	4	J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS) EPIC ALBUM CUT I'M FROM THE COUNTRY ◆ TRACY BYRD	39
40	31	24	20	T.BROWN (M.BROWN,R.YOUNG.S. WEBB) (C) (D) (V) MCA NASHVILLE 72040 IF YOU CAN'T BE GOOD (BE GOOD AT IT) KLEHNING (T.SEALS.B.MILLER) ATLANTIC ALBUM CUT	22
				* * * HOT SHOT DEBUT * *	
41)	NE	N •	1	THIS KISS ♦ FAITH HILL	41
(42)	46	48	5	B.GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN) WARNER BROS. ALBUM CUT SAY WHEN LONESTAR	42
(43)	49	67	3	D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH) (C) (D) (V) BNA 55395 SHE'S GOT THAT LOOK IN HER EYES ◆ ALABAMA	43
44	32	23	15	D.COOK,ALABAHA (R.OWEN,T.GENTRY) RCA ALBUM CUT	23
				D.WAS.T.TRITT (T.TRITT) TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART) WARNER BROS. ALBUM CUT JOHN ANDERSON (V) MERCURY 568796	-
(45)	45	47	7	K.STEGALL (C.WRIGHT,M.STUART) (V) MERCURY 568796 PUT YOUR HEART INTO IT ♦ SHERRIE AUSTIN	45
(46)	48	56	5	E.SEAY, W.RAMBEAUX (S.AUSTIN, W.RAMBEAUX) (C) (D) (V) ARISTA NASHVILLE 13083	46
(47)	52	54	7	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.BOYD,J.HANNA) ◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	47
48	57	64	3	IT WOULD BE YOU M.WRIGHT, B.HILL (K.ROBBINS, D.OGLESBY)	48
49	54	69	4	CONNECTED AT THE HEART RICOCHET	49
50	53	58	6	BETTER THAN IT USED TO BE J.STROUD (M D. SANDERS,N.THRASHER) → RHETT AKINS (1/2) DECCA 72036	50
51	42	34	12	IT'S NOT OVER MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS)	34
(52)	56	61	6	CHEATIN' ON HER HEART JEFF CARSON	52
53	50	40	14	C.HOWARD (M.D. SANDERS,P.HOWELL) CURB ALBUM CUT,MCG JUST ANOTHER HEARTACHE ◆ CHELY WRIGHT	39
(54)	66	73	3	T.BROWN (E.HILL,M.D. SANDERS) (V) MCA NASHVILLE 72025 ALL THAT MATTERS ANYMORE LEE ROY PARNELL	54
\equiv	_			L.PARNELL THE HOT LINKS (L.R PARNELL,G.NICHOLSON) ARISTA NASHVILLE ALBUM CUT	
(55)	59	71	4	TO BE WITH YOU	55
(56)	NE	N P	1	D.COOK (P.LYNN,P.LYNN,P.RUSSELL) REPRISE ALBUM CUT	56
(57)	62	62	3	M MILLER, M.MCANALLY (M.A.MILLER) CURB ALBUM CUT	57
5 8	51	45	11	WHAT IF R. MCENTIRE, D. MALLOY (D. WARREN) (C) (D) (V₁ MCA NASHVILLE 1/2026	23
(59)	NE	NÞ	1	I DO (CHERISH YOU) C CHANGERLAIN IR STEGALL,D.HILL)	59
60	65	68	3	BACK IN THE SADDLE E.GORDY,JR. (M.BERG,S.LYNCH) MATRACA BERG E.GORDY,JR. (M.BERG,S.LYNCH)	60
61	NE	N Þ	1	I SAW THE LIGHT HAL KETCHUM CHOWARD (T RUNDGREN) CURB ALBUM CUTMICG	61
62)	61	- market	2	WAKE UP AND SMELL THE WHISKEY DEAN MILLER G BROWN ID MILLER. B JAMES) CAPITOL NASHVILLE ALBUM CUT	61
63)	63	66	6	STEP RIGHT UP ◆ CACTUS CHOIR	62
(64)	71		3	M BRIGHT,T.SHAPIRO (T.HALLER) (C) (D) (V) CURB 56098 UNIVERSAL I DON'T WANT NO PART OF IT SMOKIN' ARMADILLOS	64
65)	NE	N D	1	C.HOWARD,M.T.BARNES (K.FOLLESE,M.T.BARNES) CURB ALBUM CUTIMOS BANG BANG BANG THE NITTY GRITTY DIRT BAND	65
=	72		7	J LEO (A ANDERSON, C WISEMAN) RISING TIDE ALBUM CUT FROM THIS MOMENT ON SHANIA TWAIN WITH BRYAN WHITE	61
(66)		_		R.J.LANGE (S.TWAIN.R.J.LANGE) MERCURY ALBUM CUT THAT DOES IT JASON SELLERS	-
67 68	60	59 51	14	C.FARREN (J SEILERS, A. CUNNINGHAM) (C) (V) BNA 65322 SOMEBODY WILL RIVER ROAD	46
69	58 67	65	10	S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES) SENDING ME ANGELS CAPITOL NASHVILLE ALBUM CUT DELBERT MCCLINTON	51
			8	G.NICHOLSON,E.GORDY,JR.,D.MCCLINTON (J.WILLIAMS,F.MILLER) (V) CURB 56050/RISING TIDE BACK ON THE FARM THE THOMPSON BROTHERS BAND	65
(10)	NE\		1	BLLOYD, THE THOMPSON BROTHERS BAND (D.HENRY) (C) (D) (V) RCA 64998 WE LOSE BRAD HAWKINS	70
(71)	NE		1	C.HOWARD (R.SCRUGGS,R.BOWLES) (C) (D) (V) CURB 56097/UNIVERSAL	71
72	69	74	11	A.REYNOLDS (S.CAMP, B.HILL, S.MASON) CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
73	74		20	OF COURSE I'M ALRIGHT ALABAMA D.COOK,ALABAMA (B.KIRSCH) (V) RCA 64965	22
74	75		17	DID I SHAVE MY LEGS FOR THIS? C.FARREN (D.CARTER,R.HART) C. (C) (D) (V) CAPITOL NASHVILLE 58672	25
75	55	50	8	SHAME ABOUT THAT SARA EVANS P.ANOERSON (S.EVANS, J.O'HARA) (C) (V) RCA 65324	48

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. (C) P98, Billboard/BPI Communications.

Billboard Top Country Singles Sales.

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

SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1_	1	37	$\star\star\star$ No. 1 $\star\star\star$ HOW DO I LIVE \blacktriangle^2 CURB 73022 30 weeks at No. 1	LEANN RIMES
2	2	2	4	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
3	4	4	13	WHAT IF I SAID WARNER BROS. 17263 ANITA COCHRAN (DUET WI	TH STEVE WARINER)
4	3	3	14	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
5	6	7	4	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
6	5	5	12	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
	9	9	5	THEN WHAT GIANT 17262/WARNER BROS.	CLAY WALKER
8	7	6	12	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
9	10	16	16	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
10	8	8	11	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
$\boxed{1}$	15	12	14	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
12	11	11	10	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
13	12	10	25	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBERIDISTRIBUTING LABEL	ARTIST
14	14	14	42	IT'S YOUR LOVE ▲ CURB 73019 TIM	MCGRAW (WITH FAITH HILL)
15	13	13	21	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
16	18	19	23	VALENTINE/A BROKEN WING RCA 64963/RLG MARTINA MCBRIDE WITH	SPECIAL GUEST ARTIST JIM BRICKMAN
$\lfloor 11 \rfloor$	17	-	2	YOU'LL NEVER KNOW BNA 65394/RLG	MINDY MCCREADY
18	16	15	18	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
19	NE\	N Þ	1	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
20	19	17	21	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
21	24		2	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	CLINT BLACK
22	20	21	6	JUST BETWEEN YOU AND ME EPIC 78766/SONY	THE KINLEYS
23	22	20	19	WHAT IF I DO BNA 64990/RLG	MINDY MCCREADY
24	23	23	89	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
25	21	18	16	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING

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

* * * No. 1 * * *

* * * GREATEST GAINER * * *

♦ MY HEART WILL GO ON W.AFANASIEFF J. HORNER (J. HORNER W. JENNINGS)

◆ SI TU SUPIERAS E.ESTEFAN JR. K.SANTANDER (K.SANTANDER)

◆ NO SE OLVIDAR E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)

◆ A PESAR DE TODOS

A.GABRIEL (A.GABRIEL)

CORAZON PARTIO

E.AUFFINENGO,M.A.ARENAS (A.SANZ)

EL FRIO DE TU ADIOS

O.TANON (Y.MONROUZEAU)

◆ MI MAYOR VENGANZA

ME VAS A HACER LLORAR

PARA LLORAR PCASSANO (P.CASSANO, R.MONTANER) CONTIGO (ESTAR CONTIGO)

.MIGUEL (B.SILVETTI S.RIERA IBANEZ)
HACEMOS BONITA PAREJA
G.FELIX (M.QUINTERO LARA)
EL AGUILA
NOT LISTED (PUBLIC DOMAIN)
SENTIMIENTOS

A.PENA,M.ANTHONY (PFERNANDEZ)

VOY A PINTAR MI RAYA

A.DE LUNA (J.NAVARRO)
◆ PERDONAME, OLVIDALO

ACABO DE ENTERARME

J.R.ESPARZA (M.RUIZ)
COMO DUELES EN LOS LABIOS

SI PUDIERA VOLVER A VERTE C.SOTO D. QUINONES (R.MONCLOVA)

HASTA MANANA
J.CARRILLO (F.RIVA,K.CAMPOS)
QUE LOCO
O.SERRANO,B.SERRANO (R.LOPEZ)
POR DEBAJO DE LA MESA
L.MIGUEL (A.MANZANERO)

ME MIRAS Y TE MIRO O.SERRANO (O.SERRANO)

U.SERNANU B.SERNANU (I.SERNANU)

EL RELOJ

L.MIGUEL (R.CANTORAL)

♣ LE PEDIRE

NOT LISTED (M.MUNOZ)

ESA PARTE DE MI (PERDONA)

J.M.LUGO G.SANTA RCSA (D.M.MUNOZ)

REGIONAL MEXICAN

70 STATIONS

1 LOS TIGRES DEL NORTE

2 MARCO ANTONIO SOLIS

EMI LATIN HACEMOS....
4 GRUPO LIMITE POLYGRAM
LATINO SENTIMIENTOS

5 BANDA ARKANGEL R-15

6 DINASTIA NORTENA PLATI-

7 JUAN GABRIEL ARIOLA/BMG

7 JUAN GABRIEL ARIOLA/BMG
ASI FUE
8 ANA GABRIEL SONY
DISCOSSONY A PESAR DE...
9 LOS RIELEROS DEL NORTE
FONOVISA AVENTURA...
10 GRUPO LIMITE POLYGRAM
LATINO HASTA MANANA
11 BOBBY PULIDO EMI LATIN
LE PEDIRE
12 BANDA LA COSTENA FONOVISA AVIENTAME

FONOVISA ME VAS A. ...
3 LOS TUCANES DE TIJUANA
EMITATIN MACEATOR

◆ SI TU ME AMARAS R.PEREZ (R.PEREZ)

AVIENTAME BANDA LA COSTENA (C.LEOS)

NOS ESTORBO LA ROPA

DAYANARA
TROPIXSONY

ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN
SONY DISCOSSONY

LOS RIELEROS DEL NORTE
FONOVISA

GRUPO LIMITE
BIJYGDAL LATIKO

C.SUJUJ.GUINONES IR.MONCLOVÁ)

E.REYES (DAYANARA,E.REYES, M.PULRDES)

◆ LO MEJOR DE MI

CON QUE DERECHO

PARA LLORAR

J.CARRILLO (A.VILLAREAL)
SI TE VAS

Hot Latin Tracks...

RICKY MARTIN

CELINE DION

JUAN GABRIEL

ANA GABRIEL

OLGA TANON

INDIA

CRISTIAN

ALEJANDRO SANZ

MARCO ANTONIO SOLIS

LOS TIGRES DEL NORTE

LOS TUCANES DE TIJUANA

BANDA ARKANGEL R-15

DINASTIA NORTENA

DOMINGO QUINONES

GRUPO MANIA

GRUPO MANIA

LUIS MIGUEL

BOBBY PULIDO

GILBERTO SANTA ROSA

BANDA LA COSTENA

VICENTE FERNANDEZ

MARC ANTHONY

LUCERO

PEDRO FERNANDEZ

ENRIQUE IGLESIAS

TROPICAL/SALSA

23 STATIONS

25 STATIONS

RICKY MARTIN SONY DISCOSSONY VUELVE

2 OLGA TANON WEA LATINA
EL FRIO DE TU ADIOS

3 INDIA RMM
MI MAYOR VENGANZA

4 CELINE DION 550
MUSICEPICSONY MY HEART.

5 VICTOR MANUELLE SONY
DISCOSSONY EL AGIII A

DISCOS/SONY EL AGUIL
6 MARC ANTHONY RMM

SI TE VAS 7 GISSELLE FEAT. SERGIO VAR-

GAS RCA/BMG PERDONAME...
8 ALEJANDRO FERNANDEZ

9 DOMINGO QUINONES RMM

LUIS MIGUEL

CRISTIAN

MANA

GISSELLE FEAT. SERGIO VARGAS

RICARDO MONTANER

VICTOR MANUELLE

LUIS MIGUEL

GRUPO LIMITE

MARC ANTHONY

ALFIANDRO FERNANDEZ

ALEJANDRO FERNANDEZ

WKS. AST

> 12 6

6

8

14

40

10 12

21

19

16 13

32

13

RE-ENTRY

NEW >

RE-ENTRY

POP

25 STATIONS

1 RICKY MARTIN SONY DIS-COS/SONY VUELVE 2 CELINE DION 550 MUSIC/EPIC/SONY MY HEART... 3 ALEJANDRO SANZ WEA LATI-

NA CORAZON PARTIO
4 ALEJANDRO FERNANDEZ

5 RICARDO MONTANER WEA

LATINA PARA LLORAR
6 ALEJANDRO FERNANDEZ

SONY DISCOS/SONY SI TU.
7 CRISTIAN ARIOLA/BMG

ASI FUE
9 DAYANARA TROPIXSONY
JERIGONZA
10 MANA WEA LATINA
COMO DUELES EN LOS...
11 LUIS MIGUEL WEA LATINA

LO MEJOR DE MI
8 JUAN GABRIEL ARIOLA/BMG

6

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Martin Needs To Simplify Stage Show

RICKY CATCHES THE EYE: Five years ago, a hirsute, casually dressed Ricky Martin could be found hanging atop the stage thrilling the crowd at Chile's Viña del Mar song festival with his smash ballad "Fuego Contra Fuego."

On Feb. 13 at Hiram Bithorn Stadium near San Juan, Puerto Rico, the fashionably attired, smartly groomed singing idol could be seen on two huge video screens above the audience as he crooned a stylish, rhythmic pop rendition of "Fuego Contra Fuego.

The former member of Menudo has come a long way.

But along the way, Martin may have sacrificed an erstwhile, friendly stage performance replete with warm stage patter for a dazzling production that was overdependent on a tightly scripted show.

Certainly, Martin's one-hour-and-45minute romp before 30,000 appreciative fans from his home country was an entertaining sight to behold, particularly from a technical standpoint.

Throughout the performance—the first of two sellout shows—there was an assortment of neat staging, lighting, and video effects to complement such winning musical numbers as "La Copa De La Vida," "No Importa La Distancia," and "Volverás."

And the spiffy video production made you feel as if you were simultaneously watching the concert on pay-per-view as well as in person. In fact, the superb camerawork and animation combined, at times, to provide a better show on the screens than what was actually happening onstage.

Indeed, the fabulous production that offered so many visual options on nearly every song seemed to make Martin





by John Lannert

an incidental performer in his own performance

Backed by a crack 14-piece band, Martin was in fine voice and looked fit and trim. Still, the formerly mobile stage personality who sidled up to his fans, camped out in a small area in front of a stairway located in the middle of an immense 40-by-60-foot stage.

The handsome singer was plainly playing to the cameras—he seldom spoke to or made meaningful eye contact with his mostly distaff admirers, many of whom ended up watching him on the video screens.

Martin's cutie-pie poses, gestures, and dance steps would have looked quite familiar to fans of Juan Gabriel. However, unlike the Mexican superstar. Martin chose not to demonstrate how hard he was working for the money. Martin was constantly changing clothes, leaving awkward periods of silence between songs, which prevented any chance for the show to establish a smooth flow.

The song sequence was curious as well. Both the beginning and the end of the concert were blazing, as Martin started off with the World Cup theme song "La Copa De La Vida" and concluded with the hit track from his latest album, "Vuelve," another uptempo sizzler from the new disc, "Por Arriba, Por

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de cumplimiento

Con su primera

en ordenes!

orden le

Abajo," and his global anthem "(Uno, Dos, Tres) Maria.'

In between the smoking bookends of the set was a pleasant, but unexciting, sine wave of ballads-several of which underwhelmed the crowd-and well-received, upbeat material. The slower songs should have been bunched more toward the start of the show, in order to build momentum toward a kinetic conclusion of the concert.

If Martin does arena-sized venues as is anticinated later this year, then a stripped-down edition of his stadium show with emphasis on crowd interaction will click with Latino audiences. provided he keeps his eye more on the crowd than on the cameras.

In addition, if Martin can wait until the third quarter when he has a few more hits under his belt, he stands a better chance of maintaining crowd interest with some of the same songs that were being introduced for the first time at Hiram Bithorn.

Ultimately, Martin's biggest conundrum as a live attraction, for Latino fans at least, is that he is a 26-year-old star who may be too old for teenage fans and too young for middle-aged music enthusiasts. His rapidly expanding, non-Latino following probably will care not a whit about his age, however.

MOTHER OF LAUNCHES? The cost of the glitzy launch of Ricky Martin's new album, "Vuelve," which included his two stadium shows, ran approximately \$3 million, according to a spokeswoman from the office of Martin's manager, Angelo Medina.

(Continued on page 44)

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. A PESAR DE TODOS (Sony Discos, ASCAP)
- ACABD DE ENTERARME (Mar Y Sol)
- ASI FUE (BMG Songs, ASCAP)
- AVIENTAME (Unimusica, ASCAP)
 COMO DUELES EN LOS LABIOS (Yelapa Songs,
- CON QUE DERECHO (TN Ediciones, BMI)
- CONTIGO (ESTAR CONTIGO) (PS O Limited

- DESPACITO (Peer Int'l., BMI)

- 32 EL RELOJ (Peer Int'I., BMI)
- EN EL JARDIN (FIPP, BMI)
- ESA PARTE DE MI (PERDONA) (PMC, ASCAP) HACEMOS BONITA PAREJA (Mas Flaming

- 24 33 JERIGDNZA (Heartbeat, ASCAP)
- LE PEDIRE (Copyright Control)
- LO MEJOR DE MI (IKMC)
- ME MIRAS Y TE MIRO (Sony Latin)
- ME VAS A HACER LLORAR (Crisma, SESAC)
- Rider Songs, BMI) NO SE OLVIDAR (FIPP, BMI)
- NOS ESTORBO LA ROPA (TN Ediciones, BMI)
- PARA LLORAR (EMI April, ASCAP)

- SENTIMIENTOS (Copyright Control)
- SI PUDIERA VOLVER A VERTE (PMC La Editora.
- SI TE VAS (Songs Of PolyGram Int'l, BMI)
- SI TU ME AMARAS (Rubet)
- SI TU SUPIERAS (FIPP, BMI)
- VOY A PINTAR MI RAYA (De Luna, BMI)
- VUELVE (Sony Discos, ASCAP)
- 37 Y HUBO ALGUIEN (New Edition Emoa, SESAC)

- AVENTURA PASADA (Mas Flamingo, BMI)

- ASCAP/FMI April ASCAP)
- CORAZON LASTIMADO (Copyright Control)
- CORAZON PARTIO (Copyright Control)
- EL FRIO DE TIL ADIDS (Casa Editora Vaidelice

- HASTA MANANA (W.B.M. Music, SESAC)
- LLUVIA CAE (Fonomusic, SESAC)

- MI MAYOR VENGANZA (Lidasocapi, ASCAP)
- MY HEART WILL GO ON (Famous, ASCAP/Blue Sky

- PERDONAME, OLVIDALO (BMG Songs, ASCAP)
- POR DEBAJO DE LA MESA (Tillandsia, ASCAP)
- QUE LOCO (Right Melody, ASCAP)

- ASCAP/Samalea Songs, ASCAP)
- 11 LUIS MIGUEL WEA LATINA
 CONTIGO
 12 OLGA TANON WEA LATINA
 EL FRIO DE TU ADIOS
 3 ANA GABRIEL SONY
 DISCOS/SONY A PESAR DE.
 14 LUIS MIGUEL WEA LATINA
 POR DEBAJO DE LA MESA
 15 VICTOR MANUELLE SONY
 DISCOS/SONY EL AGUILA

 Records showing an increase in audier
- SI PUDIERA VOLVER A...

 10 ALEJANDRO SANZ WEA LATINA CORAZON PARTIO

 11 GRUPO MANIA SONY DIS-
 - COS/SONY QUE LOCO
 12 DAYANARA TROPIX/SONY

 - JERIGONZA

 13 GRUPO MANIA SONY DIS-

- COS/SONY ME MIRAS Y T...

 14 GILBERTO SANTA ROSA SONY
 DISCOS/SONY ESA PARTE...

 15 MARC ANTHONY RMM

DISCOS/SONY NOS ESTORBO....

14 BANDA EL LIMON FONOVISA QUE SE TE OLVIDO

15 ALEJANDRO FERNANDEZ
SONY DISCOS/SONY SI TU...

VISA AVIENTAME

13 VICENTE FERNANDEZ SONY

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THE Billboard Latin 50 SQUIRTER

WEEK	WEEK DOIL	WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
->		20	★ ★ No. 1/Hot Shot D	EBUT ★ ★ ★
1	NE	w Þ	RICKY MARTIN SONY DISCOS 82653/SONY	VUELVE
(2)	1	21	ALEJANDRO FERNANDEZ SONY OISCOS 82446/SONY HS	ME ESTOY ENAMORANDO
(3)	3	28	LUIS MIGUEL ● WEA LATINA 19798	ROMANCES
_			* * * GREATEST GAINE	R * * *
(4)	6	11	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 826	35/SON HS INOLVIDABLE
5	2	2	LOS TEMERARIOS FDNOVISA 0515	COMO TE RECUERDO
(6)	5	15	MARC ANTHONY RMM 82156	CONTRA LA CORRIENTE
7	4	21	BUENA VISTA SOCIAL CLUB WORLO CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
(8)	9	35	CHARLIE ZAA ● SONDLUX 82136/SONY HS	SENTIMIENTOS
9	7	19	MANA WEA LATINA 20430	SUENOS LIQUIDOS
(10)	11	16	CRISTIAN UNIVERSAL LATINO 40092 HS	MIS MEJORES MOMENTOS
11	8	20	CRISTIAN ARIOLA 52205/BMG	LO MEJOR DE MI
(12)	16	17	GRUPO LIMITE POLYGRAM LATINO 539331 IS	SENTIMIENTOS
13	14	16	ANA GABRIEL SONY DISCOS 82563/SONY ES	CON UN MISMO CORAZON
14	10	9	LOS TIGRES DEL NORTE FONOVISA 6072	ASI COMO TU
15	12	23	INDIA RMM 82157 HS	SOBRE EL FUEGO
(16)	19	3	JUAN GABRIEL ARIOLA 53172/BMG CEI	LEBRANDO 25 ANOS DE
17	13	7	BANDA ARKANGEL R-15 LUNA 7049/FONOVISA	LA 4 X4
(18)	25	11	ALEJANDRO SANZ WEA LATINA 20281	MAS
19	15	55	ENRIQUE IGLESIAS ▲ FONOVISA 0001	VIVIR
20	17	12	LOS TUCANES DE TIJUANA EMI LATIN 23461	DE FIESTA CON
21	18	27	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG	COMPAS
22	20	37	VICTOR MANUELLE SONY DISCOS 82334/SONY HS	A PESAR DE TODO
23	21	15	EROS RAMAZZOTTI DDD 53047/BMG	EROS
(24)	33	15	GRUPO MANIA SONY DISCOS 82438/SDNY	ALTO HONOR
(25)	29	65	JULIO IGLESIAS	TANGO
26	22	14	PEDRO FERNANDEZ POLYGRAM LATINO 539222 CANT	TA A JOSE ALFREDO JIMENEZ
27	24	19	LAURA FLORES UNIVERSAL LATINO 40004	ME QUEDE VACIA
28	26	19	MARCO ANTONIO SOLIS FONOVISA 0514	MARCO
(29)	40	42	OLGA TANON WEA LATINA 18733	LLEVAME CONTIGO
30	27	3	LOS ACOSTA DISA 93228/EMI LATIN	HASTA LA ETERNIDAD
31	30	27	DLG SONY DISCOS 82340/SONY	SWING ON
32	39	2	BANDA EL RECODO FONDVISA 80726	EN VIVO
(33)	37	70	GRUPO LIMITE POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
34	23	10		TRODUCINGRUBEN GONZALEZ
35	32	34	AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH 79476/A	G A TODA CUBA LE GUSTA
36	28 31	12	VARIOUS ARTISTS J&N 82379/SONY	MERENHITS '98
(38)		NTRY	GILBERTO SANTA ROSA SONY DISCOS 82566/SONY	DE CORAZON
			BOBBY PULIDO EMI LATIN 57522	LLEGASTE A MI VIDA
(39)	43	21		AMOR A LA MEXICANA
40	34 42	33 43	THALIA EMI LATIN 57977 LOS TUCANES DE TIJUANA EMI LATIN 56921 [15]	TUCANES DE ORO
42	38	102	SHAKIRA ● SONY DISCOS 81795/SONY #S	PIES DESCALZOS
43	35	12	SHAKIRA SONY DISCOS 82512/SONY	THE REMIXES
(44)		w	TITO ROJAS M.P. 6226	PUEBLO
45	46	31	VICENTE FERNANDEZ SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
46	36	10	EDDIE GONZALEZ SONY DISCOS 82430/SONY	MI CHARCHINA
47	41	14	LA MAKINA J&N 82492/SONY	LOS REYES DEL RITMO
48	48	44	LOS ANGELES AZULES DISA 53791/EMI LATIN	INOLVIDABLES
49	44	55	FEY SONY DISCOS 82059/SONY	TIERNA LA NOCHE
(50)	RE-E	NTRY	JOSE JOSE RCA 49443/BMG	SERIE PLATINO VOL. 2

TROPICAL/SALSA POP

- 1 RICKY MARTIN SONY DISCOS/SONY
- VUELVE 2 ALEJANDRO FERNANDEZ SONY DI ME ESTOY ENAMORANDO
 3 LUIS MIGUEL WEA LATINA
- A JOSE LUIS RODRIGUEZ WITH

- LOS PANCHOS SONY DISCOSSONY INOLVIDABLE 5 MANA WEA LATINA SUENOS LIQUIDOS 6 CRISTIÁN UNIVERSAL LATINO MIS MEJORES MOMENTOS 7 CRISTIAN ARIOLA/BMG
- 8 JUAN GABRIEL ARIOLA/BMG CELEBRANDO 25 ANOS DE.
- CELEBRANDO 25 ANOS DE...
 9 ALEJANDRO SANZ WEA LATINA MAS
 10 ENRIQUE IGLESIAS FONOVISA
- 11 GIPSY KINGS NONESUCH/ATLANTIC/AG
- 12 EROS RAMAZZOTTI DDD/BMG 13 JULIO IGLESIAS COLUMBIA/SONY
- 14 LAURA FLORES UNIVERSAL LATINO
- ME QUEDE VACIA
 15 MARCO ANTONIO SOLIS FONOVISA
 MARCO

- 1 MARC ANTHONY RMM 2 BUENA VISTA SOCIAL CLUB
- 2 BUENA VISTA SOCIAL CLUB
 WORLD CIRCUIT/NONESUCH/AG
 BUENA VISTA SOCIAL CLUB
 3 CHARLIE ZAA SONOLUX/SDNY
 SENTIMIENTOS
 4 INDIA RMM SOBRE EL FUEGO
 5 VICTOR MANUELLE SONY DISCOS/SONY
 A PESAR DE TODO
 6 GRUPO MANIA SONY DISCOS/SONY
 ALTO LONDOR

- 7 OLGA TANON WEA LATINA 8 DLG SONY DISCOS/SONY
- 9 RUBEN GONZALEZ WORLD
- INTRODUCING...RUBEN GONZALEZ

 10 AFRO-CUBAN ALL STARS
- WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA 11 VARIOUS ARTISTS J&N/SONY
- MERENHITS '98
 12 GILBERTO SANTA ROSA SONY DISCOSISONY
- DE CORAZON

 13 TITO ROJAS M.P. PUEBLO

 14 LA MAKINA J&N/SONY
 LOS REYES DEL RITMO

 15 GRUPO KAOS SONY DISCOSSONY T

REGIONAL MEXICAN

- 1 LOS TEMERARIOS FONOVISA

 - L LUS LEMERARIOS FONOVISA COMO TE RECUERDO 2 GRUPO LIMITE POLYGRAM LATINO SENTIMIENTOS 3 ANA GABRIEL SONY DISCOS/SONY CON UN MISMO CORAZON 4 LOS TIGRES DEL NORTE FONOVISA ASI COMO TU
 - 5 BANDA ARKANGEL R-15 LUNAFONOVISA
 - 6 LOS TUCANES DE TIJUANA EMI LATIN
 - DE FIESTA CON...
 7 PEDRO FERNANDEZ POLYGRAM LATINO
 CANTA A JOSE ALFREDO JIMENEZ
 8 LOS ACOSTA OISA/EMI LATIN
 HASTA LA ETERNIDAD
 9 BANDA EL RECODO FONDVISA
 EN JUJO
 - EN VIVO 10 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
 - 11 INTOCABLE EMILATIN IV 12 BOBBY PULIDO EMILATIN LLEGASTE A MI VIDA

 13 LOS TUCANES DE TIJUANA EMILATIN
 - TUCANES DE ORO
 14 VICENTE FERNANDEZ SONY
 - DISCOS/SONY
 ESTATUA DE MARFIL
 15 EDDIE GONZALEZ SONY DISCOS/SONY
 MI CHARCHINA

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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. Createst Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. \$\phi\$ 1998, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

NOTAS

(Continued from page 42)

Sony Discos did its part by staging a swank album presentation Feb. 12 at the El Conquistador Hotel in Fajardo, Puerto Rico. On hand for the soiree were media representatives and Sonv executives from around the globe. Highlighting the fest in were two well-produced videos of Martin and of "Vuelve."

A TITANIC CHART TOPPER: Last issue, Celine Dion's "My Heart Will Go On" (550 Music/Epic/Sony) became the first English-language single to top Hot Latin Tracks. The previous highestcharting English-language single was Selena's "I Could Fall In Love" (EMI/ EMI Latin), which spent five consecutive weeks in 1995 parked at No. 2.

Dion's smash song has been propelled primarily by the mega-smash film in which it is featured, "Titanic."

STATESIDE BRIEFS: Ricky Correoso has been named managing director of Sony Venezuela. He will retain his title of managing director of Sony Central America.

Temple University Press has just published an updated edition of "The Brazilian Sound." Initially published in 1991, "The Brazilian Sound" was a solid introduction to the music and artists of Brazil. The book was written by former Billboard contributor Chris McGowan and Brazilian music journalist Ricardo Pessanha.

Puerto Rico indie Tropix Music has signed a distribution deal with Sony. Tropix has landed several hits on Hot Latin Tracks with pop/dance artist Dayanara (the former Miss Universe 1993 known then as Dayanara Torres) and merengue songstress Melina León.

Tropical imprint Karen Records has just released its first regional Mexican album, "Angel De Mi Soledad" by Martín Chávez Y La Maldad.

Actress Jacqueline Piñol ("General Hospital") has been signed by Vidnet to host its online video show "Vidnet Latino." The program, which also features videos on demand, can be found at www. vidnetusa.com. In addition, Vidnet's producer/director; Robin Wren, is seeking old and new Spanish-language videos. His address is Vidnet, 4052 Del Rey Ave., Suite 108, Marina Del Rey, Calif. 90292.

BMI has announced songwriter deals with the following artists: Grupo Límite's dynamic lead singer, Alicia Villareal; rock pioneer Sergio Arau; Juan Esteban Aristizabal, Andrés García, Fernando Pobón, and José Lopera, members of rock group Ekhymosis; Miguel Angel Huidobro, band member of Grammy-nominated rock/ rap act Molotov; Andrea Echeverrí and Héctor Buitrago, creative forces of another Grammy-nominated rock group, Aterciopelados; and Juan Antonio Castro, author of hit single Manecumbe."

Maná's Latin American tour has been postponed due to Alex González, drummer of the WEA Latina rock group, having contracted hepatitis.

GONZALEZ'S TECHNO-CUMBIA RETURN: On Jorge González's third solo album, "Gonzalo Martínez Y Sus Congas Pensantes," the former vocalist and leader of Chile's seminal rock act Los Prisioneros, has melded *cumbia* styles with '90s electronic sensibilities.

Accompanied by Dandy Jack, a Chilean DJ based in Germany, González has cut a disc in which classic cumbias like "La Piragua" and "La Pollera Colorá" have been distilled through synthesizers and drum programs.

González's first introduction to cumbia-oriented sounds occurred in the early '80s when Miguel Tapia, a former drummer with Los Prisioneros, played some cumbia discs at his house.

"Almost 20 years later, I paid attention to the music," says González. "In addition, when I was a kid, the only way to see drums or electric guitar live was during a show of a cumbia band."

But González's recently released disc, recorded independently before being picked up by BMG Chile, contains not only an electronic compilation of cumbia hits, but also original tunes by González and Dandy Jack.

"It didn't interest us to make only techno music," says González. "We already had been saturated with what is generally called 'techno,' and we wanted to do a disc that contributed something new that did not exist anywhere else in the world.'

Each of González's three solo discs, including "Gonzalo," has explored a variety of musical styles, such as pop/ dance, that is far removed from his stripped-down rock sound with Los Prisioneros. They have not met with much critical or commercial success either.

'I never have done one CD like another." states González, who is planning to put out a compilation of Latin American techno. "I don't have a sound because I have never had a formula to do an album.'

With those words, González makes clear that in the future, one could expect anything from him.

ARGENTINA ROUNDUP: U2 sold out three shows Feb. 5-7 at the 60,000seat River Plate Stadium in Buenos Aires. Fans of the band braved inclement weather outside the hotel where the group stayed six days. Images of the U2's PopMart tour were on the cover of every newspaper, which helped sell 30,000 units of the band's catalog in December and January. U2's most recent album, "Pop," had reached platinum status (60,000 units sold) before the end of the year and now has sold 75,000 units.

Warner Argentina has put out "Greenpeace Se Hace Escuchar," a compilation of which a percentage of sales will benefit the environmental organization Greenbeace. The set was helmed by esteemed producer Gustavo Santaolalla, who recruited a stellar lineup of Latino rockers, including Soda Stéreo, Maná, Fito Páez, Diego Torres, Café Tacuba, León Gieco, Fabiana Cantilo, Titãs, Raimundos, A.N.I.M.A.L., and Man Ray.

Parque De La Costa, a new theme park in Buenos Aires, has released an album titled "Cara De Barro." The disc was composed especially by Memphis La Blusera singer Adrián Otero and jazz/fusion pianist Lito Vitale. The album was put out on the newly minted Helfens Records, which was created specifically for park-related releases. Other artists slated to contribute songs on upcoming albums are Alejandro Lerner, Pappo, and Pedro Aznar.

CHART NOTES, RETAIL: Valentine's Day weekend is usually one of the healthiest sales periods for the U.S. Latino market, and this year proved to be no exception.

Indeed, hearts were growing fonder

than ever for Latino product, as the 136,000 units moved this week exceeded last year's Valentine Day sales by 22%.

Predictably, male-torch specialists led the sales charge, headed by Ricky Martin and his out-of-the-box smash "Vuelve" (Sony Discos/Sony), which debuts at No. 1 on The Billboard Latin 50 and the pop genre chart. "Vuelve" bows as well on The Billboard 200 at a very impressive No. 81. Martin helps Sony nail down three of the top four positions on The Billboard Latin 50 this issue.

Other best-selling titles scoring bullets this issue were by well-known crooners Alejandro Fernández, Luis Miguel, José Luis Rodríguez, Charlie Zaa, and Cristian.

Fernández's "Me Estoy Enamorando" (Sony Discos/Sony), a backwardbulleted title this issue (1-2) due to the robust sales surge in the overall market, continues its record-setting pace, as the set spends its 20th straight week on The Billboard 200-the most weeks by a non-crossover Latino artist.

Also ascending The Billboard 200 is Luis Miguel's "Romances" (WEA Latina), which leaps 199-148 with a bullet. And entering The Billboard 200 this issue at No. 175 is Rodríguez's album with Los Panchos, "Inolvidable" (Sony Discos/Sony).

Another title landing a backward bullet, moving 5-6, is Marc Anthony's "Contra La Corriente" (RMM), a former chart-topper on The Billboard Latin 50 that recaptures the No. 1 tropical/salsa slot from Buena Vista Social Club's eponymous entry (World Circuit/Nonesuch/AG).

Los Temerarios' "Como Te Recuerdo" (Fonovisa) retains the top rung of the regional Mexican chart for the second week in a row.

A third Latin retail chart showing strong sales is The Latin 50 Catalog, an unpublished chart. Selena's No. 1 entry "Dreaming Of You" (EMI/EMI Latin) sold 3.500 units, good enough for No. 10 on The Billboard Latin 50.

Also making eye-popping entries on The Latin 50 Catalog are four titles by Menudo that were released for the first time on CD by Puerto Rican indie CDT. The combined sales of the four albums-"Quiero Ser," "Por Amor," "Una Aventura Llamada," and "Fuego"—were 10,000 units. The aforementioned discs are Nos. 3 through 7, respectively, on the catalog chart.

CHART NOTES, RADIO: "Vuelve," the title track from Ricky Martin's smash disc, becomes the Puerto Rican idol's first chart-topping entry on Hot Latin Tracks. The pleading ballad also tops the pop and tropical/salsa genre

Alejandro Fernández's transformation from ranchero to pop balladeer continues this issue, as his latest single, "No Sé Olvidar" (Sony), rises 28-6. Two of his tracks account for five of the six top slots occupied by Sony artists.

Los Tigres Del Norte's "Con Que Derecho" (Fonovisa) rules the regional Mexican chart for the second issue run-

Lastly, Los Temerarios' "Por Que Te Conocí" (Fonovisa) has been disqualified for the second successive issue for invalid plays.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires and Pablo Márquez in Santiago, Chile.

THELONIOUS MONK'S COMPOSI-TIONS have been examined in several recent projects, each as unique and idiosyncratic is the composer himself. "Brilliant Corners" (JVC), the latest from Bill Holman, features wellknown Monk tunes arranged by the septuagenarian composer/arranger. Rather than re-create Monk's original music, Holman makes the compositions something altogether different and unique. With charts echoing traditional big-band arrangements, Holman leaves his musicians ample room to improvise, creating the impression of a small unit while exploring the tonal possibilities a big band offers.

In contrast to Holman's project, the new release by Fred Hersch, "Thelonious" (Nonesuch), is an intensely personal affair, featuring solo perfor-

mances of Monk compositions by the conservatorytrained pianist/arranger. Like Holman, Hersch takes Monk's music into uncharted, personal territory. Hersch stresses that the album is neither a tribute nor an album of covers. "It's sort of [where] Monk's world and Fred's world intersect," he says. "The term 'covering' does not imply something creative. This is just as creative as writing my own material. It is a way of creatively inter-

preting, just as a painter paints bowls

of fruit and landscapes. "Monk's compositions are really fun to play" adds Hersch. "His music has great depth and a sense of humor. [The compositions] are very profound, very well-constructed. They challenge you to play at the level of the composition. There is a spirit of Monk's own performance in the compositions, and I filtered it through my own experiences with great respect for him. I had to find my own way within what he wrote and played."

The album, recorded over a two- to three-day period, has an introspective, solo nature that gives the impression of attending a piano recital. The listener feels obliged to sit quietly through the performance without speaking or moving (and without cell-phone interruptions) and is justly rewarded for the

While "Brilliant Corners" and "Thelonious" share only a handful of compositions, both feature a famous William Claxton photo of Monk and additional photography by Claxton, creating a tangible common bond between two very different views of one composer's music. Both share common musical ground with the recent N2K release "Monk On Monk," a joyous allstar tribute led by Monk's son, drummer T.S. Monk. "Monk On Monk" features compositions Monk Sr. wrote for family and friends. And, for a taste of

the original, Sony's Legacy iminal



all-inclusive look at the artist, the CD compiles over an hour of Monk's music at a budget price, packing plenty of essential Monk for the

N A NOT-SO-SILENT WAY, Miles Davis' desire to have his music evolve has been well documented. It is doubtful, however, that Davis envisioned his music as presented by multi-instrumentalist Marc Ledford (Billboard, Jan. 31).

"Miles 2 Go" (Verve Forecast) features compositions written by and associated with Davis, such as "Blue In Green," "So What," and "Freedom Jazz Dance," giving Ledford ample room to stretch his vocal and trumpet chops while pitting contemporary production skills against material deeply rooted in the jazz tradition.

Ledford explains the album with a "Star Trek" analogy. "I used the concept of beaming the melodies to 125th Street. They are perfectly comfortable there; just the day and time are different, and the environment is sonically different. For a lot of people of my generation, this record is important. We are real bebop players, but we are part of

(Continued on page 47)

Billboard

FEBRUARY 28, 1998

TOP WORLD MUSIC ALBUMS...

THIS WEEK	LAST WEEK	WKS, DN CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL ARTIST	Ð
1	1	20	★★ NO. 1 ★★ THE BOOK OF SECRETS QUINLAN ROAD 46719/WARNER BROS. 16 weeks at No. 1	
2	2	21	ROMANZA ● ANDREA BOCELLI PHILIPS 539207 IS	
3	3	5	LONG JOURNEY HOME VARIOUS ARTISTS UNISPHERE 68963/RCA VICTOR	Ī
4	4	22	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG IS	
(5)	5	13	CELTIC MOODS VARIOUS ARTISTS VIRGIN 44951	Ī
6	6	35	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL BILL WHELAN	Ī
1	7	50	MICHAEL FLATLEY'S LORD OF THE DANCE RONAN HARDIMAN PHILIPS 533757 (25)	
8	8	26	COMPAS GIPSY KINGS NONESUCH/ATLANTIC 79466/AG	
9	10	8	INTRODUCING RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG RUBEN GONZALEZ	
10	9	2	STAR RISE REAL WORLD 2369 NUSRAT FATEH ALI KHAN & MICHAEL BROOK: REMIXED	Ī
11	11	10	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG AFRO-CUBAN ALL STARS	Ī
12	NE	wÞ	ROMANTICA PUTUMAYO 136 VARIOUS ARTISTS	Ī
13	12	17	E O MAI PUNAHELE 005 ES KEALI'I REICHEL	Ī
14	13	14	THE MAGIC OF IRELAND FEATURING LORD OF THE DANCE IRISH CEILI BAND & SINGERS MADACY 8078	Ī
(15)	RE-E	NTRY	CELTIC PRIDE COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND	

TOP BLUES ALBUMS...

+ + No 1 + +

1			* * NO. I * *
	1	2	BLUES BROTHERS 2000 SOUNDTRACK UNIVERSAL 53116 2 weeks at No. 1
2	2	15	DEUCES WILD MCA 11711 B.B. KING
3	3	55	LIE TO ME A A&M 540640 IS
4	4	19	TROUBLE IS KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS.
5	5	19	ONE OF THE FORTUNATE FEW DELBERT MCCLINTON CURB 53042/RISING TIDE
6	6	29	LIVE AT CARNEGIE HALL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163
7	10	33	LIVE FROM CHICAGO'S HOUSE OF BLUES BROTHERS AND FRIENDS HOUSE OF BLUES 161273
8	7	15	CONTAGIOUS PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS
9	9	18	PAINT IT, BLUE - SONGS OF THE ROLLING STONES VARIOUS ARTISTS HOUSE OF BLUES 13152
10	12	82	GOOD LOVE! JOHNNIE TAYLOR MALACO 7480
11	8	5	SING IT! MARCIA BALL, IRMA THOMAS, TRACY NELSON ROUNDER 2152
12	14	87	JUST LIKE YOU OKEH 67316/EPIC IS
13	13	56	HELP YOURSELF PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS S
14	15	45	COME ON HOME BOZ SCAGGS VIRGIN 42984
15	11	9	PLEASING YOU TYRONE DAVIS MALACO 7487

TOP REGGAE ALBUMS...

1	2	9	★★ NO. 1 ★★ MANY MOODS OF MOSES VP 1513* ISS 1 week at No. 1	BEENIE MAN
2	1	12	INNA HEIGHTS GERMAIN 2068*/VP IS	BUJU BANTON
3	3	9	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
4	4	14	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
(5)	6	8	MAVERICK A STRIKE 550 MUSIC 68506/EPIC	FINLEY QUAYE
6	5	4	RIGHT ON TIME HELLCAT 80406/EPITAPH IS	HEPCAT
1	8	39	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
8	7	19	THINK LIKE A GIRL WORK 67959/EPIC	DIANA KING
9	9	36	YARDCORE DELICIOUS VINYL 5018*/RED ANT	BORN JAMERICANS
10	10	25	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
11	11	21	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DAXIOM 524419*/ISLAND	BOB MARLEY
12	12	14	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
13	14	12	I TESTAMENT AFRICAN STAR/DEF JAM 536380/MERCURY	CAPLETON
14	13	3	BALL OF FIRE ISLAND JAMAICA 524420	SKATALITES
15)	RE-E	NTRY	GUNS IN THE GHETTO VIRGIN 44402	UB40

Iblums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 p. ♣ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. oxed sets, and double albums with a running time that exceeds two nours, the RIAA multiplies shipments by the number of and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ★S indicates past and present seekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

Pointblank and Virgin congratulate their 1998 Grammy Award nominees

Best Pop Collaboration with Vocals

> **Best Traditional Blues Album**



John Lee Hooker Don't Look Back

Best Traditional Blues Album

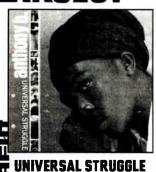


Charlie Musselwhite Rough News

Best Contemporary Blues Album



Boz Scaggs Come On Home



VP1510:1\2\4

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Top Gospel Albums...

	_		
EK	WEEK	CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by
THIS WEEK	AST WE	WKS. ON	ARTIST TITLE
Ŧ	L'A	3	IMPRINT & NUMBER/DISTRIBUTING LABEL
\bigcirc	1	39	★ ★ NO. 1 ★ ★ GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/NYTERSCOPE 38 weeks at No. 1 GOD'S PROPERTY
<u> </u>	2	3	CHRIDUS ARTISTS VERITY 43109 WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	3	16	BEBE WINANS ATLANTIC 83041/AG BEBE WINANS
<u>(4)</u>	4	15	KAREN CLARK-SHEARD ISLAND 524397 🖼 FINALLY KAREN
5	5	17	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY IS STRENGTH
<u>(6)</u>	6	64	SOUNDTRACK ▲ ARISTA 18951 THE PREACHER'S WIFE
7	7	5	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [15] LIVE IN OAKLAND — HOME AGAIN
8	8	68	DONNIE MCCLURKIN WARNER ALLIANCE 46297 DONNIE MCCLURKIN
9	9	34	VICKIE WINANS CGI 161279 LIVE IN DETROIT
(10)	13	20	ANGIE AND DEBBIE ATF 9760/DIAMANTE BOLD
11	10	31	THE CANTON SPIRITUALS VERITY 43021 ISS LIVING THE DREAM: LIVE IN WASHINGTON D.C.
12	11	42	VERITY 43021 SHIRLEY CAESAR WORD 68003/EPIC SHIRLEY CAESAR WOR
13	12	40	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR
14	15	90	FRED HAMMOND & RADICAL FOR CHRIST
15	16	50	VARIOUS ARTISTS
(16)	19	68	CGI 165252 TODAY'S GOSPEL MUSIC COLLECTION BEBE & CECE WINANS SPARROW 37048/EMI GREATEST HITS
17	14	95	KIRK FRANKLIN AND THE FAMILY▲ GOSPO CENTRIC 72127 WHATCHA LOOKIN' 4
(18)	20	53	T.D. JAKES INTEGRITY, WORD 67931/EPIC T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
19	17	39	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO STILL STANDING
(20)	25	53	CARLTON PEARSON WARNER ALLIANCE 46354 IS LIVE AT AZUSA 2 PRECIOUS MEMORIES
(21)	29	35	OLETA ADAMS HARMONY 1601 COME WALK WITH ME
22	21	40	VIRTUE VERITY 43020 VIRTUE
(23)	23	40	MARVIN SAPP WORD 68039/EPIC GRACE AND MERCY
24	22	19	THE MOTOR CITY MASS CHOIR INTEGRITY-WORD 68144/EPIC SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
(25)	28	84	YOLANDA ADAMS VERITY 43027 YOLANDA LIVE IN WASHINGTON
26	18	32	DOTTIE PEOPLES ATLANTA INT'L 10233 TESTIFY
27	24	94	RICHARD SMALLWOOD WITH VISION VERITY 43015 ADORATION: LIVE IN ATLANTA
28	26	18	WILLIAM BECTON & FRIENDS CGI 161318 HEART OF A LOVE SONG
29)	30	22	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG SO YOU WOULD KNOW
30	27	55	WANDA NERO BUTLER SOUND OF GOSPEL 223 ALL TO THE GLORY OF GOD
31)	33	68	ANOINTED WORD 67804/EPIC S UNDER THE INFLUENCE
32	32	25	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI GOSPEL'S GREATEST HITS VOLUME III
33)	NE	wÞ	L.A. MASS CHOIR CGI 161320 BACK TO THE DRAWING BOARD
34	31	48	KURT CARR SINGERS GOSPO CENTRIC 72138 NO ONE ELSE
35	36	87	MISSISSIPPI MASS CHOIR MALACO 6022 TS I'LL SEE YOU IN THE RAPTURE
<u>36</u>)	NE	wÞ	GMWA CGI 161348 GMWA LIVE — 30 YEARS IN THE SPIRIT
37	37	54	THE GEORGIA MASS CHOIR SAVOY 7123 GREATEST HITS
38)	RE-E	NTRY	MIGHTY CLOUDS OF JOY INTERSOUND 9226 LIVE IN CHARLESTON
39	38	27	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095 GIT YO PRAYZE ON
40	34	28	JAMES HALL & WORSHIP AND PRAISE
. •			CGI 161278ACCORDING TO JAMES HALL — CHAPT. HI

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Artists & Music





by Lisa Collins

 ${f G}$ OD'S TURN: If former Columbia Music executive Eddie Pugh had his way, the success of his 26-year-old daughter, Inger Reid, a fledgling gospel newcomer, as well as his 2-year old, Canyon Country, Calif.-based label. God's Turn, would have been ensured by his vast secular contacts and music promotion and marketing expertise. But it was truly God's turn. Not only with Reid, a talented Miami-based vocalist, but with Pugh.

And God is taking his time. But it is hardly time lost. Since Reid's March 1997 debut release, "He's My Everything," both Pugh and Reid have learned a great deal about themselves and gospel, Along the way, Reid has become one of the new faces in gospel people are watching, and her father, who has been instrumental in the success of some of R&B's biggest names, has also turned a corner.

"It's been a slow climb, but it's all starting to come together," says Reid. "Sales [which had fluctuated] are starting to pick up. I have steadied myself in the process, and, at the same time, God was working on my dad as well.

Pugh's initial interest was in getting his daughter signed to the newly launched Verity Records back in 1995, following an encouraging first round of talks with label execs. But when then VP Varnell Johnson exited for another label, Pugh decided to do it himself.

His moment of truth came during a shipping snafu,

in which a batch of rap records he'd been promoting were mistakenly sent to a gospel announcer. With a call to a very embarrassed Pugh, the announcer inquired which record he should add: Reid's "He's My Everything" or the rap single, "Get Up Off That D***."

**The Thon." recounts Pugh, "that I couldn't do

both secular and gosi

"God had a plan for him to turn," reports R. L. "I'm the guinea pig. We're all learning the gospel industry together. But we're in this for the long haul. And for me, it's not about sales, but souls.

BLACK IS BEAUTIFUL: Born Again recording act James Grear is getting a great deal of buzz from his single "Beautiful Black People," which has made the playlists at 29 R&B and 45 gospel stations since earlier this month. But the reason this contemporary gospel release is doing so well has little to do with looks. Many are saying it's Jamecia Bennett, who shares lead vocals on the cut and just happens to be the daughter of Ann Nesby. The debut recording from the Minneapolis-based group, "Don't Give Up," is set to hit the streets March 24

BRIEFLY: Savoy is putting the finishing touches on its newest release from LaShun Pace, "Just Because God Said It." Look for a major media blitz to accompany its April release.

Meanwhile, catch some of Kirk Franklin's magic on the Wednesday (25) telecast of this year's Grammy Awards, Should you miss him, there is a handful of other TV opportunities to see gospel's biggest superstar, among them the NAACP Image Awards, airing March 5 on Fox; the recent ABC tribute to President Clinton taped at the Ford Theater for broadcast in March; and Debbie Allen's Black History special, "One Day," airing in February on the Disney Channel,



by Deborah Evans Price

PAYNE ARRIVES: Industry conventions such as the recent National Assn. of Religious Broadcasters gathering and Christian Booksellers Assn. Expo are obviously great places for labels to showcase new talent. Among the acts who generated strong word-of-mouth during those events were Sparrow's Michelle Tumes, British import Delirious, and White Field/Daywind newcomer Sandra Payne. The good folks at Daywind in Hendersonville, Tenn., have slowly, steadily built their organization into a force to be reckoned with in the Southern gospel community via acts like Brian Free & Assurance, the Steeles, Ann Downing, and Gold City. Payne represents something of a departure for the label, as her new self-titled album is in a more inspirational vein than the label's usual Southern gospel

A 22-year-old Ohio native, Payne grew up traveling with her family's group, the Paynes (also signed to Daywind). "I learned a lot from my family," Payne says. "When I went in the studio to record my album, it wasn't a totally new experience. My father helped me feel more comfortable.

Produced by Wayne Haun, Payne's project showcases her incredible five-octave range on a solid collection of songs that runs the gamut from a cover of Bob Dylan's "Saved" to a duet with Alvin Slaughter on "I'll Believe In You" to "The King's Table," which Payne co-wrote with her father, Haun, and Ray Davis. "The direction I wanted to go with this album was to deliver songs for the church," she says, "but there is something that will appeal to everybody.

Daywind Music Group president Ed Leonard says that Payne's talent has wide-ranging appeal and that

she's expanding the label's scope. "It's a departure, but it's not like we went out and searched for an inspirational artist," he says, "She landed in our lap."

Daywind promoted the album by sending to retail 1,000 advance cassettes and merchandising kits, including album flats and counter displays, and by working her duet with Slaughter to radio, releasing it to inspiration stations Jan. 15. Payne has also started performing solo dates.

NEWS NOTES: Steven Curtis Chapman's "I Will Not Go Quietly" is the first single from "The Apostle" soundtrack. The cut is the only original song on the 13track album and is being serviced to Christian, country, and triple-A radio formats. The film's writer/director/star Robert Duvall appears in the video with Chapman, The album is being released to the Christian market through Sparrow and to the mainstream via Rising Tide ... Dc Talk has been in the studio working on its upcoming Virgin/ForeFront album, "Supernatural," which is expected to be released in late summer or early fall. The project is being co-produced by Mark Heimermann and dc Talk's Toby McKeehan . . . Jars Of Clay's hit "Flood" can be heard in the Paramount Pictures film "Hard Rain," which stars Christian Slater and Morgan Freeman.

Kevin Prosch has signed a three-album deal with Vertical Music. His label debut, "Reckless Mercy," is due in June . . . Congratulations to Essential/SubLime Records director Robert Beeson, who has been promoted to VP/GM of the labels ... Rick Altizer has signed with KMG Records . . . Our condolences to the family and friends of Chris Yoeman, drummer for Cadence Communications act Shaded Red. He was recently killed in an auto accident outside St. Louis when the van the band was traveling in overturned several times on an icy road. Vocalist/guitarist Jamie Roberts was not injured. Guitarist Jonathan Roberts was hospitalized, and bassist Steve Spittle was treated and released.

AST WEEK

2 3

4 23

5 | 16

8 7

9 22

10 75

12 91

21 3

15 51

18 | 25

NEW▶

17 61

19 53

20 37

NEW.

23 | 19

25 | 17

34 | 33

30 7

31 16

32 68

39 84

28 | 88

35

(33) RE-ENTRY

7

(3) 3 15

(5) 6 17

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(28) 29 46

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(30)

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39 36

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.

23

ARTIST

IMPRINT & NUMBER/DISTRIBUTING LABEL

CARMAN SPARROW 1640/CHORDANT

AMY GRANT ● MYRRH 70D8/WORD

AVALON SPARROW 1639/CHORDANT ES

POINT OF GRACE ● WORD 9694

DC TALK FOREFRONT 5184/CHORDANT

STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT

BOB CARLISLE ▲ DIADEM 1139/PROVIDENT ES

JARS OF CLAY

ESSENTIAL 70017/PROVIDENT

VARIOUS ARTISTS STRAIGHTWAY 0184/CHORDANT

AUDIO ADRENALINE FOREFRONT 5182/CHORDANT

VARIOUS ARTISTS FORFERONT 5183/CHORDANT

BILL & GLORIA GAITHER SPRING HOUSE 0801/CHORDANT

VARIOUS ARTISTS HOSANNA!/INTEGRITY 8952/WORD

RICH MULLINS REUNION 0116/PROVIDENT

THE SUPERTONES BEC 7401/CHORDANT HS

ANGIE & DEBBIE WINANS ATF 9760/DIAMANTE

VARIOUS ARTISTS
SPARROW 1583

AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL

VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS

SIERRA STAR SONG D166/CHORDANT

CRYSTAL LEWIS MYRRH 5039/WORD ES

CLAY CROSSE REUNION 10005/PROVIDENT HS

PHILLIPS, CRAIG AND DEAN STAR SONG/SPARROW 0156/CHORDANT (#18)

REBECCA ST. JAMES FOREFRONT 5141/CHORDANT ES

KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2127/CHORDANT

VARIOUS ARTISTS BRENTWOOD 60343/PROVIDENT

THE GAITHER VOCAL BAND

CARMAN SPARROW 1565/CHORDANT

RON KENOLY HOSANNA! 12032/WORD

(36) RE-ENTRY KATHY TROCCOLI REUNION 10003/PROVIDENT LIS

RE-ENTRY BEBE & CECE WINANS SPARROW 7048/CHORDANT

CHRIS RICE ROCKETOWN 1528/WORD HS

SANDI PATTY WORD 9911 HS

JENNIFER KNAPP GOTEE 3832/WORD FIN

DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD

STEVE GREEN SPARROW 1638/CHORDANT ES

JACI VELASQUEZ MYRRH 6995/WORD

BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT

LEANN RIMES A 4

VARIOUS ARTISTS •

MISSION 3-16

BEHIND THE EYES

SHADES OF GRACE

A MAZE OF GRACE

HEAVENLY PLACE

THE FAITHFUL

WWID

KANSAS

SONGS

FOR THE ONE LLOVE

SOME KIND OF ZOMBIF

DONNIE MCCLURKIN

SHOUT TO THE LORD

STORY OF LIFE

BEAUTY FOR ASHES

ARTIST OF MY SOUL

BUTTERFLY KISSES & OTHERS

STAINED GLASS

WHERE STRENGTH BEGINS

LOVE AND MERCY

DEEP ENOUGH TO DREAM

GREATEST HITS

DOWN BY THE TABERNACLE

SUPERTONES STRIKE BACK

LOVIN' GOD & LOVIN' EACH OTHER

1 SURRENDER ALL—30 CLASSIC HYMNS

HIGH PLACES: THE BEST OF RON KENOLY

LIFE LOVE & OTHER MYSTERIES

GREATEST HITS

BERE WINANS

MUCH AFRAID

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

* * No. 1 * *

YOU LIGHT UP MY LIFE - INSPIRATIONAL SONG

WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS

LIVE IN CONCERT - WELCOME TO THE FREAK SHOW

Artists & Music

Top Contemporary Christian Classical SoundScan TITLE



by Bradley Bambarger

LIFE BEGINS AT 40: French independent Harmonia Mundi (HM) kicked off the celebrations for its 40th anniversary year in January with a private concert for its international distributors at its Arles headquarters. Hosted by HM

founder/president Bernard

Coutaz, the performances featured star countertenor Andreas Scholl with lutenist Andreas Martin, flamenco singer Ginesa Ortega, and remarkable Baroque violinist Andrew Manze, who is the label's artist of the year for 1998. Manze will be featured on several HM

albums this year, as soloist, co-leader of chamber group Romanesca, and associate director/concert master of London's Academy Of Ancient Music.

The first of the Manze windfall is just out: an album with the Academy featuring some of Vivaldi's seldom-heard final works, "Concert For The Prince Of Poland." March brings a disc spotlighting the famous, fiendishly difficult "Devil's Sonata" and other solo violin pieces by Tartini. A few weeks ago, I had the good for tune of seeing Manze perform "The Devil's Sonata" and other works at the Assn. of Music Personnel in Public Radio Conference in Los Angeles (more on that event in a subsequent Keeping Score), as well as at the home of René Goiffon and Robina Young, president and VP/artistic director, respectively, of HM's 15-year-old U.S. division.

Goiffon and Young hosted a preview of HM's offerings for the label's U.S. sales staff, and Manze was a featured attraction both on record and in the flesh. Spotlighting the HM USA productions with studio anecdotes and musical excerpts, Young made a persuasive case for the label's '98 offerings (with a warmth and charm as a presenter to rival her skills as a producer). Among the discs that drew an encore from those gathered in front of the stereo was the Academy's recording of Handel's Concerti Grossi Op. 6. which is due in September (and if the limpid beauty of the G minor's musette is any indication, the two-CD set is something special). And along with a live rendition of "The Devil's Sonata" and some Bach, Manze offered a teaser from his April album with Romanesca, "Phantasticus." Drawing from 17th-century Italian violin music at its most "avantgarde," the disc promises to provide a forum for Manze's playing at its unfettered best. "That's the great thing about Andrew—he's not afraid to take his playing right to the edge," Young notes.

"People like Vivaldi and Tartini didn't perform in some polite manner," Manze explains. "They really shocked people with the intensity with which they played the violin. And composers like Cima on 'Phantasticus,' too; they operated on white-hot inspiration, improvising like jazz players.'

The astute, affable Manze is nearly as eloquent a spokesman for the Baroque violin as he is a performer, which is evident in his regular stints on the BBC and his liner notes to such releases as "The Devil's Sonata" and last year's Marini and Bach discs. And while in L.A., he was interviewed for NPR's "Performance Today" on the topic of Tartini, which aired Feb. 17. But the playing is the thing, of course, and Manze is touring Europe this spring and summer with the Academy Of Ancient Music as it recreates period programs from the original 250-year-old Academy's repertoire. Later this year, Romanesca makes its U.S. debut with a winter tour. And to help get the word out in the meantime, HM has pressed up some 15,000

Manze samplers drawing from the Tartini, Vivaldi, and "Phantasticus"

Beyond Manze's fine fiddle playing,

HM's 40th year will bring dozens of new titles. Next month comes a Bach B Minor Mass from Belgian choral ace Philippe Herreweghe (the label's '97 artist of the year), as well as pianist Frederic Chiu's eighth volume in his complete Prokofiev survey. April



sees Scholl's reading of Bach alto cantatas with Herreweghe and a rare recording of Mozart's singspiel "Zaide" with Paul Goodwin leading the Academy Of Ancient Music and such soloists as Lynn Dawson. In May, expect an unusually affecting disc of 12th-century monastic songs from Paul Hillier and his Theatre Of Voices. And the late spring has HM marking its anniversary with the reissue of some of its finest catalog titles, each repackaged and at midprice (although, strangely, there'll be 30 of these reissues, not 40—those wacky French!). The summer will bring an album of rare music by John Cage from Hillier, and the fall should see "A Lammas Ladymass," an album of Celtic medieval chant and polyphony from HM's top-selling act, Anonymous 4. The disc is a something of a follow-up to 1993's "An English Ladymass," which has sold more than 200,000 copies worldwide, according to HM; Anonymous 4's '97 album, "11,000 Virgins," hit No. 3 on Top Classical Albums.

Like most every classical label, HM has been hit hard by returns in the past couple of years, although "sales are still high, which gives us great hope," Young says. "I think we're in less danger than most companies because we have a concentration in niche repertoire, such as early music, that has a growing appeal. Another thing that really helps HM is that the same person has been at the head of the label since it was founded. So we do have this unified profile, which has a real benefit in the marketplace."

Next year promises a couple of sure bets for HM, with albums of music by two of the most popular living composers (albeit two who draw as much from the past as the present). The label's release schedule for early 1999 includes a first recording of Arvo Pärt's revised "Berlin Mass" and other new pieces performed by Hillier, Theatre Of Voices, and organist Christopher Bowers-Broadbent (following up the Pärt hit "De Profundis" from last year). And in a major coup, HM will release an album of world premieres by John Tavener, including "Eternity Sunrise," a piece for soprano, percussion, and orchestra commissioned for the Academy Of Ancient Music's 25th anniversary.

BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS
SINGIN: WITH THE SAINTS 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 tages. All albums available on cassette and CD. *Asterisk indicates vinyl available. Is indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications.

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BLUE NOTES

(Continued from page 45)

an era where music is rapidly changing. [This music is about] expanding the jazz audience and bringing new listeners into the music . . . This was a record that needed to be made; it represents a change in the music people listen to and

how people put labels on music."
While many will balk at the notion of classic jazz compositions performed with programmed drum loops, Ledford's reverence for the music is apparent. He hopes that his interpretations will inspire younger listeners to search out the original Davis recordings. Ultimately, he wants to play a role in "bringing jazz back to the center of our culture." Perhaps Davis could have envisioned Ledford's music after all.

KETURN ENGAGEMENT: Brad Mehldau releases "The Art Of The Trio, Volume Two-Live At The Village Vanguard" March 10, the follow-up to the pianist's Grammy-nominated "The Art Of The Trio, Volume One." Consisting solely of standards, "Volume Two" allows the listener "to experience what it was like to be in that room' when the trio performed, according to Warner Bros. Jazz senior VP (and producer of the album) Matt Pierson, "We ran tape the entire week. The guys weren't thinking about recording. Within the first night, they forgot about it,

and we were able to simply document the performances.

He adds that "the trio has been playing for five years on and off and has really developed their own unique approach to these standards." Mehldau, along with drummer Jorge Rossy and bassist Larry Grenadier, returns to the Vanguard for a six-night stand beginning March 10, to coincide with the album's release.

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Studio Action

ARTISTS & MUSIC

Masterfonics Files For Ch. 11

Nashville Studios Face Tighter Market

BY DAN DALEY

NASHVILLE—Masterfonics, founded in 1973 and consistently one of this city's leading recording and mastering studios, filed for Chapter 11 bankruptcy Jan. 29. Studio owner/mastering engineer Glenn Meadows, who had co-owned the facility since 1977 before becoming sole proprietor in 1989, cited several reasons for the filing, all of which insiders agree apply to most other commercial recording studios here. Masterfonics' move thus may auger the beginnings of a long-anticipated consolidation of that market.

Masterfonics consists of a multiroom facility on Nashville's Music Row, as well as the Tracking Room, a \$3 million-plus, 5,500-square-foot facility designed by Tom Hidley, which featured Nashville's first SSL 9000J console when it opened in the fall of 1995. The main Masterfonics facility, on Music Square East, has recording, mixing, and mastering rooms, including the Hidley-designed Mix Room, with an SSL 4064E desk with G Series computer. Studio Six is the main facility's primary tracking room, another Hidley design with an SSL 4048E desk with G computer.

Other firsts for the studio include the premiere installation of the AT&T DISQ digital core system.

Meadows stresses that Masterfonics will remain in

operation as its finances are reorganized and that the facility will emerge from bankruptcy healthy and stronger. The studio's creditors, including equipment leaseholders, are being cooperative during the process, he says.

The factors that Meadows cites as precipitating the bankruptcy filing include an overall drop in revenue in 1997 that he says affected virtually all studios in Nashville; continued downward pressure on rates from labels, which Meadows alleges are "woefully unaware of what the economics of recording studios are in the 1990s"; and the proliferation of home and producer-owned studios as well as the opening of new major studios in Nashville that contributed to a saturation of the market.

Ironically, many regard the opening of the Tracking Room in 1995 as the beginning of the Nashville studio community's most recent chapter. The large studio represented a quantum leap to a world-class level and, to some degree, made Nashville appear more viable for the six other significant rooms that opened here within the next two years (although some were in the planning stages even as the Tracking Room was being built): three studios at Ocean Way Nashville, two rooms at Starstruck Studios, and East Iris Recording Studios, a Hidley-design/SSL 9000J facility that opened in December.

Ocean Way Nashville is a joint ven-

ture between Los Angeles studio owners Alan Sides and Gary Belz featuring one of the country's largest vintage Neve consoles and the first U.S. installation of a Sony Oxford digital console; Starstruck, owned by singer Reba McEntire and husband/manager Narvel Blackstock, has two SSL 9000J consoles.

Even before these top-flight studios opened, the proliferation of home and producer-owned facilities was undermining Nashville's studio revenue base. Concurrently, the slide in country music sales that began in 1996 further burdened the city's music economy.

Although each of the new facilities opened in the last 2½ years set new rate thresholds—card rates of as high as \$2,500 per day—it is widely believed in Nashville that those rates were never consistently achieved in most of the rooms and that the new multimillion-dollar rooms have had to cut rates significantly.

However, Sides denies that Ocean Way has had to lower its rates; he attributes Masterfonics' filing to losses from the Tracking Room, which he says had "serious acoustical flaws" that limited its desirability

flaws" that limited its desirability. Robert De La Garza, studio man-

'These are the

normal cycles of

any industry'

ager at Starstruck, acknowledges that his facility has reduced its rates over the last year. "\$2,500 a day was never a

reality," he says. "It went quickly to \$2,000, and now we're averaging about \$1,800 per day for tracking and \$1,500 for overdubs. But as a result, we're incredibly booked; in January, we're already booked through May." De La Garza adds that his strategy has been to encourage long-term bookings and present the studio as a start-to-finish facility.

Masterfonics' bankruptcy sheds some light on the financing on the newly expanded upper end of Nashville's studio community. Sides, who operates approximately a dozen rooms at two locations in Los Angeles, is partnered in Nashville with Belz, who along with his family has been active in commercial real estate development in Tennessee and elsewhere. Starstruck operates as a separate entity, according to De La Garza, but its parent company also owns a diverse array of other concerns, including music publishing, music production, a horse farm, and a jet charter service. East Iris was built and is backed by private family financing. Only Masterfonics carried a debt service held outside of the studio's principals.

Josef Nuyens, owner of the Castle Studios here and first president of the 2-year-old Nashville Assn. of Professional Recording Studios, says Masterfonics' financial plan was risky to start with. "A lot of people have been stuck in the euphoria of 1993 [one of country music's high-

water sales marks] and had blinded themselves as to what can realistically be done," he says. "You have to remember, Masterfonics is not the first studio to get into financial trouble here in recent years."

Nuyens cites the closures of October Studios and Secret Sound as examples. "These are the normal cycles and dynamics of any industry. I saw that radio was beginning to play it safe and want more of the same. So it's natural that you'd see more 'best of' records come out, and that means less new recording. The handwriting has been on the wall for some time."

Others, though, praise Meadows' risk-taking. Carl Tatz, owner of Recording Arts Studio, says, "A lot of people had been clamoring for a high-quality tracking facility in town, and Glenn delivered. He saw the need and he took the risk, and I think for the most part, he succeeded. Like Jimmy Bowen, he pushed the town forward technologically. The things that hurt him the most are the things that are hurting all of us."

"I can't argue that I was in a more vulnerable position than some others financially," Meadows says. "But to move ahead, you have to take risks. As for the room itself, everyone has opinions about every studio, but the



Hang Ups Get Restless In The Studio. Restless Records act the Hang Ups have been working with acclaimed producer/artists Don Dixon and Mitch Easter at Easter's Fidelitorium Recordings in Kernersville, N.C. Shown, clockwise from bottom left, are Dixon, Easter, and Hang Ups members Jeff Kearns, Brian Tighe, and Aaron Lundholm.

Tracking Room was widely used and widely acclaimed, and a lot of hit records were made in there."

Meadows adds that the increase in business from outside Nashville, which he and other large studio owners always maintained would be critical to the success of new rooms, has developed slowly.

Masterfonics' filing has raised awareness of the precarious nature of the studio industry to an even higher level than before. Chuck Allen, president of East Iris, emphatically agrees with Meadows' assessment of the relationship between studios and the rest of the business.

"Virtually every other part of the industry—producers, engineers, manufacturers—have seen their standards of living going up to some degree," he says. "At the same time, studios have barely maintained their position or have lost ground on rates in recent years. The foundation of the midsized rooms is being eaten away by producer studios and Adats, and eventually the labels and other users of studios will find themselves with nothing in the middle. Then the rooms that are left will be able to charge what they should be charging to cover the cost of this level of equipment."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 21, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	AC	MAINSTREAM ROC
TITLE Artist/ Producer (Label)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	JUST TO SEE YOU SMILE Tim McGraw B. Gallimore, T. McGraw (Curb)	MY HEART WILL GO ON Celine Dion/ Walter Afanasieff, James Horner (550 Music)	GIVEN TO FLY Pearl Jam/ Brendan O'Brien (Epic)
RECORDING STUDIO(S) Engineer(s)	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	Studio X (Seattle, WA) Nick DiDia
RECORDING CONSOLE(S)	DDA AMR 12	DDA AMR 12	SSL 4000E/G	Neve VRSP 72	SSL 6000G
RECORDER(S)	Sony APR 24	Sony APR 24	Mitsubishi X850	Sony 3348	Studer A27
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 456
MIX DOWN STU- DIO(S) Engineer(s)	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien
CONSOLE(S)	Harrison Series TEN	SSL 4000E/G	SSL 4000E/G	SSL 9096J	SSL 4064G+
RECORDER(S)	Studer A827	Studer A827	Mitsubishi X850	Sony 3348	Studer 827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 456
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	SONY MUSIC Viado Meller	RODNEY MILLS' MASTERHOUSE Rodney Mills
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	Sony	Sony

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Songwriters & Publishers

The Man Who Made This 'Titanic' Sing

Composer Yeston Ponders B'way, Plans More Projects

■ BY SETH GOLDSTEIN

NEW YORK—There's good news and bad news for Maury Yeston, composer of the Broadway musical "Titanic." The bad news is that the one-of-a-kind James Cameron movie, which could break \$1 billion in theatrical revenues worldwide, has had absolutely no impact on the stage show.

The good news is that it couldn't-Yeston's "Titanic" has been sold out, or nearly so, since it opened last spring. As Yeston is quick to point out, the show keeps breaking its own boxoffice records and those of the Lunt-Fontanne theater, week after week.

Less than a year into what will be a long, long run, "Titanic" has returned 25% of a \$9 million investment, Yeston says. And most audiences ain't seen nothing yet: "Titanic" road shows are about two years away. A theater in Hamburg is being constructed just to house his creation, he notes.

Yeston isn't a household name, but he's no stranger to success. The "Titanic" score won him a second Tony, 15 years after his award for "Nine. His show "Phantom" has thrived on the road. Yeston's also up for a Grammy for best musical show album; the "Titanic" cast recording is on RCA Victor. He's also trying his hand in Hollywood, writing the screenplay and score for a Warner Bros. animated fea-

A complete first draft should be

ready in six months, he says. That's less time than he spent on "Titanic"; Yeston began crafting that score in 1987, soon after the doomed ship's wreck was discovered.

Broadway musicals have enjoyed a critical and popular renaissance in the past several years, and Yeston takes some of the credit. Modern audiences, he says, want language and subject matter unthinkable in the early '60s. "The emotions," he says, "have to be more believable."

Yeston says that when the Titanic went down, "the



modern world started." He says world his task was to portray in song the divide between the longago past and the more recent past. Modern audiences who have grown

up with "West Side Story," "Company," and "Rent" demand "that relevance," he says, adding that the Lunt-Fontanne audience "is moved" by "Titanic."

Yeston, who recently signed a new 10-year exclusive publishing agreement with Cherry Lane Music, dismisses most of the musical comedy conventions he witnessed growing up in the '50s. "They're a little old-fashioned," he says. Fictions like "Brigadoon"—"a fantasy place that appears in Scotland once every hundred years"-are out.

So are unwieldy adaptations of great books, political sloganeering like Hair," and large swatches of dialogue. Modern audiences, Yeston argues, can follow sung phrases but lack the attention span for the spoken word. Finally, he forswears anything visible on a TV screen.

But Yeston is a traditionalist where it counts. Regardless of plot, he says, musicals need to deliver a "big song"; he cites "Circle Of Life" in "The Lion King," a show he loves. "There has got to be a number in the first five minutes to tell you what it's about," he says.

Deficient though they may have been in story, the Golden Age musicals followed those conventions in style. And so, Yeston says, "thank God for Encore!," New York City Center's limited-run revival series. Its repertory, he says, is "on the highest professional level." In his view, Encore! also serves another purpose: Its popularity is broadening the audience for musi-

Yeston, a former Yale professor and a 1997-98 visiting artist at Harvard, is no ivory-tower musicologist. Lunch at the Brooklyn Diner, across the street from his Manhattan apartment, involved pre-menu schmoozing with director Stanley Donen ("Singin' In The Rain"), composer Sheldon Harnick ("Fiddler On The Roof"), screenwriter Marshall Brickman, and record producer Tom Shepard. Yeston's a regular; his name is on a brass tag mounted on the wall of the booth.

Citing "The Lion King" as the latest, best example, Yeston says the ability to absorb and refashion every influence has kept musical theater young. "It's more alive than ever before. It's in every Middlesex town and village. Broadway is a very long street." He says this fact should encourage talented newcomers, including Randy Newman and Paul Simon, each with a musical to his

Yeston calls Newman and Simon 'the two greatest songwriters in the U.S. today." The responses to both of their shows, however, have been mixed. Never mind, Yeston says. Because musicals keep reinventing themselves, Broadway will eventually catch up. "I hope they'll keep going," he says.

Song Link Buys Crossroads

London-based music publishing tip sheet SongLink International says it has acquired Crossroads, the Los Angeles-based song-casting report, from publisher Michael B. Watson, who is pursuing interests outside the music industry.

SongLink, which is celebrating its fifth anniversary this year, will be augmented by the integration of Crossroads researchers based in L.A. and Nashville. SongLink has also enjoyed a long-standing relationship with its sister publication Songs Wanted in Munich, which is expected to continue.

SongLink, with subscribers in more than 20 countries, each month carries scores of leads listing artists and companies looking for songs around the world, along with other editorial con-

SongLink editor/publisher David Stark is also involved in other activities. He is a partner with U.S. songwriters Alan Roy Scott and Brett Perkins in the Unisong International Song Contest, which will be held for the second year March 1; the inaugural edition raised more than \$7,500 for Amnesty International and songwriters' associations worldwide, as well as providing \$16,000 in cash and other prizes for 24 winners from more than 3.000 entries.

Grand-prize winner Lindy Robbins also received a trip to the Harmony songwriting retreat in Dublin.

Stark is also co-authoring a book, "The Story Behind The Songs," to be published later this year to accompany Hits Behind the Hammer, a charity auction to be held November at Sotheby's in London at which original lyrics by many of the world's top songwriters will be sold to benefit Nordoff Robbins Music Therapy and the Norwood Ravenswood children's foundation.

According to Stark, major acts who have already pledged donations include the Rolling Stones, the Who, Phil Collins, Dire Straits, Bryan Adams, and Barry Manilow, along with such songwriters as Alan and Marilyn Bergman, Brenda Russell, David Gates, Don Black, Terry Britten, and Graham Lyle.

IRV LICHTMAN



Their Catalog, All Of It. DreamWorks Music Publishing has acquired the entire catalog of songs by the Motels. Shown at DreamWorks' Beverly Hills, Calif., headquarters, from left, are Molly Kaye of DreamWorks Publishing; Chuck Kaye, head of DreamWorks Publishing; Martha Davis, the band's lead singer and chief songwriter; and Mike Badami of DreamWorks Publishing.

THE HOT 100

James Horner, Will Jennings • Famous/ASCAP, Irving/BMI, Blue Sky Rider Songs/BMI, Ensign/BMI, TCF/ASCAP, Fox Film/BMI

HOT COUNTRY SINGLES & TRACKS
WHAT IF I SAID • Anita Cochran • Warner-Tamerlane/BMI, CHenowee/BMI

HOT R&B SINGLES

NICE & SLOW • Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey • So So Def/ASCAP,
Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP

HOT RAP SINGLES

ETTIN' JIGGY WIT IT • Will Smith, Samuel J. Barnes, B. Edwards, Nile ROdgers, J. Robinson • Trey ball/ASCAP, Slam U Well/ASCAP, Jelly's Jams/ASCAP, Warner Chappell/ASCAP, Bernard's Other/BMI, Sony/ATV Songs/BMI, Gambi/BMI

HOT LATIN TRACKS

VUELVE • Franco De Vita • Sony Discos/ASCAP

Copyright Office OKs Disc Fees: ASCAP Offers Online Fee Calculator

HE MECHANICS OF IT: The U.S. Copyright Office has officially approved a new 10-year mechanical royalty-rate structure on recordings negotiated by music copyright owners and record companies, retroactive to its intended starting date of Jan. 1.

The office says that for now it has put aside the issue of rates on digitally transmitted music, following inquiries concerning that phase of the agreement made by the performance right organization BMI, the Coalition of Internet Webcasters, and the U.S. Telephone Assn. (Billboard Bulletin,

T ALL ADDS UP: ASCAP has introduced an online license-rate calculator. The ASCAP Ratecalc lets Internet music users compute World

Wide Web license fees set by the performance right society. The interactive service lets operators of Web sites quickly calculate the cost of a basic Internet-use

license by answering four questions. It also displays a comparative list of the costs of the three rate schedules available to Web site music users; the lowest fee is \$250.

The program can also produce a filled-out license agreement and rate schedule, ready for the licensee to sign and return to ASCAP. The ASCAP Ratecalc is located at http://www.ascap.com/weblicense/ webintro.html.

THE FIX' IS IN: On March 10, Relativity Records will release the London cast album of "The Fix." a musical that has earned four 1998 Laurence Olivier Award nominations. The show which features music by Dana P. Rowe and book and lyrics by John Dempsey, will have its American premiere March 30 in Arlington, Va.

The original U.K. release of "The Fix" is on First Night Records; its liner notes are written by Pete Townsend.

*CAPEMAN' FOLIO UNFOLDS: Music Sales is marketing the matching folio to Paul Simon's Warner Bros. album of his performances of 13 songs from his new Broadway musical, "The Capeman." List is \$22.95.

ABOUT THAT INVASION: Two years ago, veteran songwriter/producer Bob Feldman, a longtime New Yorker, relocated to Nashville. There he administers Grand Canyon Music, the almost-40-year-old publishing company he has shared with former writing partners Jerry Goldstein and Richard Gottehrer.

Feldman has a busy pace these days. He's been meeting with several film companies to talk about a bio of the Strangeloves, the rock group he belonged to with Goldstein and Gottehrer. Formed during the British Invasion of the '60s, the American band mischievously claimed to be from Australia.

> Feldman says he's planning to host a "Christmas party" April 1 in Nashville to pitch more than 20 newly written Christmas songs to Nashville ar-

by Irv Lichtman

tists and producers.

On the commercial front, the potato chip company Pringles is using the Strangeloves' song "I Want Candy" as a jingle under the title of "I Want Pringles." "I Want Candy" was a minor hit for the Strangeloves in 1965, and it was covered by the new wave band Bow Wow Wow in 1982. During their heyday, the Strangeloves toured with such British bands as the Kinks, the Dave Clark Five, and the Zombies, as well as with fellow Americans Roy Orbison, the Lovin' Spoonful, and Sonny & Cher.

Besides "I Want Candy," the Grand Canyon catalog includes other popular songs like "My Boyfriend's Back" (a 1963 hit for the Angels), "Sorrow," "Night Time," and "I'm On Fire.'

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

- 1. Metallica, "Re-Load"
- "Titanic," Vocal Selections
- 3. Metallica, "Load"
- 4. "Jekyll & Hyde," Vocal Selections
- 5. John Denver, Anthology

nternationa

Italy's Piracy Fight Escalates

Target: Organized Crime, E. European Product

■ BY MARK DEZZANI

MILAN-Europe's front line in the battle against piracy is being prepared for a new offensive.

Italy, long a piracy hot spot because of the volume of domestically produced illicit recordings, now has a new significance as a gateway into the huge European Union record market for unlicensed material manufactured in Eastern Europe.

However, the record industry is fighting back through the FPM, the anti-piracy organization established under the auspices of the International Federation of the Phonographic Industry (IFPI) two years ago (Billboard, Jan. 27, 1996). Now that fight is moving into its third, and perhaps most difficult, phase as it comes into direct conflict with organized crime.

After slicing one-third from Italy's piracy market in 1996, the FPM estimates that in 1997, its second operative year, it reduced the music pirates' estimated market share by a further 2%—to 20% of the value of official music sales. Italy's legitimate music market in 1996, the last year for which figures are available, was worth \$637 million at retail values, according to

Despite an apparent slowdown in the reduction of piracy levels last year, the incremental decrease in 1997 represents a new and more difficult phase as the FPM-in conjunction with Italy's law and order forces and authors' rights body SIAE-tackles organized crime groups responsible for the distribution of pirated product produced internally and imported from Eastern Europe.

In 1996 the FPM reported that piracy levels had been reduced from an estimated 32% to 22% of legitimate recorded music sales in Italy. According to FPM general secretary Enzo Mazza, the difference between the body's first and second year of operations can be explained by the elimination in 1996 of Italy's previously thriving bootleg market. Armed with Italy's first effective legislation in the area, the FPM and its allies were able to decimate the bootleg sector.

"There is a qualitative difference between our first and second year of operations," says Mazza. "In addition to the virtual disappearance of bootleg product, we are seeing a decrease in music cassette piracy and a big increase in counterfeit CDs mainly produced in Bulgaria and imported into southern Italy through Greece, Albania, and the former Yugoslavia.

Mazza adds, "The distribution is

being handled by organized crime groups who are using the same trafficking methods that they utilize for drugs and arms smuggling. This is obviously going to take a lot more time and effort than tackling relatively small home industries respon-

'The distribution of illegal CD-R copies is widespread'

sible for pirate cassette production." Mazza says that smugglers are exploiting Italy's lengthy Adriatic coastline in the same way that illegal immigrants from Albania and Turkish Kurds are using it—as an easy entrance into the EU. "FPM's work involves a lot of international cooperation, as a substantial amount of imported counterfeit CDs are sent on to other member countries within the EU, mainly Germany," says Mazza. "Italy's geographical position and its long Adriatic coastline makes it difficult to patrol and therefore ideal for smugglers.'

Although domestic piracy in the form of music cassettes is declining, the use of the recordable CD, or CD-R, is on the rise in Italy. "The distribution of illegal CD-R copies is widespread, with many retail outlets producing CDs to order," says Mazza. "In Naples we have found

(Continued on page 53)



E'er The Twain Shall Meet. Canadian country songstress Shania Twain paused to share a moment with PolyGram executives on her London trip to promote her album "Come On Over," due for U.K. release March 9. Shown at a soiree, from left, are PolyGram U.K. chairman/CEO John Kennedy; Mercury U.K. marketing director Jonathan Green; Mercury senior product manager Louise Hart; Twain; manager Barbara Carr of Jon Landau Management; and Mercury U.K. managing director Howard Berman.

CMA Visit Promotes U.S./Australian Country Connection

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Nashville is stretching its hands across the seas to Australia. A visit Feb. 9-13 here by a delegation from the Nashville-based Country Music Assn. (CMA) is set to result in more concerts, more promotional visits by stars, and a number of collaborations.

"Australia's the most exciting future market for country music," says Ed Benson, executive director of the CMA. "Part of that excitement and challenge is how [the Australian] country scene is in a state of change, becoming more urban and mainstream. The success in Nashville of Keith Urban & the Ranch and Sherrié Austin brought an awareness of the quality of Australian music. And in time we'll see that translated to more opportunities for artists in Amer-

ica."
The CMA has been actively targeting Australia since 1996. In July of that year, Benson and Jeff Green, the CMA's senior director of international and new business development, visited to forge links with the Country Music Assn. of Australia (CMAA). Last year the CMA appointed radio veteran Trevor Smith as its first Australian representative (Billboard, Aug. 16,

"After that visit," Green says, "we returned to Nashville and told them, 'We've seen the future, and it's in Australia.' Hence we returned this year with a much larger group of people to learn and interact.

During the five-day visit, the CMA led a 24-strong delegation of Nashville record label heads, music publishers, artist managers, and songwriters. The group reinforced its alliance with the CMAA and met with industry and trade organizations, promoters, and key media in Sydney and Melbourne.

Delegates attended the launch of ABC/EMI singer Lee Kernaghan's new album and a five-label showcase of established and upcoming talent at the Basement in Sydney. Performers included Kernaghan, Gina Jeffreys, Troy Cassar-Daley, Tania Kernaghan, Shanley Del, the Wheel, Mitchell Shadlow, Felicity, and Beccy Cole. Some, like



Del, are up for a U.S. release as a

"It was important that the American delegates get a realistic and firsthand knowledge of every aspect of dealing with this market," says the CMA's Smith. "They can now tell their acts and managers exactly what to expect and liaise directly with people here. The fact they were blown out by Australian talent not only means we may expect more signings [of Australian acts] in the States, but they're confident their acts can save money by using Australian musicians when they

Coinciding with the visit was the announcement by CMT International president Carl Kornmeyer that by May CMT would set up an office in Sydney and localize its programs; it will provide a separate feed to Australia and Southeast Asia.

The CMA also handed out its three inaugural International Country Radio Awards. Two went to influential Australian DJs John Laws and Nick Erby; the third went to Germany's Walter

"There was a tremendous spirit of cooperation and enthusiasm about working together to elevate country

music," reports Green, "Everyone senses that the 6% or 7% we have of the business here can be given a real boost by getting our artists down here and opening the doors to Australian talent by offering performance and collaboration opportunities back in the

Adds Arista/Nashville president Tim Dubois, a first-time visitor, "There's no reason why Australia can't become like Canada, which provides 10% of U.S. country business

The similarity with the Canadian experience is often repeated. "Australia is where Canada was five or six years ago, which is why we're so clear about what we're doing here," says Bob Saporiti, senior VP/GM of Warner Bros. Nashville. "Without a doubt, Australia is going to be the major market outside the U.S. and Canada." Saporiti recalls there was hardly a contemporary Australian country scene three years ago when he toured here with Dwight Yoakam. He says he's im-

pressed by the level of awareness today at labels, promoters, retailers, and media outlets. "There's no [major country] radio, but hopefully CMT's success will show a smart operator of its profitability," he says.

Following are some of the initiatives developed in the visit's wake:

· A broadcast of CMA's 31st annual awards show, held last September, will be screened midday Saturday (21) on the national network Channel 7. Released to coincide with this will be a "Cream Of Country" compilation, a BMG/Sony collaboration with a heavy TV and retail advertising campaign.

• Following talks with the Australian Record Industry Assn., the Australian Music Retailers Assn., the Australasian Performing Rights Assn., and the Australasian Mechanical Copyright Owners Society, the CMA will disseminate information through the U.S. and its international affiliates

(Continued on page 53)

Dutch Indie MECADO Bankrupt

Main Products Were Dance Compilations

AMSTERDAM-The much-rumored bankruptcy of Dutch indie label MECADO has been confirmed. A court in the Hague declared the company insolvent Feb. 4 in a decision that was made public Feb. 13.

MECADO—an acronym for Music Entertainment Co. and Artist Development Organization-was launched by president Robert-Jan Hertog, a former VP at Dutch-based indie Arcade Music Group, in a blaze of publicity in the summer of 1996. The company's main products were dance compilations, along with some self-developed artists on subsidiary labels Woosh and

MECADO was in the spotlight from the outset through its costly marketing campaigns in radio, TV, and print, which created and maintained a high

MECADO's distributor, Weespbased Music Net, is trying to soften the blow of the company's downfall. Says Music Net GM Robin van der Basch, We deeply regret MECADO's sudden demise. However, we will stick to all agreements regarding the returning of MECADO product by our clients, just like we've done for the past 18 ROBBERT TILLI

GRUPPE NATIONAL



: Rammstein



NATIONALER NEWCOMER



: Der Wolf: "Das Album"



INTERNATIONALER NACHWUCHSPREIS



: Hanson: "Midale Cf Nowhere"



KÜNSTLERIN İNTERNATIONAL

Foxy Brown: "Ill Na Na"

CROSSOVER ARTIST



: Andrea Bocelli

KÜNSTLER/IN DEUTSCHSPRACHIGER SCHLAGER





NATIONALE DANCE-SINGLE



Soraya

: Foxy Brown

JAZZ



: Charlie Haden & Pat Metheny: "Beyond The Missouri Sky"



: Barbara Dennerlein: "Junkanoo"



: Dee Dee Bridgewater.
"Dear Eda"

GRUPPE INTERNATIONAL



: Bee Gees



KÜNSTLER INTERNATIONAL



Jon Bon Jovi

PolyGram







KÜNSTLER NATIONAL



: Der Wolf.



Diesel Top Winner At Sweden's Grammis

Indie Label Takes Six Awards; Cardigans Honored

BY KAI R. LOFTHUS

STOCKHOLM-The independent Diesel Music label, distributed by BMG in the Nordic territories, swept the board at the 15th Grammis gala at Kungliga Tennishallen, held Feb. 16 here.

Diesel artists were nominated in 14 categories and claimed a total of six awards. The label's crown jewel, Eagle-Eye Cherry, won three awards on the strength of his hit single "Save Tonight" and his album "Desireless." He also won awards for music video, newcomer of the year, and male pop/rock album.

Other Diesel winners included Esbjorn Svensson Trio's "Winter In Venice," for best jazz album; Svensson also won composer of the year. Titiyo's album "Extended" was voted female pop/rock album.

A prize recognizing artists who have been successful in the last year was introduced this year by the Swedish Ministry of Industry and



THE CARDIGANS

Trade. Its minister, Leif Pagrotsky, presented the award to the Cardigans, who are signed to PolyGram weden's Stockholm label group.

Also honored at the ceremony were producers Denniz Pop and Max Martin for their efforts in promoting Swedish music abroad, especially with RCA/BMG's Robyn, who enioved an international breakthrough last year.

The Grammis are organized by the Swedish branch of the International Federation of the Phono-

graphic Industry. The jury is composed of 23 representatives from media, including national top 40 radio station Sveriges Radio P3, TV station ZTV, and a number of journalists. Some 2,500 guests were present, including industry representatives. For the first time in its history, the ceremony was attended by the public. The Grammis gala premiered in 1969, but the gala has not been held every year due to internal disputes in the industry over the size and scope of the cere-

Other key awards are as follows: Best album and best pop/rock band: "Isola," Kent, RCA/BMG.

Best modern dance album: "LP" Antiloop, Fluid/Stockholm Records. Best hard rock album: "Not Like Them," Misery Loves Co., MVG/ MNW.

Song of the year: "Burnin'," Cue, Pool Sounds.

Artist of the year: Eric Gadd (Strawberry Music).

newsline...



INAGAKI

West Japan.

WARNER MUSIC JAPAN has named Hiroshi Inagaki chairman, effective March 1 (Billboard Bulletin, Feb. 12). He replaces Ryuzo Kosugi, who left to head indie label Johnny's Entertainment in March 1997. A 28-year veteran of Sony Music Entertainment (Japan) and CBS/Sony, Inagaki was most recently president of Sony Music Entertainment (Japan) think tank Axcel Inc. and a director of Sony Magazines and Global Rights Inc. In his new post, he will oversee Warner Music International's two Japanese operating companies, Warner Music Japan and East-STEVE McCLURE

BRITISH SKY BROADCASTING (BSkyB) has bought a 49% stake in musicon-demand cable radio service Music Choice Europe (MCE) and has set up a joint venture with the company to provide music programming to BSkyB subscribers. Sky Music Choice will provide seven "themed" 24-hour channels of rock, pop, classical, and other genres to BSkyB's analog subscribers beginning in April. Another 50 audio channels will become available via the broadcaster's digital TV service when it launches in June. The majority stake in MCE is held by Warner Music Group and Sony Corp. of Amer-

SIR GEORGE MARTIN will mark his retirement from the music business with an album, "In My Life," to be released March 16 in the U.K. through Chrysalis Group's Echo label and in the rest of Europe through Universal. A U.S. licensee has yet to be named. "It does sum up my life in a way," says Martin "When I decided to stop recording, I thought I might as well provide my own finale." The set includes covers of John Lennon/Paul McCartney songs that Martin worked on from 1962 to '70. Celine Dion sings "Here, There And Everywhere," Goldie Hawn performs a jazztinged "A Hard Day's Night," and Sean Connery is featured on the title

CHRISTIAN LORENZ

CD MANUFACTURER DOCDATA says it is in talks with Arcade Music Group (AMG) to acquire Arcade's sound-carrier distribution operations in France and the Netherlands. Both companies are domiciled in the Netherlands; the proposed deal would give DOCdata rights to distribute sound carriers for AMG in the Benelux countries, Germany, Austria, Switzerland,

MARK SOLOMONS

BORDERS U.K. has appointed Philip Downer operations director and Geoff Robotham property manager. Robotham, who joins from real-estate consultant Jones Lang Wootton, will also hold the same title at Books etc., the U.K. specialist bookseller recently acquired by Borders. Downer, a former veteran of British music retailer Our Price, was most recently VP/GM of Waterstone's U.S. book-selling operation. The first U.K. Borders superstore is due to open in August, and the company plans substantial expansion in the territory.

AN ESTIMATED 6.6 MILLION viewers tuned in to the Brit Awards' two-hour special telecast Feb. 10 by Carlton TV on the U.K.'s national commercial ITV network, according to overnight ratings from Carlton. The figure compares with 9.7 million last year.



11.1 million in 1996, and 8.5 million in '95. ABC will air the show April 11 MARK SOLOMONS

EMI RECORDS U.K. has launched the second phase of its "... At Abbey Road" album series. The new releases feature '60s material recorded at the legendary London studios by Helen Shapiro, the Hollies, the Swinging Blue Jeans, and Billy J. Kramer With the Dakotas; a compilation of R&B artists is also available. At an Abbey Road launch party Feb. 16, Shapiro and the Swinging Blue Jeans performed. The two acts, along with the Searchers, are touring the U.K. on a 49-date Solid Silver '60s package, which adds Bobby Vee at three dates.

INDIE LABEL AVEX led the way in scoring million-selling singles and albums in Japan in 1997, according to data released by the Recording Industry Assn. of Japan. The label had five albums and three singles whose sales topped the 1 million mark. Helping Avex achieve that impressive result was superstar Namie Amuro, whose album "Concentration20" and singles Can You Celebrate" and "How To Be A Girl" each sold more than 1 million units. Next was Sony Music Entertainment (Japan), with five albums and two singles. Rock duo B'z and Dreams Come True each had two albums on the million-seller list, the only acts to do so. In 1997 there were 27 million-selling albums, compared with the 1996 tally of 17; million-selling singles totaled 17 in 1997, compared with 1996's 23. The only foreign artist on the million-seller list last year was Mariah Carey (Sony Records), thanks to her album "Butterfly."

French Stations Defy Quota

BY REMI BOUTON

PARIS-Two years after the introduction of a quota system, French radio stations are slowly but steadily lowering their share of Francophone content—to the dismay of the local record industry.

France's quota system is causing major problems for radio networks torn between political and economic pressures, according to domestic broadcasters. National top 40 network NRJ and a number of key local French stations have now received stiff warnings from broadcasting regulator CSA concerning their failure to comply with the French-language quota in their music output.

The minimum French-language content required by the 1994 Communications Act, which introduced the quota requirement, is 40% during daytime programming (Billboard, Oct. 7, 1995). But, according to airplay-monitoring figures, during September-November 1997, NRJ played only 37.3% of Francophone repertoire.

Three important regional top 40 networks—Orleans-based Vibration, Lyonbased Scoop, and Strasbourg's Top Music—played 33.8%, 36.9%, and 36.1% French-language material, respectively; Paris dance station Voltage FM aired only 38.5%.

"The implementation of the quota regulation in January 1996 had an immediate and tangible effect, but it seems to have been slipping back, notes Hervé Rony, director general of record labels' organization SNEP.

Jean-Eric Valli, president of Vibration, says that quotas are "a real problem for stations that don't have music programming focused on a specific

In 1997, the proportion of Frenchlanguage material played by radio fell to 43% (down from 49% in 1996), according to figures supplied by SNEP and based on data supplied by airplaymonitoring company Ipsos Music.

NRJ PD Christophe Sabot says his network's failure to meet the quotas is linked to a temporary shortage of suitable music. Says Sabot, "We stopped playing boy bands about a year ago. We could have increased the share of rap, but that would have affected our female and adult listenership."

Sabot says that with the current state of domestic productions, "it is easier to meet the quotas when you have a tightly formatted station playing rap, for example, such as Skyrock. NRJ devotes a lot of time to music and targets a wide demographic, and in this context it gets quite tough to meet with quotas all year

Valli contends that for his network. which covers central/west France and targets a wide 15- to 50-year-old demographic, "quotas are restrictive in that they force us to chose between rap or French 'variety.' "

However, SNEP's Rony says stations cannot complain about a lack of local productions. According to figures supplied by SNEP, the French majors re-(Continued on next page)

U.K. Government Support For Non-Classical Genres Sought

BY NIGEL WILLIAMSON

LONDON-Representatives of the U.K.'s non-mainstream music business have launched a campaign for what they see as a fairer distribution of government support for the

> arts that more accurately reflects a

multiracial society.

presented directly

to Chris Smith, the

The case will be



Cabinet minister in charge of music and the arts, when he addresses a convention of professionals working in the folk,

jazz, and roots fields at Musicalliance

98, to be held March 6 in London.

Smith has adopted an increasingly high profile in music industry circles since Labour's election victory in May. and convention organizers believe that his agreement to make the keynote address suggests that he is at least sympathetic to their case. Although Smith is not expected to announce any immediate changes in the distribution of arts funding, in which the overwhelming majority of support goes to two opera companies based in central London,

sources say he is keen to generate a debate about the future direction and nature of government backing for music.

Musicalliance spokesman David Flower says, "At the moment, 98.5% of the U.K. government's subsidy towards music goes to the European classical and opera traditions pre-1950. We now live in a multiethnic, multicultural society, and we want to ask Mr. Smith why this is not reflected in the way that the funding cake is divided up."

Flower points out that while the government subsidizes the Royal Opera House in London, where a guest soloist can earn in one night what a professional jazz musician might be glad to call an annual salary, support of other musical genres is minimal. "Isn't it about time music was seen as a spectrum rather than a hierarchy?" he asks.

Musicalliance 98 will also see the launch of a campaign for a new BBC national radio station showcasing specialized genres not often heard elsewhere on the airwaves. BBC Radio 3 exists as a government-subsidized classical music outlet, and Flower wants to see a new BBC Radio 6 dedicated to folk, jazz, roots, and other minority genres. The event takes place March 7-8 at London's Barbican Centre.

International Canada

FRENCH STATIONS DEFY QUOTA

(Continued from preceding page)

leased a total of 308 singles by Francophone acts in 1997, compared with 117 in 1994. The production of local albums has increased even more—358 in 1997 against 98 in 1994. In addition, marketing and promotion expenditures on local acts by those companies have more than quadrupled since 1994, according to Rony.

Vibration's Valli says that he "played by the rules" in the beginning, "but quotas forced us to radically restructure our music programming." He blames these enforced changes in programming for the loss last April of 120,000 of the station's 300,000 average daily listeners.

Valli says that by ignoring quotas, the station has regained some 30,000 listeners. During the November/December period, Vibration's Francophone output fell to just 16.1%. "We had to react strongly [to the audience loss], so between political and economic pressures, I chose the latter. I gave [PD] Bruno Witeck a free hand. His only

brief was 'Get the best programming mix, as if you didn't have to deal with outlas.'"

Labels fear that other stations could follow Vibration's move, leading to confrontation between stations and the music industry. Rony comments, "I can understand that there might be some temporary problems for some formats, but overall the position of SNEP on this issue is to remain firm. We are satisfied that the CSA has taken a firm stand on this issue, too."

One CSA board member says, "We don't draft the laws—we are asked to enforce them. If this law doesn't fully meet its goals and had some perverse effects, then let's talk about it. But at only 16.1%, Vibration is asking for trouble."

ble."
Valli hopes that a solution will be found with the CSA and that the quotas law will be amended. "We don't want to be rebels," he says, "but we cannot stand back and watch our audience slip because of the quotas without reacting."

U.S./AUSTRALIAN COUNTRY CONNECTION

(Continued from page 50)

about the Australian government's plans to relax parallel-import restrictions and the expected repercussions on the local industry.

- Arista/Nashville acts Austin, BR5-49, and Pam Tillis are in line for promotional visits over the next year.
- The CMA will discuss the possibility of an international showcase, including Australian acts, at its Fanfair in June.
- "The Midday Show" on Australia's Channel 9 network has announced it will broadcast from Nashville for four days to coincide with the CMA Awards in late September.
- "Hey Hey It's Saturday," an Australian program with a viewing audience of 5 million, is sending a production team to Nashville to scout the possibility of shooting an episode.
- Labels and promoters are discussing putting together a package tour of local and international names that would visit metropolitan and regional centers in late '98.
- There are tentative discussions for the CMA and CMAA to have an official presence at the Pacific Circle Music Convention, to be held Oct. 15-18 in Sydney. In 1997, 70,000 people attended five festivals, 400 showcases, and workshops.

ITALY'S PIRACY FIGHT ESCALATES

(Continued from page 50)

industrial-sized CD-R plants producing up to 1,000 illegal copies a day. In a market like Naples, where traditional music sales are already low, this makes a considerable impact on the legal market."

Rogue retailers are also attempting to circumvent last year's endorsement from Italy's Supreme Court making CD rentals illegal. "Some retailers are selling CDs for a [\$2.30] nonreturnable deposit. Clients then return the CD after recording it several days later," says Mazza, adding that there were 80 raids last year on allegedly illegal rental outlets.

On the good news side, Mazza reports that international pressure on the government of the Republic of San Marino-a tiny nation surrounded by Italy-to eliminate the independent mini-state's thriving cassette piracy industry (Billboard, Dec. 13, 1997) is taking effect. "Since the retailers in San Marino signed a pledge not to sell illegal recordings, the music cassette factories there are in difficulty. There have been four major sequestrations of illegal product already this year, and pirates face fines of up to 400 million lira [\$229,000]," says Mazza, who also reports major successes in

the south of Italy.

He says one family allegedly involved in music piracy has had personal property confiscated, including its apartment, and will face a trial shortly. Another Neapolitan clan allegedly involved in music piracy, four brothers of the Fratasio family and 23 accomplices, has been found guilty and fined.

Meanwhile, a promised new law, which includes increased penalties and measures to make music piracy a criminal and not just a civil offense (Billboard, Oct. 26, 1996), is still awaiting Senate and Parliamentary approval. "The bill should be read and approved in the Senate soon before going through Parliament and probably becoming law by next May," says Mazza.

EMI Music Italy and Greece

EMI Music Italy and Greece president Roberto Citerio was reappointed FPM president for three more years in January. The FPM board was also re-elected and consists of Mazza; Franco Donato, president of Italy's indie labels' association AFI; Francesco Panarai, president of retailers' organization ANCRA; Roberto Magrini, president of RTI Music; and Iain Grant, director of antipiracy for IFPI.

Moist's Front Man Steps Out

Usher Makes EMI Solo Debut With 'Little Songs'

BY LARRY LeBLANC

TORONTO—As the Montreal-based modern rock band Moist toured Canada in late 1997, its dynamic front man, David Usher, worked on his first solo debut album, "Little Songs," slated for release March 17 on EMI Music Canada here.

"The album is very much David," says Usher's manager, Terry McBride, who also handles Moist, Sarah McLachlan, and Barenaked Ladies. "It's going to be interesting to see how people react to the album because, even though it's David's voice, it's not Moist."



USHER

Adds Usher, "With a solo record, there's a certain degree of freedom [as an artist] because you're not creating for a specific audience. You don't even know what the audience is going to be. You

also don't have previous [expectations] to live up to. If you want to jog off on your own little path, you can do it."

In Canada, Moist's two albums have combined triple-platinum sales (300,000 units domestically), earning Usher rock star status. His profile further increased this year with his appearance as the mysterious figure in McLachlan's "Building A Mystery" video.

Peter Diemer, VP of national promotion at EMI Music Canada, predicts that "Little Songs" will expand Usher's audience beyond Moist's sizable modern rock base in Canada. "When we first heard the album, we realized it had more of a pop flavor to it than the rockedged [music] Moist is known for," he says. "[The first single] 'Forest Fire' went to top 40, AC, and rock formats last Wednesday [Feb. 11]. Immediately, we got adds at CHOM and CKOI in Montreal, [CKZZ] in Vancouver, [CIOO] in Halifax [Nova Scotia], CHOI in Quebec City, CFNY in Toronto, and [Quebec's] Radiomutuel chain.

A video of "Forest Fire," produced by Javier Aguilera, will be serviced to Canadian video outlets March 2.

Usher's solo set was recorded in the kitchen of his Montreal apartment, with producer Paul Northfield utilizing an Akai hard disc recorder and a Mackie console. The album was mastered by Bob Ludwig at Gateway Mastering in Portland, Maine.

"David had a vision for this record from the outset," says Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada. "Last summer he brought us the skeletons to what became 'St. Lawrence River,' 'Jesus Was My Girl,' 'Forest Fire,' and 'Trickster,' and we were blown away."

While incorporating such musical and lyrical influences as John Lennon and Paul McCartney, Leonard Cohen, and Sting, Usher was intent on trying to keep "Little Songs" as intimate as possible. Although there are pop, soul, and folk elements, as well as tasteful orchestration and oddball rhythm loops, it's the album's captivating and personalized lyrics that largely characterize it.

Usher says the songs were written purely for his own project—a muchneeded outlet for his creative energies—and aren't suitable for Moist. Its members write as a collective, and only certain songs with a rock direction work with the band.

"As a band, we write a record every two years," says Usher. "If I want to do more [recording] than that, or if I want to experiment [with varied musical styles], I have to do it on my own. Moist is very much a rock band. We write rock music. However, I'm interested in other types of music as well."

Among those providing backing on "Little Songs" are members of Moist—

keyboardist Kevin Young, guitarist Mark Makowy, bassist Jeff Pearce, and drummer Paul Wilcox—as well as Jeff Fong (trumpet), Claude Lamothe (cello), Jonathan Gullivan (guitar), and Pascale Coulombe and Julie Galiatos (vocals).

When Northfield left to work with Hole in fall 1997, Usher completed the album with engineer/producer Byron Wong at Digital Music and Post Studio in Toronto,

There are no current plans to release the album outside of Canada.

Modern Rock's Moist Has Made Its Mark

TORONTO—Moist front man David Usher remains active with the modern rock band even as he moves forward with his solo project, slated for release on EMI Music Canada (see story, this page). He is working with members of the 5-year-old group writing songs for its third album, slated for spring release.

Moist rose from obscurity in 1994-'95 when it won a Juno Award for best new band with a recording made for approximately \$4,000.

The act first gained attention in April 1993 with the independent release of an untitled cassette. Several tracks gained extensive play on Canadian modern rock and college radio stations. EMI Music Publishing Canada then signed the band.

Using five songs from the cassette along with six new songs, Moist independently released its first album, "Silver," in February 1994. Initially, the release was distributed by EMI Music Publishing Canada, but the band soon signed a deal with EMI Music Canada, which began handling the album in April 1994.

MuchMusic play of the eye-catching videoclip for the album's single, "Push," helped the track take off at Canadian album rock and modern rock radio. The band toured extensively in Canada both on its own and as a backing act for Collective Soul, Green Day, Live, Red Hot Chili Peppers, Hole, and Metallica.

The band's second album, "Creature," was released on EMI Music Canada in October 1996 and was boosted by such singles as "Leave It Alone," "Resurrection," and "Tangerine." A string-laden version of its acoustic ballad "Gasoline," released in November 1997 and included on "Creature," established Moist as a top concert draw in Canada.

Released in the U.S. by Arista Records in June 1997, "Creature" has sold 6,600 units in the U.S., according to SoundScan. On Tuesday (24), Moist launches a 10-date swing of the East Coast. The band is booked in the U.S. by Little Big Man and by S.L. Feldman & Associates in Canada

LARRY Lebland

Koch Int'l To Launch 2 Divisions

Will Handle Special Products, TV Compilations

TORONTO—The planned launch of two new divisions this spring continues the expansion undertaken last year by Koch International (Canada). In April, the independent music distributor plans to launch a special products division, with a TV compilations division slated to debut in May.

In 1997, the distributor opened several new music divisions, including a Latin division; Koch Beats, for distribution of underground, alternative, and electronic dance product; and a video division

To accommodate its expanding operations here, the company has made several executive appointments. Dominque Zgarka was named to the newly created post of president, effective immediately. Zgarka had been GM of Koch's Canadian operation since it opened in April 1995. In addition, a number of staffers were promoted: Cyril Kaye was named senior VP of sales; Angela Herens has become VP of marketing and promotion; Lynnette Schneider

was named director of operations; and Nick Phillips was promoted to VP of finance and administration.

"The changes reflect that the company has grown, and we have to now departmentalize our operations," says Zgarka. "It was a family-run style company [previously] in which everybody did a little of everything . . . It's become a big company with 28 people on staff."

Headquartered in Toronto, Koch International (Canada) maintains branch offices in Montreal; Vancouver; Calgary, Alberta; Orleans, Ontario; and Dartsmouth, Nova Scotia. The company distributes such international label groups as Beggars Banquet, DRG, Moonshine Music, MSD Group, Oh Boy! Records, and Silva America; such international labels as Putumayo, Edel America Records, Knitting Factory Works, and Sugar Hill; and the Canadian labels Marigold Records, Oak Street Music, and Sheeba Records.

LARRY LeBLANC

HITS OF THE WORLD



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NE)		NISHIE HIGASHIE MR. CHILDREN TOY'S FACTORY TIME GOES BY EVERY LITTLE THING AVEX TRAX	1 2	1 2	MY HEART WILL GO ON CELINE DION COLUMBIA ALANE WES EPIC	2	1	DOCTOR JONES AQUA UNIVERSAL	2	2	TOGETHER AGAIN JANET JACKSON VIRGIN
NE		LOVE AFFAIR SOUTHERN ALL STARS VICTOR	3	4	TOGETHER AGAIN JANET JACKSON VIRGIN	3	NEW	LET ME SHOW YOU CAMISRA VC RECORDINGS	3	3	VIVO PER LEI ANDREA BOCELLI & HELENE
NE		SANPO MICHI JUDY AND MARY EPIC SONY	4	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS	4	3	NEVER EVER ALL SAINTS LONDON			SEGARA POLYDOR
1		YOZORA NO MUKOU SMAP VICTOR		_	EPIC	5 6	8 NEW	ANGELS ROBBIE WILLIAMS CHRYSALIS BRIMFUL OF ASHA CORNERSHOP WIIIJA	4	9	MON PAPA A MOI EST UN GANGSTER STOMY
3		WINTER FALL L'ARC-EN-CIEL KIJOON/SONY ASHITA GA KIKOERU J-FRIENDS JOHNNY'S ENTER-	5	6	WALK ON BY YOUNG DEENAY WEA	7	7	CLEOPATRA'S THEME CLEOPATRA WEA	5	4	BUGSY COLUMBIA CASANOVA ULTIMATE KAOS DANCE POOL
5	,	TAINMENT	6	5	TORN NATALIE IMBRUGLIA RCA	8	NEW	PLANET LOVE DJ QUICKSILVER POSITIVA	6	11	ALARMA 666 POLYGRAM
3 4	ı	SASURAI TAMIO OKUDA SONY	7	7	DOCTOR JONES AQUA UNIVERSAL	9	2	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE	7	10	TORN NATALIE IMBRUGLIA RCA
6		ROMANCE PENICILLIN EASTWEST JAPAN	8	8	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE ROUGH	10 11	NEW 4	SEXY BOY AIR VIRGIN GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	8	8	MEET HER AT THE LOVE PARADE DA HOOL OF
0 NE		GEKKA NO KASOUKYOKU MALICE MIZER COLUMBIA	9	11	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL	12	10	HIGH LIGHTHOUSE FAMILY WILD CARD/POLYOOR	9	12	JE T'AIME LARA FABIAN POLYOOR
1 8	١ ١	ROCKET DIVE HIDE WITH SPREAD BEAVER UNI- VERSAL VICTOR	10	10	ANGELS ROBBIE WILLIAMS EMI	13	NEW	A NANNY IN MANHATTAN LILYS CHE	10	5	SAVOIR AIMER FLORENT PAGNY MERCURY
2 2	.	KYUKON THE YELLOW MONKEY FUN HOUSE	11	9	PUSHED AGAIN DIE TOTEN HOSEN EASTWEST	14	16	WISHING ON A STAR JAY-Z FEATURING GWEN	11	7	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
3 12	2	NAGALAIDA KIRORO VICTOR	12	14	AMENO ERA MERCURY	15	NEW	DICKEY NORTHWESTSIDE/BMG ALANE WES LAFACE/ARISTA	12	6	EMMENE MOI ALLAN THEO EM
4 7	7	KANOJYO TO WATASHI NO JIJYO NANASE AIKAWA	13	20	COSE DELLA VITA/CAN'T STOP THIS EROS	16	6	YOU MAKE ME WANNA USHER ARISTA/LAFACE	13 14	NEW NEW	ANTLOOP IN MY MIND POLYGRAM IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVIN
5 16	ا ء	CUTTING EOGE BAD LUCK ON LOVE TOHKO PONY CANYON	1.4	15	RAMAZZOTTI & TINA TURNER	17	NEW	SOLOMON BITES THE WORM BLUETONES SUPERI-	14	NEW	POLYGRAM
6 NE		KISEI-NEVER FORGET AKINA NAKAMORI GAUSS	14 15	NEW	IN MY BED DRU HILL MERCURY OPEN UP YOUR MIND R'N'G			OR QUALITY RECORDINGS	15	NEW	BANG BANG BLACK ATTACK BMG
·		ENTERTAINMENT	16	12	ONE MINUTE THE BOYZ EASTWEST	18	12	MEET HER AT THE LOVE PARADE DA HOOL MANI- FESTO	16	17	CE QUE JE SAIS JOHNNY HALLYDAY MERCURY
7 NE	- 1	BRAND NEW LOVE WANDS B-GRAM	17	13	TOO MUCH HEAVEN NANA MOTOR	19	9	LE DISQUE JOCKEY ENCORE SUM	17	13	PRINCE IGOR THE RAPSODY FEATURING WAR
8 9		FACE THE CHANGE EVERY LITTLE THING AVEX TRAX	18	17	DIE LAENGSTE SINGLE DER WELT WOLFGANG	20	18	IT STARTED WITH A KISS HOT CHOCOLATE EMI	18	15	G & SISSEL ISLANO LA FIESTA PATRICK SEBASTIAN POLYOOR
NE'		KICK! CHISATO TOKUMA JAPAN 1/3 NO JYUNJYO NA KANJYO SIAM SHADE SONY			PETRY ARIOLA			ALBUMS	19	14	JE ZAPPE ET JE MATE PASSI V2
, I ,	1	· ·	19	18	YOU MAKE ME WANNA USHER ARIOLA	1	4	THE VERVE URBAN HYMNS HUT/VIRGIN	20	NEW	I KNOW WHERE IT'S AT ALL SAINTS POLYGRAM
		ALBUMS	20	NEW	BREATHE MIDGE URE ARIOLA	2	i	SOUNDTRACK TITANIC SOUNOTRACK			ALBUMS
1		NAMIE AMURO 181920 AVEX TRAX			ALBUMS	3	NEW	VARIOUS ARTISTS LOVE POLYGRAM TV	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
NE'		V6 SUPER HEROES AVEX TRAX T.M. REVOLUTION TRIPLE JOKER ANTINOS RECOROS	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	4	5	ALL SAINTS ALL SAINTS LONGON	2	2	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
NE		TOKO FURUUCHI TOKO—BEST SELECTION SONY	2	2	PUR MAECHTIG VIEL THEATER INTERCORO	5	13	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN	3	3	ANDREA BOCELLI ROMANZA POLYOOR
3	3	SOUNDTRACK TITANIC SONY CLASSICAL	3	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	6	10	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN	4	4	FLORENT PAGNY SAVOIR AIMER MERCURY
6	5	COMPLEX BEST COMPLEX TOSHIBA EMI	4	6	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA			WILO CARO/POLYOOR	5	7	CELINE DION LET'S TALK ABOUT LOVE COLUM
NE'		MEJA MEJA SEVEN SISTERS	5	9	EROS RAMAZZOTTI EROS ARIOLA	7	9	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	6	10 NEW	LARA FABIAN PURE POLYDOR
10		GLAY REVIEW—BEST OF GLAY PLATINUM KOHMI HIROSE RAPSODY VICTOR	6 7	5 7	ERA ERA MERCURY SOUNDTRACK COMEDIAN HARMONISTS EMI	8	16	CELINE DION LET'S TALK ABOUT LOVE EPIC	7	INEW	LES RESTOS DU COEUR LE ZENITH DES ENFOIRES RESTO OU COEUR/BMG
0 8		CELINE DION LET'S TALK ABOUT LOVE EPICSONY	7 8	8	BELL BOOK & CANDLE READ MY SIGN ARIOLA	10	19 NEW	TEXAS WHITE ON BLONDE MERCURY VARIOUS ARTISTS SIMPLY THE BEST LOVE SONGS	8	5	ALAIN BASHUNG FANTAISIE MILITAIRE BARCLE
í 11		ENYA PAINT THE SKY WITH STARS—THE BEST OF	9	4	PEARL JAM YIELD EPIC	10	INE VV	2 WARNER ESP	9	11	JANET JACKSON THE VELVET ROPE VIRGIN
		ENYA WEA JAPAN	10	11	JANET JACKSON THE VELVET ROPE VIRGIN	11	6	AQUA AQUARIUM UNIVERSAL	10	13	ERA ERA MERCURY
2 5		TRF WORKS—THE BEST OF TRF AVEX TRAX	11	12	AQUA AQUARIUM UNIVERSAL	12	11	VARIOUS ARTISTS IN THE MIX '98 VIRGIN/EMI	11	17	BJORK HOMOGENIC BARCLAY
3 9	9	SHANZA GOLD SUN AND SILVER MOON ORDINARY	12	10	CHRIS REA THE BLUE CAFE EASTWEST	13	NEW	SOUNDTRACK THE FULL MONTY RCA VICTOR	12	20 9	PASCAL OBISPO SUPERFLU EPIC ANDRE RIEU VALSES PHILIPS/POLYGRAM
l NE	/	EDITION BMG JAPAN FLYING KIDS THE BEST OF THE FLYING KIDS VIC-	13	14	THE CORRS TALK ON CORNERS EASTWEST	14 15	NEW	FINLEY QUAYE MAVERICK A STRIKE EPIC	14	18	WILL SMITH BIG WILLIE STYLE COLUMBIA
INE	. **	TOR	14	13	WOLFGANG PETRY NIE GENUG ARIOLA	16	3 2	PEARL JAM YIELD EPIC IAN BROWN UNFINISHED MONKEY BUSINESS	15	NEW	JEAN JACQUES GOLDMAN EN PASSANT SONY
4	ı	SHAZNA GOLD SUN AND SILVER MOON LIMITED	15	17	WOLFGANG PETRY ALLES ARIOLA	10	-	POLYDOR	16	14	EMMA SHAPPLIN CARMINE MEO EMI
		EDITION BMG JAPAN	16	16	SPICE GIRLS SPICEWORLD VIRGIN	17	NEW	VARIOUS ARTISTS FANTAZIA PRESENTS BRITISH	17	12	POETIC LOVER AMANTS POETIQUES MEINTER
7		TOSHINORI YONEKURA 1 PIONEER LOC	17	19	THE ROLLING STONES BRIDGES TO BABYLON VIR-			ANTHEMS FANTAZIA	18	16	LOUISE ATTAQUE LOUISE ATTAQJE ATMOS-
7 NE		MIMORI YUSA ECHO TOSHIBA EMI	18	18	GIN WES WELENGA EPIC	18	12	RADIOHEAD OK COMPUTER PARLOPHONE	10	NIEVA,	PHERIQUE/SONY
_	2	SIAM SHADE SIAM SHADE IV-ZERO SONY	19		RUNNING WILD THE RIVALRY ARIOLA	19	NEW	HOT CHOCOLATE THEIR GREATEST HITS EMI	19	NEW	ERIC SERRA LE SEME ELEMENT SOUNDTRAC
		HIDEKI KATA TEA DOLVETAD					1 1/1 1		1		
9 15	5	HIDEKI KAJA TEA POLYSTAR X-JAPAN BALLAD COLLECTION POLYDOR		NEW	ZUCCHERO BEST OF ZUCCHERO POLYOOR	20	14	PROPELLERHEADS DECKSANDDRUMSANDROCK- ANDROLL WALL OF SOUNO	20	8	BUSTA FLEX BUSTA FLEX WEA
9 15	5	X-JAPAN BALLAD COLLECTION POLYDOR	20	NEW	ZUCCHERO BEST OF ZUCCHERO POLYOOR			ANDROLL WALL OF SOUNO		<u> </u>	
9 15	5		20	NEW					20		
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PRESIDENT WEAWARNER PUSH MATCHBOX 20 EASTWEST/WARNER DID IT AGAIN KYLIE MINOGUE MUSHROOM/SONY I WANNA BE THE ONLY ONE ETERNAL EMI I WILL COME TO YOU HANSON MERCURY/POLYGRAM ALBUMS SOUNDTRACK TITANIC SONY CLASSICAL PEARL JAM YIELD EPIC/SONY MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY SPICE GIRLS SPICEWORLD VIRGIN THE CORRS TALK ON CORNERS EASTWEST/WARNER AQUA AQUARIUM UNIVERSAL SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER REGURGITATOR UNIT EASTWEST/WARNER REGURGITATOR UNIT EASTWEST/WARNER REGURGITATOR UNIT EASTWEST/WARNER REGURGITATOR UNIT EASTWEST/WARNER JEWEL PIECES OF YOU EASTWEST/WARNER PIECES OF YOU EASTWEST/WARNER PIECES OF YOU EASTWEST/WARNER PIECES OF YOU EASTWEST/WARNER REGURGITATOR UNIT EASTWEST/WARNER PIECES OF YOU EASTWEST/WARNER PIECES OF YOU EASTWEST/WARNER PROMOSONY PROPELLERHEADS DECKSANDDRUMSANDROCK-ANDROLL MOS SPICE GIRLS SPICE VIRGIN KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSH-ROOMSONY JANET JACKSON THE VELVET ROPE VIRGIN THE WHITLAMS ETERNAL NIGHTCAP MOS	THES WEEK 1 2 3 4 4 5 6 7 8 8 9 10 111 12 13 14 15 6 6 7 8 8 9 10 11 12 13 14 15 16 17 18 19 20 11 12 13 14 15 16 17 18	LY LAST WEEN 6 5 1 3 2 4 14 10 13 12 NEW 8 7 17 11 15 19 NEW NEW 9 1 3 2 4 7 17 6 8 10 13 11 5 16 11 19 18 12 19	MUSICA PLEX BUSTA FLEX WEA (MUSICA e DISCHI/FIMI) 02/16/98 SINGLES MY HEART WILL GO ON CELINE DION SONY PEACE BLACKWOOD A&O/MOVIMENTO TAKE ME UP RALPHI ROSARIO TIME/SELF TORN NATALLE IMBRUGLIA RCABMS RICORDI COME INTO MY LIFE GALA DO IT YOURSELF FEEL IT THE TAMPERER FEATURING MAYA TIME/SELF BAMBOOGIE BAMBOO VIRGIN/TIME WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL/INTERSCOPE DEEPER SERIOUS DANGER RESHAPE CLOSE THE DOOR REGINA OO IT YOURSELF FREE A.K. SOUL FEATURING JOCELYN BROWI LEVEL ONE DOCTOR JONES AQUA UNIVERSAL TOGETHER AGAIN JANET JACKSON VIRGIN SINGIN' IN MY MIND BOYS R US 24 RECORDS/O HABLAME LUNA BASIC CONNECTION FMA/NO) ORS AMNESIA CHUMBAWAMBA EMI HISTORY REPEATING PROPELLERHEADS FEA ING SHIRLEY BASSEY WALL OF SOUND SOMEBODY TO LOVE GATE AAO EVERYTHING'S GONNA BE ALRIGHT SWEETB BMG RICORDI STAY SASH! FMA/NO COLORS ALBUMS CELINE DION LET'S TALK ABOUT LOVE COLUM SOUNDTRACK TITANIC SONY CLASSICAL PEARL JAM YIELD EPIC NATALLE IMBRUGLIA LEFT OF THE MIDDLE RENYA PAINT THE SKY WITH STARS—THE BES ENYA WEA BACKSTREET BOYS BACKSTREET'S BACK JIVE GIN AQUA AQUARIUM UNIVERSAL POOH THE BEST OF POOH CGO THE VERVE URBAN HYMNS VIRGIN PROZAC+ ACIDOACIDA EMI MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO ROSARMI CAMPI DI POPCORN MICHELE ZARRILLO RIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR GIANLUCA GRIGNANI CAMPI DI POPCORN MICHELE ZARRILLO L'AMORE VUOLE L'AMOR SULCIANORE VICINI ALBARDE SPICEWORLD VIRGIN C.S.I. LA TERRA LA GUERRA UNA QUESTIONE VATA BLACKOU

Hits Of The World is compiled at Billboard/London by Raúl Cairo, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

EU	ROC	HART 02/28/98 MUSIC & MEDIA	SP	AIN	(AFYVE/ALEF MB) 02/11/98
	LAST WEEK	SINGLES		LAST	CINCIFC
WEEK 1	WEEK 1	MY HEART WILL GO ON CELINE DION EPIC/COLUM-	WEEK	NEW.	SINCLES ALL I HAVE TO GIVE BACKSTREET BOYS VIRGIN
	,	BIA	2	1	TORN NATALIE IMBRUGLIA RCA
3	3	TOGETHER AGAIN JANET JACKSON VIRGIN TORN NATALIE IMBRUGLIA RCA	3	2	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX
4	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS	4	4	DANCE NET/BMG RESCUE ME BELL BOOK & CANDLE ARIOLA
5	5	PROFILE DOCTOR JONES AQUA UNIVERSAL	5	5	BREATHE MIDGE URE ARIOLA
6	7	NEVER EVER ALL SAINTS LONDON	6	3	BARBIE GIRL AQUA UNIVERSAL
7 8	8 6	ANGELS ROBBIE WILLIAMS CHRYSALIS ALL I HAVE TO GIVE BACKSTREET BOYS JIVE	7 8	10 NEW	MY OH MY AQUA UNIVERSAL WALKIN' ON THE SUN SMASH MOUTH UNIVERSAL
9	9	ALANE WES SAINT GEORGE/COLUMBIA	9	NEW	REMIX & REPENT MARILYN MANSON UNIVERSAL
10	10	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR	10	8	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
		ALBUMS			ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1 2	1 2	SOUNDTRACK TITANIC SONY CLASSICAL
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUM- BIA	3	3	ALEJANDRO SANZ MAS WEA CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	3 4	PEARL JAM YIELD EPIC NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	4	NEW	PEARL JAM YIELD EPIC
5	6	THE VERVE URBAN HYMNS HUTWIRGIN	5	5 4	AQUA AQUARIUM UNIVERSAL MONICA NARANJO PALABRA DE MUJER EPIC
6 7	5 8	AQUA AQUARIUM UNIVERSAL EROS RAMAZZOTTI EROS DDD	7	6	ETERNAL THE BEST OF EMI
8	9	JANET JACKSON THE VELVET ROPE VIRGIN	8	7	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
9 10	7 10	ERA ERA MERCURY SPICE GIRLS SPICEWORLD VIRGIN	10	9	THE CORRS TALK ON CORNERS DRO JARABE DE PALO LA FLACA VIRGIN
-		SIA (RIM) 02/17/98	HO	NG	KONG (IFPI Hong Kong Group) 02/08/98
	LAST	ALBUMS		LAST WEEK	ALBUMS
1	1	SOUNDTRACK TITANIC SONY CLASSICAL	WEEN	2	ANITA MUI GREATEST LOVE SONGS BY ANITA MUI
2	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	-		CAPITAL ARTISTS
3 4	10	ZIANA ZAIN BEST OF ZIANA ZAIN BMG VARIOUS ARTISTS ROMANCE: VOL. 2 EMI	2	1 4	EDMOND LEUNG EDMOND 002 CAPITAL ARTISTS
5	3	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	4	5	VARIOUS ARTISTS THE BEST OF BEST WARNER SAMMI CHENG SAMMI STAR SHOW WARNER
6 7	9 NEW	SPICE GIRLS SPICEWORLD EMI VARIOUS ARTISTS LOVE AND ROMANCE ROCK	5	3	AARON KWOK SING THIS SONG WARNER
'		RECORDSI	6	8	VARIOUS ARTISTS TOP HITS CANTONESE ALBUM POLYGRAM
8 9	5 NEW	VARIOUS ARTISTS DOUBLE TROUBLE 2 8MG VARIOUS ARTISTS MTV MOST WANTED BOYS	7	NEW	SOUNDTRACK YOUNG AND DANGEROUS 5 BMG
		POLYGRAM	8	7	EKIN CHENG THE BEST SHOW 2 BMG
10	8	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	10	10 NEW	REN XIAN QI WEI LE AI ER XIN TAI RUAN ROCK VARIOUS ARTISTS THE PHIL AND 4 STARS GO EAST
					·
_	LAN	(IRMA/Chart-Track) 02/12/98	+	LGIL	(Promuvi) 02/13/98
	LAST	SINGLES		LAST	SINGLES
1	NEW	MY HEART WILL GO ON CELINE DION EPIC	1	1	TORN NATALIE IMBRUGLIA RCA
2	1	DOCTOR JONES AQUA UNIVERSAL	2 3	2 NEW	TOGETHER AGAIN JANET JACKSON VIRGIN MY HEART WILL GO ON CELINE DION COLUMBIA
3 4	2 3	ANGELS ROBBIE WILLIAMS CHRYSALIS HIGH LIGHTHOUSE FAMILY WILD CARD/POLYDOR	4	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS
5	4	NEVER EVER ALL SAINTS LONDON	5	4	PROFILE/PIAS VIVO PER LEI ANDREA BOCELLI & HELENE
6	5	TOGETHER AGAIN JANET JACKSON VIRGIN	•		SEGARA POLYDOR
7 8	6 8	ALL I HAVE TO GIVE BACKSTREET BOYS JIVE GETTIN' JIGGY WIT IT WILL SMITH COLUMBIA	6 7	5	DOCTOR JONES AQUA UNIVERSAL WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL
9	9	WEATHERMAN JUNIPER MERCURY	8	NEW	5,6,7,8 STEPS JIVE
10	NEW	YOU MAKE ME WANNA USHER LAFACE/ARISTA	9	8 7	ALL SAINTS ALL SAINTS LONDON PRINCE IGOR THE RAPSODY FEATURING WARREN
1	1 1	ALBUMS SOUNDTRACK TITANIC SONY CLASSICAL			G & SISSEL MERCURY
2	2	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN			ALBUMS
		WILD CARD/POLYDOR	1 2	1 2	SOUNDTRACK TITANIC SONY CLASSICAL CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	3 5	THE VERVE URBAN HYMNS HUT/VIRGIN CELINE DION LET'S TALK ABOUT LOVE EPIC	3	3	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA
5	6	ALL SAINTS ALL SAINTS LONDON	4 5	5	EROS RAMAZZOTTI EROS DDD/BMG AQUA AQUARIUM UNIVERSAL
6	8	AQUA AQUARIUM UNIVERSAL	6	10	JOHNNY HALLYDAY CE QUE JE SAIS MERCURY
7 8	7	PEARL JAM YIELD EPIC RADIOHEAD OK COMPUTER PARLOPHONE	7 8	4 NEW	HELMUT LOTTI GOES CLASSIC 3 RCA PEARL JAM YIELD EPIC
9	NEW	VARIOUS ARTISTS LOVE POLYGRAM TV	9	7	SPICE GIRLS SPICEWORLD VIRGIN
10	NEW	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	10	9	ANDREA BOCELLI ROMANZA POLYDOR
AU	STR	A (Austrian IFPI/Austria Top 40) 02/10/98	SW	/ITZI	ERLAND (Media Control Switzerland) 02/15/98
	LAST	(to strict the first term of	+	LAST	(Media control own Zerland) CZ/13/30
	WEEK	SINGLES	WEEK	WEEK	SINGLES
1 2	3 1	MY HEART WILL GO ON CELINE DION SONY BREATHE MIDGE URE 8MG	1 2	1 2	MY HEART WILL GO ON CELINE DION SONY IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS
3	2	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS	-		SONY
4	NEW	ALL I HAVE TO GIVE BACKSTREET BOYS ROUGH	3	3	TORN NATALIE IMBRUGLIA BMG
5	4	TRADE TORN NATALIE IMBRUGLIA BMG	5	6	TOGETHER AGAIN JANET JACKSON VIRGIN ANGELS ROBBIE WILLIAMS EMI
6	7	TOGETHER AGAIN JANET JACKSON VIRGIN	6	9	NEVER EVER ALL SAINTS POLYGRAM
7 8	6 5	TO MUCH LIKE HEAVEN NANA POLYGRAM HERE I AM SANDRA PIRES BMG	7 8	5 NEW	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL ONE MINUTE THE BOYZ WARNER
9	RE	SOMETHING ABOUT THE WAY YOU LOOK	9	NEW 8	SUNCHYME DARIO G WARNER
		TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	10	NEW	PUSHED AGAIN DIE TOTEN HOSEN WARNER
10	9	DOCTOR JONES AQUA UNIVERSAL			ALBUMS
	,	ALBUMS	1 2	1	SOUNDTRACK TITANIC SONYCLASSICAL
1 2	1 2	SOUNDTRACK TITANIC SONY CLASSICAL CELINE DION LET'S TALK ABOUT LOVE SONY	3	3	CELINE DION LET'S TALK ABOUT LOVE SONY PUR MAECHTIG VIEL THEATER EMI
3 4	3 NEW	AL BANO CARRISI CONCERTO CLASSICO WARNER PEARL JAM YIELD SONY	4	4	EROS RAMAZZOTTI EROS 8MG
5	5 S	SOUNDTRACK COMEDIAN HARMONISTS EMI	5	6 NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
6 7	NEW 8	CLAUDIA JUNG AUGENBLICKE EMI AQUA AQUARIUM UNIVERSAL	7	8 NEW	PEARL JAM YIELD EPIC BELL BOOK & CANDLE READ MY SIGN BMG
l .		MEAN VERNING ANIAEKOM	8	7	JANET JACKSON THE VELVET ROPE VIRGIN
8	4	HELMUT LOTTI GOES CLASSIC EMI	_	1 1	
9 10	4 6 7	HELMUT LOTTI LOTTI GOES CLASSIC EMI SPICE GIRLS SPICEWORLD VIRGIN EROS RAMAZZOTTI EROS BMG	9	NEW 10	GOTTHARD DEFROSTED BMG SPICE GIRLS SPICEWORLD VIRGIN

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

FRANCE/ITALY: His blue eyes, cute face (think Sting meets Robbie Williams), and the catchy appeal of his single "Laura Non C'e" earned WEA Italy's Nek his recently ended stint in the French top 20. "I believe the French have a friendly ear towards the Italian language," says the 26-year-old Nek, referring to the successes of Eros Ramazzotti, Andrea Bocelli, and Laura Pausini in France. After domestic and Spanish break-

throughs, Nek's career was launched in France last fall by WEA France, which struck a partnership agreement with terrestrial TV station M6, gaining him blanket exposure. His first album here, "Lei, Gli Amici, E Tutto Il Resto" (She, Her Friends, And All The Rest), was released Nov. 14, 1997, and has so far sold 100,000 copies here, while "Laura Non C'e" has sold 250,000, the label says. CECILE TESSEYRE

HONG KONG/MALAYSIA: American writer Brad Parker has been dividing his time between Hong Kong and his Los Angeles base since MIDEM Asia in May 1996. The artist's devotion to the region has led to a collaboration with legendary BMG Malaysia writer/recording artist M. Nasir (Billboard, July 6, 1996). Tentatively titled "Jagat Jebat Jeni Jenin," the project aims to combine Indo-Malay rhythms with Asian elements in a pop style. The recording, at Nasir's Kuala Lumpur-based Luncai Ewas studios and the Synchrosound studios in Malaysia, will continue in March. Nasir's rhythms are combined with guitar synthesizer and "other technological guitar stuff," Parker says. "The challenge lies in staying away from the building blocks of Western pop in blues, country, or folk roots and to stay true to the Malay tradition." Half-Lebanese Parker grew up listening to Arabic melodies; Nasir's father, a muezzin, taught him the same things-one reason why Parker now refers to Nasir as a "soul mate."

UNITED KINGDOM: American songwriter Jimmy Webb plays seven dates in Britain next month, including three nights at London's Jazz Cafe, as a new U.K. compilation of his work, "The Classic Songs Of Jimmy Webb," hits the market. The 18-track set was compiled by PolyGram's catalog marketing head, Nick Stewart, and features recordings by Glen Campbell, Scott Walker, Donna Summer, Dusty Springfield, the Four Tops, Judy Collins, and Thelma Houston, among others. Liner notes are by Mark Cooper, producer of TV's "Later . . . With Jools Holland." Stewart says the project, released on the Debutante imprint, took a long while to assemble because of licensing challenges; for example, locating the ownership of Richard Harris' 1968 original recording of Webb's "MacArthur Park." It turned out that the rights are held by Harris himself, not Dunhill, the label that originally released the hit and is now part of Universal Music.

ITALY: Already a mega-star in most non-English speaking markets, Italian singer Eros

Ramazzotti has his best chance so far of breaking beyond his U.S. Hispanic stronghold and into other Anglophone territories with his current single. "Cose Della Vita," one of his biggest hits, has been remade as a duet with Tina Turner. The raunchy but melodic rock number was selected for a duet with Turner after she met Ramazzotti at her birthday party last year in her Swiss home. The meeting was nurtured by Heinz Henn, BMG Entertainment International senior VP of international A&R and marketing, who believed the pairing was potentially explo-



sive. The track is featured on Ramazzotti's latest album, "Eros," featuring remixes and remakes of his career hits since his debut 15 years ago. The album, which BMG says has already sold 3.5 million copies worldwide, also features a duet with another Italian global phenomenon, tenor Andrea Bocelli. After top 20 success in Italy, the duet with Turner is currently No. 4 in the Netherlands and No. 13 in Germany.

NETHERLANDS: Dutch singer Erikah Karst is making inroads in the U.S. with her gently rocking single "My Heart Goes Out To You" (Billboard, Reviews & Previews, Feb. Robbins, a joint venture between one-time Profile co-founder Cory Robbins and BMG, has licensed the track for the U.S. The song is lifted from Karst's 1997 debut album, "Grown Woman" on the Hague-based VAN Records. The set provides a wealth of potential singles, ranging from Meredith Brooks-type pop-rockers to Celine Dion-esque big ballads. At home, in the Benelux territories, the current (and fourth) single is the Stephen Bishop-penned ballad "Separate Lives," a stunning romantic duet with former Spandau Ballet singer Tony Hadley. Two demo versions of tracks meant for Karst's forthcoming second album are featured on volume four of the "VANtastic Music 18 Trax Sampler" ROBBERT TILLI

IRELAND: Veteran singer Christy Moore has canceled all 27 dates of his winter tour on



doctor's orders because of "mental exhaustion." Moore's current release, "Christy Moore Collection Part Two" (Newberry/Columbia), starts with his version of the traditional "Curragh Of Kildare" and features several of his own compositions, as well as collaborations with Nigel Rolfe (on "Middle Of The Island") and U2's Bono and the Edge (on "North & South"). Moore's recording career began in 1969 with "Paddy On The Road" (Mercury). Only 500 vinyl albums were pressed. Copies are now said to be worth 2,000 Irish pounds (\$2,900) to collectors. KEN STEWART

Merchants Marketing

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Putumayo Steps Up In-Store Slant

Sales Gain Credited To Bookseller Campaigns

BY D.A. KAPLAN

NEW YORK—From Barnes & Noble to Borders Books, Putumayo World Music has spent the better part of 1997 and early 1998 banking on a comprehensive promotional program in the booksellers' in-store cafes to boost awareness of the label's catalog of global melodies.

As a result, its efforts have brewed a whole new customer base, which was most apparent during the second half of '97, when the New York-based label watched its sales increase nearly 28%

Executives at the 5-year-old label attribute

much of the growth to its new, somewhat unorthodox promotional campaign. Based on that recent success, however, Putumayo—which boasts annual sales of approximately \$5 million—has elected to launch almost all of its new releases with some kind of major in-store promotion.

Typically, labels have used more traditional promotional venues when launching releases. "We're coming up with things we think are a little more interesting than simply negotiating space for end-caps or placement on an in-store listening station," says David Hazen, senior VP of marketing at Putumayo.

In using instore cafes to stage promotions, Putumayo appears to be riding an evolving trend in music marketing. Over the last three years, firms like In-Cafe Marketing and Cafe Music Network have created a niche for themselves

putting together music promotional programs that run in coffee shop chains. However, Hazen says that Putumayo wasn't influenced by those marketing companies and that his label's efforts in that direction are a result of the natural evolution of its marketing strategies.

The executive adds that the com-

pany's efforts aren't limited to chains with cafes, citing participation from accounts such as Tower Records and the Nature Co. "We work closely with all of our major accounts," says Hazen.

The power of the overall strategy is easily noticeable. In March '97, when Putumayo held a promotional program at Borders to support "Islands"—a compilation of artists from tropical islands like Tahiti, Cape Verde, and Tortola—sales of the album were up nearly 50% over those at the chain in the first month of availability for the label's previ-

Satisfaction. The Rolling Stones met Best Buy executives after a concert at the Minneapolis Metrodome. Shown, from left, are Gary Arnold, Best Buy VP of marketing; Brad Anderson, Best Buy president; Charlie Watts; Mick Jagger; Wade Fenn, Best Buy executive VP, Keith Richards; Jennifer Johnston, Best Buy advertising director/broadcast; Joe Pagano, Best Buy merchandise manager; and

Internet Label And Distributor Link Up *J-Bird Records Makes Deal With Navarre*

BY FRANK DICOSTANZO

NEW YORK—Hoping to virtually redefine the relationship between label and distributor, Internet-based J-Bird Records (www.j-birdrecords.com) and Navarre Corp. have entered a three-year exclusive retail distribution alliance.

The deal enhances the label's market presence by providing a pipeline to

national chains for its best artists while showcasing a pool of prospective commercial talent that could benefit the distributor.

Billing itself as "the first World Wide Web recording

BARBIERI

label," replete with Internet radio station, sound sampling, artist sites, direct downloading of music, and online retail store, J-Bird was created under the premise that no artist would be turned down. Indeed, its founder, 33-year-old Jay Barbieri, a former executive for PolyGram and Angel EMI, believes the Internet provides the opportunity to allow the public to decide who the next superstar or what the next big hit will be.

be.
Terms of the deal, which began in January, include all of the label's catalog titles plus new album releases. The label will continue to sell over the Internet as well.

"What this really does for our label is create a two-tiered distribution program," says Barbieri. "On one level, it allows us to introduce new talent and distribute their music via the Internet while simultaneously providing an opportunity for artists that do well to 'graduate' into regular retail distribution with all the co-op dollars, radio, and promotion that come with it."

Launched in November 1996, the Wilton, Conn.-based J-Bird Music Group Ltd., which is publicly traded, derives its revenues by charging artists (who must supply their own master recordings) an initial setup fee of \$1,250, which includes the Web site, album artwork, duplication, manufacturing costs, and 125 CDs that artists can resell at concert venues. To date, the label has about 250 artists in its catalog

In a further move to enhance its online presence, the label added 25 of its recording artists on Audio Net (www.audionet.com), with plans to add

its entire repertoire by year's end. The site, which currently claims 250,000 listeners per day and more than 50 million



"hits" per month, helps artists promote and sell their music through Web broadcasting.

In another joint online venture, the label recently linked up with the Pepsi entertainment site (pepsiworld.com), which reports more than 750,000 hits per day. The site allows visitors to view new music and listen to sound samples. Under the arrangement, Pepsi's site will feature J-Bird artists Ava Cherry, a former backup singer for Luther Vandross; the And; and Lovechild with Jenn Wertz, formerly of Rusted Root.

Last March, the label even reached out to traditional radio (Biilboard, March 15, 1997) to promote its artists on WLIR Long Island, N.Y., in a program titled "The J-Bird Music Hour."

"So far, the label has brought about 25 of its artists to Navarre for general distribution," says Ed Maxim, regional sales manager for the Minneapolis-based distributor. He adds that the titles are very strong, with enormous sales potential.

Among those releases are albums by John Entwistle; the Guess Who; Alan St. Jon, former keyboard player for both the Who and Billy Squier; Andrew Gold; and the Harlem Gospel Choir; plus TV themes from "Mad About You"

and "The Golden Girls."

Navarre reported more than \$200 million in sales for its last fiscal year, which ended March 30, 1997. Its national retail accounts include Tower Records, the Musicland Group, Blockbuster, Best Buy, Wherehouse, Camelot, HMV, Borders, Circuit City, and all leading one-stops.

"I think J-Bird's concept that every artist deserves to be heard is fabulous," declares Maxim. He says it benefits new artists trying to get heard as well as established performers seeking a smooth transition back to the market-place.

"For Navarre, this relationship with J-Bird is very exciting because it opens so many possibilities that we normally wouldn't get from traditional labels," adds Maxim, noting that it sets the stage for discovering the next big superstar.

And, while some performers will inevitably come to J-Bird for vanity reasons, admits Bob Morrison, VP of sales for the label. "we'll be concentrating on those artists that are actively touring or have something happening in order for them to participate in the retail program."

Currently, the label has five full-time employees and 17 part-time A&R reps. The label, which targets 15- to 24-year-olds, carries a full array of genres, including rock, alternative, jazz, blues, and country. With the release of at least 25 new titles scheduled to go to retail in 1998, Barbieri conservatively estimates that each title will sell a minimum of 10,000 units, realizing retail sales of more than \$1 million.

According to Morrison, the deal with Navarre can only be described as a winning proposition for all. "From the artist's viewpoint, it's a great opportunity to get their music heard; from the label's perspective it helps us change the way the industry works; and for the distributor it provides a huge source of catalog."

Putumayo Targets Coffee Crowd Via Timothy's

Putumayo recently moved beyond the in-store cafes of book/music chains to stage an album promotion at a coffee shop chain. In January, the label teamed with Timothy's World Coffee to promote "A Putumayo Blend: Music From The Coffee Lands" in a campaign that tied into traditional music retail via HMV.

The effort, which took place at most of Timothy's 75 units in the U.S. and Canada, offered consumers several perks, including a compilation created for the event titled "The Putumayo Travel The World Sampler" and a discount at HMV on any Putumayo title and a calendar that features art from the label's 26-album catalog.

Central to the promotion was the creation and sale of a coffee flavor created by Timothy's for the event called Putumayo World Blend. The coffee itself is a strong blend of beans from Kenya, Costa Rica, and Guatemala—countries represented by many of the label's artists.

"The promotion worked two ways," says Andrew Resnick, executive VP of operations for the Toronto-based

Timothy's. "If consumers bought three one-half pounds of coffee separately from a special selection that we had, they got a punch card that looked like a little passport to mark off each sale. When the card was full, they would get the CD. Or, if they bought one pound of the Putumayo World Blend, they got the CD on the spot."

Other features of the promotion included six Putumayo albums playing at various times in the cafes; those albums are also featured in a display case that noted they were available at HMV

In order to get the calendar and discount on Putumayo titles at HMV, Timothy's customers had to bring a receipt as proof of purchase to the music outlet. Resnick noted that the Putumayo promotion was one of the retailer's more successful events in recent times. "There was definitely a noticeable spike in sales since the promotion started," he says. "We've gone through about 4,000 CDs, the expedition coffees have done well, and we've sold about 2,500 pounds of Putumayo blend alone."

D.A. KAPLAN

PUTUMAYO STEPS UP IN-STORE SLANT

(Continued from preceding page)

ous release, "Women's Work," which did not have the same kind of promotional backing. These results surprised executives at both companies since "Women's Work," released in November 1996, featured more well-known artists, such as Ani DiFranco and Janis Ian. "Islands" on the other hand, features cuts from relatively lesserknown artists such as Tarika and Hapa. Hazen attributes the sales gain directly to the company's promotional efforts.

"What we're tying to do," Hazen says, "is maximize the profile of our brand and releases by regularly developing creative, high-impact promotions with retailers that cater to our target audience: upscale, cultural, creative adults." That strategy comes as a mandate given to the label's marketing and sales staff by Putumayo chairman/CEO Dan Storper, who also is known to contribute key elements to promotions, according to Hazen.

For March, Putumavo is planning a promotion to support "Women Of Spirit," a compilation of songs by artists such as Toshi Reagon and Susana Baca. This time, the event will center around a raffle for more than 100 spa packages sourced through a national directory of independent spas. To publicize the contest and the album, print advertising will appear in lifestyle and women's magazines; there will also be various in-store efforts, and artists featured on the album will do radio performances.

Most recently, the label launched its "Romantica" album—and a comprehensive promotional effort to support it-Feb. 1. The main twotiered promotion, to be held at a number of Borders Books' Cafe Espresso units, is based on romantic elements associated with the compilation of love songs by such artists as Majek Fashek (Nigeria), Belo Velloso (Brazil), and Louise Taylor (U.S.). Hazen stresses that the "Romantica" promotion is not specifically tied to Valentine's Day.



"We want this to be as effective on Feb. 15 as it is on Feb. 14," he notes.

'Romantica' is a collection of great love songs from around the world," explains Hazen. "For the first tier of the promotion, we're giving away a free 'Romantica' greeting card with each CD purchase." The greeting card, which features the album's folksy cover art, by illustrator Nicola Heindl, is a sample from the company's soonto-be launched paper-products division. According to Hazen, Putumayo plans to launch the business arm later this year and included the card in the "Romantica" promotion to drive sales and build awareness. "Cover art is very important to us, and when we do promotions in stores, customers are always asking if they can buy our posters," he "Plus, given that our top accounts include chains such as Borders and Barnes & Noblestores that have big stationery departments-we think offering Putumayo cover art on cards and journals is a natural extension of the business?

Putumayo has been supporting the "Romantica" effort with a national campaign that included ads in The New Yorker, Utne Reader, New Age Journal, Cups, Rhythm Music Monthly, and alternative news weeklies and on radio sta-

Another aspect of the promotion is a raffle in individual stores for customers to win a "Romantica"-themed gift basket, which includes assorted Putumayo merchandise and local prizes, such as a gift certificate for flowers from a local florist or dinner at a local restaurant.

The promotion's second tier has various Borders cafes hosting a "Romantica" event for one night between Feb. 1 and Feb. 14. "For this part of the promotion, the cafe will be converted for a night into a romantic setting," says Hazen, adding that all Borders cafes are selling the album. Others are participating in the event on a storeby-store basis in terms of offering the gift-basket raffle and holding a 'Romantica" night.

"We supply an allowance to the cafe to purchase tableclothes, candles, and whatever romantic accessories Borders needs in order to convert the ambience to a more romantic one." Hazen adds that the event includes poetry readings by local celebrities, in store appearances by local musicians, and "Romantica" played as background music. Point-of-purchase materials such as posters are also displayed throughout the department.

MAXIMUM VISIBILITY

According to Hazen, Putumayo negotiates each promotional agreement separately, and terms, which he declined to specify, are based on each retailer's strategic goals. "Our objective is to get the maximum visibility of our products," he says. "We ask our retail partners what they would want to get out of one of our promotions. Once we know what they're looking for, we can work with their objectives to create the most beneficial results for both of us."

At Borders, the "Romantica" promotion is only the latest in a series of successful joint ventures between the two companies. The book chain played host to an instore dance event that coincided with the release of Putumayo's "Latino-Latino" album this past summer. It also created faux instore beaches when the label was promoting "Islands" last March.

"We've seen a marked increase of sales of Putumayo merchandise whenever we've done these kinds of promotions," says Anne Dickens, national events coordinator for Borders. "[Putumayo] really are good at utilizing all their creative energies with these world music compilations, which is a tough market.'

Last October, when the label released "A Putumayo Blend: Music From The Coffee Lands," a compilation featuring such artists as Claudia Gomez (Colombia), Ernest Ranglin (Jamaica), and Thomas Mapfumo (Zimbabwe), it worked closely with Barnes & Noble, with the chain selling the album in its music departments as well as in its in-store cafes, according to Hazen. The campaign was supported by consumers receiving a free coffee beverage at the store's cafe when they bought the release.

newsline...

CDNOW, the online music retailer, went public with a 7.1 million share offering and saw its stock soar 37.5% in its first day of trading on Nasdag. Shares of the Internet music company were offered at \$16 and closed at \$22 on Feb. 10. The next day they fell 8.5% to

PACIFIC COAST ONE-STOP announces that Brent Gordon has been named president of the national music wholesaler. The Simi Valley, Calif.-based one-stop also notes the following executive appointments: Mike DeFazio, VP of sales; David Hoeltje, VP of operations; Lory Shaw, VP of retail operations; Roger Reebe, VP of finance; Mike Snider, VP of management information systems; Barbara Cieslak, VP of credit; and Ginelle Vicary, director of sales.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) has announced the recipients of its annual awards, which will be presented March 17, the final night of NARM's 40th annual convention in San Francisco. There are two artist awards this year: the Chairman's Award for Sustained Creative Achievement will go to Dionne Warwick and Fleetwood Mac, and the Presidential Award for Sustained Executive Achievement will go to banquet host Dick Clark.

NEW VIDEO GROUP has made a deal with NBC News to release on home video documentaries from "The NBC White Papers." The first two titles from the series will be "The Kennedy Era" and "The Birth Of The Cold War," both anchored by Chet Huntley. The videos each have a list price of \$29.95 and will be in stores Feb. 24.



READER'S DIGEST ASSN. reports that revenue from books and home entertainment products (music, video, and audiobooks) decreased 13% in the third fiscal quarter that

ended Dec. 31, 1997, to \$476.5 million. The company attributes 'about one-third" of the drop to "the recent strength of the dollar." Operating profit declined "significantly because of lower revenue, higher proportionate promotional spending, and higher investment spending.

DOLE FOOD has entered into its first record-label promotion, with Walt Disney Records and the Musicland/Sam Goody retail chain. The promotion, which will run in the second quarter, will consist of 50 million newspaper inserts, on-package mail-in offers, and point-of-sale advertisements in more than 750 stores. Titled "You're Going To Love The Sound Of This," the program is designed to promote the "Classic Disney" and "Classic Soundtracks" titles. A coupon will give consumers who buy three participating Dole products the chance to save \$5 on any Walt Disney Records purchase of \$20 or more at Musicland/Sam Goody.

N2K, the online music company, says that its Internet retail site Music Boulevard has been named by the National Academy of Recording Arts and Sciences (NARAS) as the official online retailer for the 40th annual Grammy Awards. Music Boulevard will provide an online guide to the music awards program, which will be aired Wednesday (25); the sites are at www.grammy.com and www.musicblvd.com. A portion of the proceeds from the sale of Grammy-nominated titles will be donated to NARAS.

MUSIC CHOICE, a unit of Digital Cable Radio, has launched an online music store. The company says it is offering more than 150,000 titles in addition to apparel, videos, and accessories at its World Wide Web site (www.musicchoice.com).

EXECUTIVE TURNTABLE

MUSIC VIDEO. VH1 in New York names Michael Tierney VP of music programming. He was PD at KUBE-FM Seattle.

Novocom in Los Angeles names

Erin May director of post-production business development. She was an account executive at Encore Video.



Valley Media in Woodland, Calif., promotes Ken





Alterwitz to senior VP of sales and marketing in the audio and video departments, Ron Phillips to senior VP of purchasing, John Kordic to senior VP of operations, Melanie Cullen to senior VP of information services, Paige Dickow to senior VP of human resources, and Randy Cerf to senior VP/CFO. They were, respectively, VP of sales and marketing, VP

of purchasing, VP of operations, VP of information services, VP of human resources, and VP of finance.

KTD in Minneapolis appoints Kevin Quigley director of marketing. He was marketing manager at Alliance Entertainment.

Koch International Canada in Scarborough, Ontario, promotes Dominique Zgarka to president, Cyril Kaye to senior VP of sales marketing, Angela Herens to VP of marketing and promotion, and Lynnette Schneider to director of operations and names Nick Phillips VP of finance and administration. They were. respectively, GM, manager of sales and marketing, senior label manager, controller and operations manager, and VP of finance at BCL Entertain-

NEW MEDIA. Viacom Inc. in New York promotes Robert M. Bakish to senior VP of planning, development, and technology. He was a partner at Booz, Allen & Hamilton.

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How Serious Is Viacom About Shopping Blockbuster Music?

WHAT'S UP: Blockbuster Music, or rather its parent, Viacom, continues to move in mysterious ways. Back in December, Retail Track reported that Blockbuster Entertainment had retained Wasserstein

& Perella to shop the music chain (Billboard, Dec. 20, 1997), although I added that a possible outcome of the process may be a merger instead of an outright

sale of the web. Later that week, Viacom deputy chairman Thomas Dooley confirmed parts of my column when he told a fellow Billboard staffer that Viacom would look to merge the music chain with a retail partner (Billboard, Dec. 27, 1997).

Since then, however, Blockbuster Music has been acting like anything but a chain up for sale. Larry Gaines, formerly president of Media Play, was hired to be president. He joined the chain at the beginning of January while it was in the midst of closing about 30 outlets. After those closings, Blockbuster Music had about 400 outlets, down from its high two years ago of about 560, and sources suggest that it will probably continue to shutter stores.

Parties that had been previously contacted by either Wasserstein & Perella or Bob Bakish, VP of planning and development at Viacom, who was the company's point man in trying to sell Blockbuster Music,

say they haven't heard a peep out of them so far this year. Moreover, those parties say that all of Blockbuster Music store shutterings are eroding the value of that chain. Says one executive, "Just because

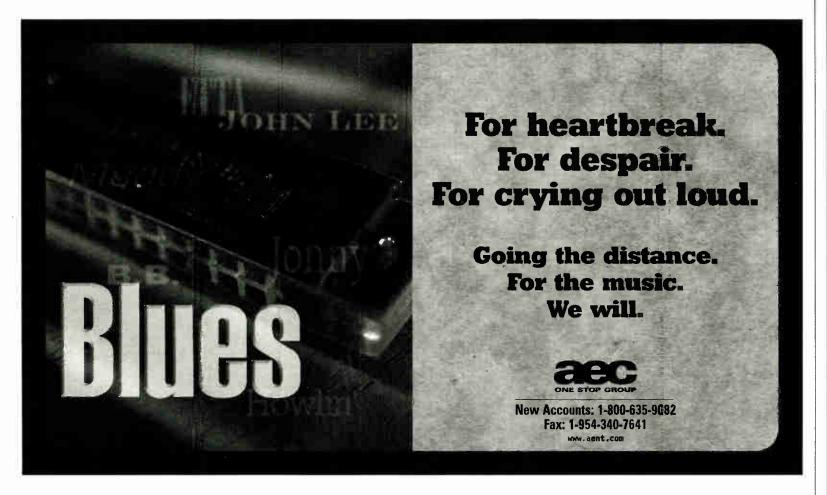
Blockbuster Music can't run those stores profitably doesn't mean that somebody else can't. By shutting all those stores, they are throwing away the

value in the chain." He suggests that the closings only make sense if Blockbuster Entertainment plans on keeping the music chain.

Karen Raskopf, VP of corporate communications at Blockbuster Entertainment, says, "We are committed to the success of Blockbuster Music."

OTHER TIDBITS: Last issue, in this space, I reported on how the reorganization of Alliance Entertainment Corp. is shaping up, focusing on whether the banking creditor group would be willing to back a stand-alone plan. And I concluded that they would be willing to convert their claim to equity if the right deal doesn't come along for the company. I still believe that to be true, although I would add the caveat that I believe their commitment would probably be contingent on the performance of the company over the next few months.

(Continued on next page)





RETAIL TRACK

(Continued from preceding page)

Alliance has just released its operations statement for December, and the company posted a net loss for that month of \$121.6 million. On first glance, what's particularly alarming in the numbers is the company's net sales, which totaled \$25.2 million, vs. the cost of sales, which is \$50.9 million, or more than double. Normally, such lopsided numbers would mean that Alliance either was discounting heavily to retain market share, or bought product based on sales expectations that were way inflated, or was killed with returns from accounts-or a combination of all of the above.

But the Alliance press release indicates that \$115.9 million of the \$121.6 million loss was related to losses from non-core operations and non-recurring and restructuring charges attributed to write-downs of inventory and accounts receivable. In other words, in an unusual accounting move, the company included some of its write-offs in costs of sales instead of clearly delineating them as such.

Unfortunately, Alliance chairman Eric Weisman was unavailable to explain some of the questions that occurred to me about the operation numbers reported to the bankruptcy court. For example, inventory dropped about \$25 million from the last monthly statement, which normally is good until you remember that the company only reported \$25 million in sales.

Since Weisman was unavailable to me, a round of calls to sources familiar with the company's current situation turned up one who pointed out that the Alliance One-Stop Group, which is now the heart of the company, achieved a net operating loss of \$1.8 million in December, which was considerably less than the \$2.2 million projected by the company's business plan.

Three weeks ago, when I was lunching with Weisman, he indicated that the company was ahead of plan. Moreover, he said that he projected that sales would be strong enough that Alliance would be able to reduce its debtor-in-possession (DIP) loan significantly by the end of February. At the end of December, the company had drawn down \$37 million of the \$50 million DIP loan.

Weisman said the consolidation of the Sante Fe Springs facility in California was ahead of schedule. As reported previously, the company will keep open its Los Angeles facility, which is largely a will-call business, and expand its shipping capabilities. Weisman reports that the company will open a similar operation in the Washington, D.C./Philadelphia market. That facility should be open by the end of this July, if all goes as planned.

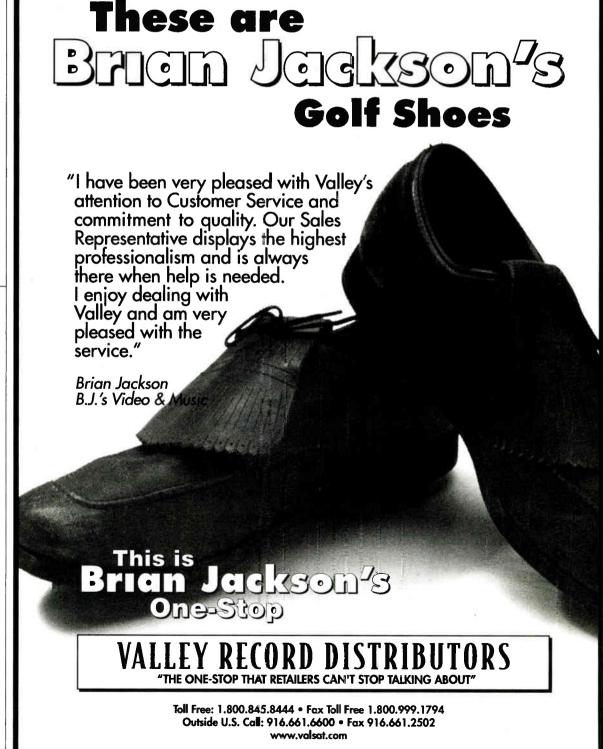
Weisman says the company "will leverage the satellite facilities off the hub" in Coral Springs, Fla. At the end of the reorganization, the hub will carry \$40 million to \$50 million in inventory, with each satellite facility carrying \$1 million to \$2 million in inventory. Furthermore, he reports that the business plan calls for spending \$6 million to further automate the Coral Springs distribution center. As part of the operation, the company plans on keeping an extensive telemarketing network throughout the U.S. to generate business for the one-stop operation.

VALUE-ADDED DANCE: Webster Hall, a dance club with a bit of history in New York, has entered

into the record business by starting a label named, you guessed it, Webster Hall Records. Its first release is a dance album, "Live At Webster Hall—Volume One," which is distributed by Big Daddy in Maplewood, N.J. Sean McGarr, president of the label, says the label was started with the rationale that "if anybody is going to understand dance music, it better be us."

He may be right. But the label's first release caught my eye because of the unique value-added offer included in the album. The \$14.98 CD contains a free admission pass to the club, valued at \$20. Of course, the attraction of that offer is likely limited to consumers who live in the New York market, but, hey, in the segmented music market of today you have to start building a story somewhere.







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Music Of Othar Turner Is Worth 'Hollerin' 'About

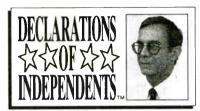
HILL COUNTRY GODFATHER: Here's a tale for Black History Month— a story about a living legend of African-American music and his unexpected materialization in Los Angeles; a couple of musicians and an indie-label owner/major-label A&R man who have brought his music to a new audience; and the release of his first album at the tender age of 90. It's also a story about family and the persistence of tradition.

On Feb. 10, we stopped down at House of Blues in L.A. to catch Max Carl & Big Dance, the first act on Glenn Frey's Mission Records, which we wrote about in this space two weeks ago. We didn't know that Carl had arranged a surprise for the show.

As the audience kibitzed on the dancefloor, the air suddenly vibrated with the distant rumble of a bass drum and the rat-a-tat of a couple of snares.

Soon, a line of drummers—a stately woman, a middle-aged man, and several children—snaked onto the stage, led by an ancient, Pan-like, overall-clad man trilling piercing notes on a long cane fife—Othar Turner, leader of the group, the Rising Star Fife & Drum Band.

This unforeseen and sublime manifestation nearly freaked us out of our shoes. First of all, Turner, a revered figure among blues aficionados, plays outside of his hometown in the northern Mississippi hill country on only the rarest of occasions. Moreover, that very day, we had received a copy of Turner's first album—"Everybody Hollern' Goat," produced by musician Luther Dickinson and released by Birdman Records, a Burbank, Calif., independent run as a labor of love by Reprise Records A&R VP David Katznelson.



by Chris Morris

The most amazing thing about Turner's unannounced appearance was its almost dreamlike quality: Here, on the stage of one of West Hollywood's most upscale nightclubs, was a great exemplar of an obscure but mighty style of black music, which dates back more than 100 years in America and has its roots in African tribal culture.

Scholars date African-American fife

and drum music from the 1880s. The style, which developed in northern Mississippi and Georgia, mated military fife and drum instrumentation with African polyrhythms; the lead instrument was and is the cane fife, also known as a "fice" or simply "the cane," a length of hollowed-out cane cut with five or six holes.

Folklorist Alan Lomax—who related fife and drum music to the primitive sounds of the African pygmies—became the first man to document the style when he recorded Sid Hemphill of Como, Miss., in 1942 for the Library of Congress. Lomax and researchers George Mitchell and David Evans recorded other Tate County, Miss., fife and drum musicians—brothers Ed and Lonnie Young and Napoleon Strickland—during the '50s and '60s.

In 1969, Chris Strachwicz taped farmer Othar Turner for Arhoolie Records in a Memphis studio; in 1970, Evans recorded him at home in Senatobia, Miss. Today, Turner is the oldest active practitioner of the style: the Youngs and Hemphill are dead, and Strickland lives in a nursing home.

Turner, who was born June 2, 1907, says he picked up the fice at either 11 or 16—the age apparently varies with the telling—from a farmer and fife player named R.E. Williams. "I said, 'Would you make me one of them things?" Turner recalls. "He said, 'You be smart and obey your mama, I'll make you one."

He says he took to the simple but difficult-to-master instrument easily: "After you learn it, it ain't no more than takin' a drink of water."

Over the years, Turner's Rising Star Band has entertained at a series of Senatobia picnics—two-day affairs that draw 300-400 people from the community. The picknickers eat barbequed goat and pork sandwiches, drink beer and moonshine, and dance to the band's shuffling rhythms.

The group today includes Turner's nephew R.L. Boyce (also a well-known blues drummer who has backed Sid Hemphill's daughter, singer/guitarist Jessie Mae Hemphill); his daughter Bernice; his grandsons Rodney, Bill, and Andre; and his 8-year-old grand-daughter Sharde (who stole the show at House of Blues with her own fife solo).

Bernice says, "When I was 10 or 11, I decided I wanted to play drums like my daddy... My boys, they started. They'd sit in on the practices; now they're playing. [Sharde] said, 'I want to blow the fife like my granddaddy.'"

Turner says he's generally pleased with the way the family has picked up the tradition: "They done it so far. I shake my head at 'em sometime."

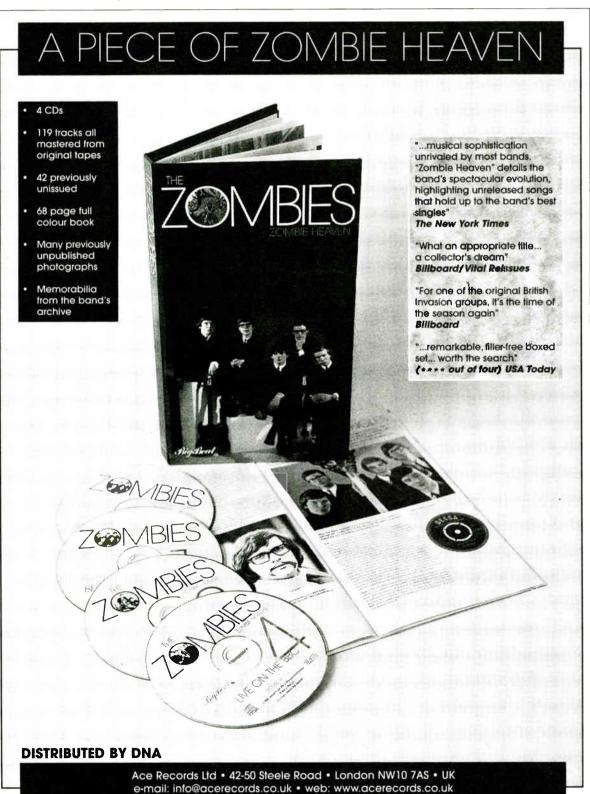
Young white musicians have absorbed the music, too. Max Carl—who leads his own band onstage beating a parade bass drum, with a fife player bringing up the rear—says he grew interested in the style as part of "a quest for rhythm I was put on by James Brown."

After researching fife and drum music, Carl wrote a treatment for a choreographic work that was performed last March by the Tennessee Dance Theatre. Through one of the troupe's directors, Nashville attorney/studio owner Bill Ramsey—whose mother, a Como native, took him to Turner's picnics as a boy—Carl hooked up with Turner.

"I fell in love with the guy and his whole family," Carl says. "[The music] is such an arcane thing—I call it the wonderful lost wildflower of American music."

Dickinson, who lives in Hernando, Miss., is the son of Memphis musician/ producer Jim Dickinson and plays in his own bands, Gutbucket and the

(Continued on next page)



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WEA No. 1. At a January meeting at WEA headquarters to plan new country music campaigns, some of the participants took time out to celebrate WEA being named the No. 1 distributor of country albums in 1997. Pictured standing, from left, are Bob Heatherly, Atlantic's VP of country sales and marketing; Joe Mansfield, Asylum's co-president/CEO; Fran Aliberte, WEA's senior VP of music sales; George Rossi. WEA's executive VP of music sales and marketing; Dave Mount, WEA's chairman/CEO; Dennis Hannon, Curb's executive VP/GM; and John Burns, Giant's executive VP/GM. Seated, from left, are Neal Spielberg, Warner/Reprise's VP of national sales; Gary Dolick, WEA's director of national sales; and Alan Shapiro, WEA's VP of sales.



At The Borders. Pat DiNizio stopped by a Borders Books & Music outlet in New York to promote his latest album, "Songs And Sound." Pictured, from left, are Daniel Tower, field marketing representative at BMG Distribution; Cheryl Shaver, VP of sales for Velvel Records; DiNizio; Milo Pacheco, community relations coordinator for Borders; and Amy Hawley, assistant manager for Borders. (Photo: Chuck Pulin)

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Northern Mississippi All Stars, with his brother Cody. He saw Turner perform regularly at the annual Memphis in May Beale Street Music Festival.

"Then I just started going to the picnics," says Luther. He visited Senatobia with an Adat machine and an elaborate seven-microphone setup, to capture the band in the raucous picnic setting. (Turner also was recorded singing the blues on his porch, accompanied by Luther's bottleneck guitar, played in the style of Turner's old friend, the late blues titan Fred McDowell.) He released a four-track EP by the Rising Star Band in 1995 on his indie label Sugar Ditch Records.

'He's the last of his kind," Luther says of Turner, "but he's trying to teach me and his kids and R.L. Boyce [to] keep it alive and have a good time. He's like some sort of tribal director or something . . . He's the godfather of the hill country, no doubt about it."

Luther's tapes, recorded over a period of nearly six years, ultimately came to the attention of Katznelson, who works regularly with Jim Dickinson.

"Jim always sends me tapes of all the stuff Luther does," Katznelson says. "I got the [EP] and a tape [from the '80s] of Othar on 'Mister Rogers' Neighborhood'... The more we talked about it. the more I said, 'Somebody's got to do this record.' This is a major piece of his-

On "Everybody Hollerin' Goat"which is distributed by the Alternative Distribution Alliance, Forced Exposure, and Revolver-that history comes brilliantly alive. To hear the record is to hear music come roaring at you out of the mists of time.

As Turner puts it himself on the album package, "Heap see, but mighty few know." Now you can know.

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WEEK	LAST	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) TITLE	TOTAL CHART
1	1	★★ NO. 1 ★★ METALLICA ▲** ELEKTRA 61113*/EEG (10.98/16.98) METALLICA 7 weeks at No. 1	3.
2	2	SOUNDTRACK ▲® GREASE POLYDOR 825095/4&M (10.98/17.98)	2
3	3	BOB MARLEY AND THE WAILERS ▲9 TUFF GONG 846210*/ISLAND (10.98/17.98)	4!
4	4	PINK FLOYD ▲ ¹³ DARK SIDE OF THE MOON CAPITOL (9.98/15.98)	10
5	7	CELINE DION ▲⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE	2
6	9	PINK FLOYD ▲ ²² THE WALL COLUMBIA 36183* (15.98 EQ/31.98)	4
		FLEETWOOD MAC ▲ GREATEST HITS	
7	5	WARNER BROS. 25801 (9.98/16.98) BOB SEGER & THE SILVER BULLET BAND ▲³ GREATEST HITS	2
8	8	CAPITOL 30334*/EMI-CAPITOL (10.98/15.98) BEASTIE BOYS LICENSED TO ILL	1
9	6	DEF JAM 527351/MERCURY (7.98 EQ/11.98) ELTON JOHN ▲ ¹³ GREATEST HITS	3.
10	10	ROCKET 512532/A&M (7.98/11.98) ALAN JACKSON THE GREATEST HITS COLLECTION	4
11	16	ARISTA NASHVILLE 18801 (10.98/16.98)	1
12	12	METALLICA ▲ 5AND JUSTICE FOR ALL ELEKTRA 60812/EEG (10.98/16.98)	4
13	11	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	1.
14	19	JIMMY BUFFETT ▲ ⁵ SONGS YOU KNOW BY HEART MCA 5633* (7.98/11.98)	3
15	13	GUNS N' ROSES ▲ 14 GEFFEN 24148 (6.98/11.98) APPETITE FOR DESTRUCTION	3
16	14	SARAH MCLACHLAN & FUMBLING TOWARDS ECSTASY NETTWERK 18725/ARISTA (10.98/15.98)	1
17	23	SHANIA TWAIN ▲ 10 MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98) THE WOMAN IN ME	1
		MEAT LOAF ▲13 BAT OUT OF HELL	
18	15	CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98) EAGLES ▲ 6 HELL FREEZES OVER	2
19	21	GEFFEN 24725 (12.98/17.98) 2PAC ▲² ALL EYEZ ON ME	1
20		DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) SOUNDTRACK A 7 TOP GUN	1
21	36	COLUMBIA 40323 (7.98 EQ/11.98)	2
22	28	JAMES TAYLOR ▲ 11 WARNER BROS. 3113* (7.98/11.98) GREATEST HITS	3
23		ELTON JOHN ▲6 ROCKET 528159/A&M (10.98/17.98) GOODBYE YELLOW BRICK ROAD	1
24	17	LYNYRD SKYNYRD ▲ SKYNYRD'S INNYRDS/THEIR GREATEST HITS MCA 42293 (7.98/12.98)	1
25	20	ALANIS MORISSETTE ▲ 15 JAGGED LITTLE PILL MAVERICK 45901/WARNER BROS. (10.98/16.98) ■ JAGGED LITTLE PILL	1
26	18	FLEETWOOD MAC ▲17 RUMOURS WARNER BROS. 3010 (7.98/15.98)	1
27	24	VAN MORRISON ▲³ THE BEST OF VAN MORRISON POLYDOR 841970/A&M (10.98/17.98)	3
28	30	JOURNEY ▲° JOURNEY'S GREATEST HITS	4
		COLUMBIA 44493 (9.98 EQ/15.98) AEROSMITH 🌢 9 AEROSMITH'S GREATEST HITS	
29	39	COLUMBIA 57367 (7.98 EQ/11.98) CAROLE KING ▲ 10 TAPESTRY	2
30		EPIC 34946 (7.98 EQ/11.98) TOM PETTY AND THE HEARTBREAKERS GREATEST HITS	4
31	29	MCA 10813 (10.98/17.98) CELINE DION UNISON	2
32	27	EPIC 46893 (7.98 EQ/11.98)	13
33	22	JIMI HENDRIX ▲³ THE ULTIMATE EXPERIENCE MCA 10829 (10.98/17.98)	2
34	46	BILLY JOEL ▲ ¹⁸ GREATEST HITS VOL. I & II COLUMBIA 40121* (15.98 EQ/28.98)	2
35	33	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ GREATEST HITS EPIC 66217* (10.98 EQ/17.98)	1
36	41	MILES DAVIS ▲ KIND OF BLUE COLUMBIA 64935 (7.98 EQ/11.98)]
37	45	SADE ▲3 EPIC 66686* (10.98 EQ/17.98) BEST OF SADE	ı
38	32	AEROSMITH ▲4 BIG ONES	
		GEFFEN 24716 (12.98/17.98) AC/DC ▲ 16 BACK IN BLACK	1
39	34	ATLANTIC 92418/AG (10.98/16.98) PINK FLOYD A COLLECTION OF GREAT DANCE SONGS	2
40_	38	COLUMBIA 37680 (10.98 EQ/16.98) PEARL JAM A® TEN	1
41	25	SUBLIME 40 OZ. TO FREEDOM	2
42	26	GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	(
43	31	METALLICA ▲ * RIDE THE LIGHTNING MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	3
44	47	DEF LEPPARD ▲ VAULT — GREATEST HITS 1980-1995 MERCURY 528718 (10.98 EQ/16.98)	7
45		AL GREEN ▲ GREATEST HITS THE RIGHT STUFF 26530/EMI-CAPITOL (10.98/15.98)	3
46	44	ERIC CLAPTON ▲ ⁷ TIME PIECES - THE BEST OF ERIC CLAPTON	3
		POLYDOR 800014/A&M (7.98/11.98) NO DOUBT A® TRAGIC KINGDOM	
47	43	TRAUMA 92580*/INTERSCOPE (10.98/16.98) IIS EAGLES ▲ ²⁴ THEIR GREATEST HITS 1971-1975	1
48	_	ELEKTRA 105*/EEG (10.98/15.98) SANTANA ▲ GREATEST HITS	2
49	48	COLUMBIA 33050 (7.98 EQ/11.98) METALLICA 4* MASTER OF PUPPETS	7
50	35	ELEKTRA 60439/EEG (10.98/16.98)	

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 on 300,000 units. A KIMA certification for sales of 1 million units, with multimilion select indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Is indicates past or present Heatseeker title.

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LENNON LEGEND: IN HIS OWN WORDS



"I've always expressed what I've been feeling or thinking at the time, however badly or not, from early Beatles records on." -John Lennon



On Cold Turkey: "I wasn't thinking, 'I'm gonna make a new sound.'But it was what they call minimal now. Just bass, drums and a quitar. To me it was a rock and roll version of 'The Man With the Golden Arm'

On Happy Christmas/ War Is Over:

"I always wanted to write something that would be a Christmas record that would last forever.



On Mind Games:

"That was a fun track because the voice on it is in stereo; the seeming orchestra on it is just me playing three notes with a slide guitar."

On Starting Over:

"To me it was like going back to age 15 and singing a la Presley." Some of the other tracks on Double Fantasy might be stronger, but 'Starting Over' was the best way to start over."



20 tracks spanning his

iter, just fax this strip, a

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BMG Distribution Muscle Gives Cedarmont A Boost

CEDARMONT GOES MAIN-STREAM: Cedarmont Kids, the Christian children's imprint that is second only to Walt Disney Records in frequency of appearance on Billboard's Top Kid Audio chart, is raising its profile even further through its distribution deal with BMG Distribution.

The Nashville-based label, part of the Benson Music Group, became available to a larger number of mainstream and mass-market retail out-

CEDARMONT K DS

lets last fall, after Benson's sale to BMG-distributed Zomba Recording Corp. was finalized. As a result, Cedarmont Kids

posted a 26% net sales increase over 1996's totals for the months of June through December.

"We're expecting this to be our biggest February ever," says Mike Gay, co-founder (with wife Sue) of the label, as well as director of sales and marketing for Cedarmont Kids. "Since we began shipping product through BMG in September, we've also seen a strong jump in one-stop sales."

Cedarmont Kids, which the Gays began in 1993 in Franklin, Tenn., consists of eight Cedarmont Kids Classics audio titles and six Cedar-



by Moira McCormick

mont Kids Videos. It has already passed the 6 million mark in total units sold—and, as Gay points out—



MIKE AND SUE GAY

this was accomplished almost entirely through the Christian bookstore market (Provident Distribution handles that end for Cedarmont Kids).

"Three of our audio releases will be certified gold by the end of March," says Gay. They are "Action Bible Songs," "Silly Songs," and "Sunday School Songs," all released in 1993. "Plus, by the end of the year, 'Bible Songs' [1993] and 'Toddler Tunes' [1994] are on schedule to hit gold." Additionally, he says, two videos are gold, and two more are on the verge. Significantly, as Cedarmont Kids product is budget-priced (\$3.99 for cassettes, \$5.99 for CDs), "we have to sell 740,000 audio units, rather than the usual 500,000, to be certified gold."

Gay says that being distributed by BMG "has given us a broader customer base and more consistent product flow" than before. Cedarmont Kids had previously been available in mainstream mass-merchant outlets, "but we've taken on more such accounts through BMG. Our goal is to get high turns on the inventory, which is more easily achieved when accounts can order whatever they want, when they want, and receive product in a consistent manner."

Partnering with BMG has meant that many accounts can order electronically, so product is replaced efficiently without the necessity of human interaction, Gay notes.

Gay and his wife (whom he credits with the bulk of the label's creative input) started Cedarmont Kids in the storybook-humble surroundings of their own house-specifically, at their kitchen table. "A friend of ours in the investment business had told us we'd never find a bank that would finance our label," Gay says, "but our local bank liked our plan and made it possible for us to start up." Benson Music Group, where Gay had already been employed for a dozen years, was the natural company to partner with once Cedarmont Kids was off the ground. In his current capacity at Benson. Gay markets "Cedarmont Kids product to Christian bookstores and sells it to mainstream accounts.'

The name Cedarmont, he notes, comes from the Franklin subdivision in which the Gays reside. "We live on Cedarmont Drive, which overlooks Cedarmont Farm, which itself is on the National Register of Historic Places," Gay says. "We have a lot of neighborhood involvement in our projects. The people who own Cedarmont Farm have let us shoot videos on their premises, and we often use local kids to do vocals."

A pair of new Cedarmont Kids Videos are due this year, "School Days" and "Christmas Carols," both companions to the audio releases of the same name. Next up for Cedarmont Kids in the audio department is "The Easter Miracle," with songs and a story line, which can be performed as a play. Like its story-song predecessor, "The Christmas Story," "The Easter Miracle" is also available in book form, sold separately.

Gay observes that though Cedarmont Kids' chart presence had waned during the distribution changeover last year, "it will go back up now that things are rolling again. Our name recognition continues to grow at the mainstream retail level. Just recently a mass merchant called and said

people had been walking in the store asking for Cedarmont Kids by name. We feel very blessed."

A LA MODE: Kudos to Listening Library of Old Greenwich, Conn., the sterling audiobook company that specializes in unabridged recordings of first-rate authors' works, for receiving nine prestigious Notable Recordings for Children Awards from the American Library Assn. The winning titles are "The View From Saturday" by E.L. Konigsburg, "The Battle For The Castle" by Elizabeth Winthrop, "Shadow Of A Bull" by Maia Wojciechowska, "Chuck And Danielle" by Peter Dickinson, "Mick

Harte Was Here" by Barbara Park, "The Skull Of Truth" by Bruce Coville, "Are You There, God? It's Me, Margaret" by Judy Blume (and read by the author), "The Boggart And The Monster" by Susan Cooper, and the majestic eight-cassette "Redwall," read by author Brian Jacques with a full BBC cast (which Child's Play raved about last summer).

The latest from Listening Library is "The Mighty" by Rodman Philbrick (originally titled "Freak The Mighty"), a film version of which is being released by Miramax in March, starring Sharon Stone, Gena Rowlands, Harry Dean Stanton, and Meat Loaf.

Billboard_®

FEBRUARY 28, 1998

Top Kid Audio_™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)
1	1	111	* * * No. 1 * * * VARIOUS ARTISTS A ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)
2	2	130	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)
3	3	128	BARNEY A ² BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.9&/15.98)
4	8	38	READ-ALONG HERCULES WALT DISNEY 60287 (6.98 Cassette)
5	4	14	SPACE GHOST SPACE GHOST'S MUSICAL BAR-B-QUE KID RHINO 72875/RHINO (9.98/15.98)
6	5	130	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)
7	6	14	READ-ALONG THE LITTLE MERMAID WALT DISNEY 60297 (6.98 Cassette)
8	7	108	SING-ALONG ● WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)
9	9	66	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)
10	21	102	READ-ALONG ▲² WALT DISNEY 60254 (6.98 Cassette)
11	10	32	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60909 (10.98/15.98)
12	12	93	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98) DISNEY'S PRINCESS COLLECTION
13	13	12	READ-ALONG FLUBBER WALT DISNEY 60304-4 (6.98 Cassette)
14	14	107	VARIOUS ARTISTS ● WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)
15	15	63	CEDARMONT KIDS CLASSICS TODDLER TUNES BENSON 056 (3.98/6.98)
16	11	76	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)
17	19	85	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)
18	16	13	SING-ALONG THE LITTLE MERMAID WALT DISNEY 60942 (10.98 Cassette)
19	17	94	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/6.98)
20	18	111	READ-ALONG ▲ TOY STORY WALT DISNEY 60265 (6.98 Cassette)
21	23	102	KENNY LOGGINS ▲ RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)
22	25	60	CEDARMONT KIDS CLASSICS SILLY SONGS BENSON 220 (3.98/6.98)
23	RE-E	NTRY	THE SIMPSONS SONGS IN THE KEY OF SPRINGFIELD RHINO 72723 (10.98/15.98)
24	RE-E	NTRY	BARNEY RUN JUMP SKIP AND SING BARNEY MUSIC 9505/LYRICK STUDIOS (9.98/15.98)
25	22	11	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 3 WALT DISNEY 60740 (6.98/13.98)

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 multimilion seles 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. Tage marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ● 1998, Billboard/BPI Communications, and Soundscan, Inc.

Billboard. BIG SEVEN

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- Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$165
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Home Video

MERCHANIS & MARKETING



In For The 'Kill.' Celebrating Universal Studios Home Video's rerelease of "To Kill A Mockingbird," from left, are cast members Philip Alford, Brock Peters, Mary Badham, and Gregory Peck; screenwriter Horton Foote; producer Alan Pakula; director Robert Mulligan; cast member Robert Duvall; critic Leonard Maltin; Movieline magazine's Virginia Campbell; Universal's Louis Feola; Movieline's Anne Volokh; and Universal's Chris McGurk, Andrew Kairey, and Charlie Katz.

DVD Vs. Divx: The Debate Endures

Digital Summit Raises Both Formats' Visibility

■ BY DOUG REECE

LOS ANGELES—The Lincoln/Douglas debates they're not, but the series of often-acrimonious panel discussions about DVD and its rival offshoot, Divx, is at least exposing audiences to the new digital formats. Visibility can't hurt.

The Digital Entertainment Summit, presented by Paul Kagan Associates and held Feb. 11-12 here, provided the latest forum. During a session titled "DVD Or Not To Be: Reinventing The Home Video Industry," the divergent

opinions over Divx's impact on DVD—and home video—took center stage.

Coming under fire was Paul Brindze, president of Divx Entertainment, which provides titles in the Divx format. Divx critics included Tom Lesinski, senior VP of worldwide marketing for Warner Home Video, and Ron Berger, chairman/CEO of the revenuesharing system Rentrak. A holdout among Divx partner studios, which include Paramount, Disney, and Universal, Warner has taken a strong stand against the business model developed for the payper-use, disposable version of DVD.

Lesinski said the studios now working with Divx had been lured by upfront dollars without considering the long-term effects on home entertainment. He also pointed out Divx's limitations.

"I think one of the great benefits of DVD is that it's compatible with DVD-ROM, which Divx is not," said Lesinski. "We created this platform with other companies to create one platform that catered to audio, computer, and the home player business, and we're still very bullish on all uses for DVD."

Lesinski added, "That's one way to answer the question of whether DVD and Divx can coexist. I think probably not." He cited several articles in which analysts predicted Divx would fail. Berger echoed some industry sentiment that Divx, if successful, would ultimately

destroy the rental business.

Customers will pay about \$5 for Divx titles, which are expected to debut in two test markets this spring. The titles can be thrown away after they've been watched. Playback requires an upgraded DVD player, which will cost approximately \$100 more than the units now in stores.

Brindze tried to make peace, maintaining that Divx is merely an enhancement for DVD, not a replacement unit. He said he expects to announce two or three new movie suppliers, indicating wider acceptance than the DVD camp is willing to acknowledge.

And Brindze didn't hesitate to fire back that Warner and others have seriously underestimated Divx. He took note of Time Warner's failed interactive cable experiment in Orlando, Fla. Time Warner, he suggested, has made poor decisions in the past and, lacking adequate research, may be wrong now in choosing not to work with

"Our hope is that eventually [Warner] will understand they have made another error . . . and will change their position," Brindze said.

However, most panelists found the time to tout DVD and its potential to greatly expand the home entertainment business. Although a recent Video Software Dealers Assn. survey showed most consumers were unaware of the format (Billboard, Feb. 14), DVD and (Continued on next page)

Inspirational Vids Relieve Millennium Anxiety; Barney Makes Big-Screen Bow

MILLENARIANS: Those concerned about the upcoming millennium can be assured that home video will be ready for the 21st century. As the year 2000 approaches, so do inspirational cassettes from several suppliers, including Lyrick Studios, which is adding a Christian best seller, "VeggieTales," to its roster.

Kids are the main target of a marketing push aimed at instilling a sense of awe and morality in time for 2000. However, vendors aren't ignoring adults; witness Questar's "Armageddon," "Seven Signs Of Christ's Return," and "Miracles Are Real." Questar chairman Albert Nader believes there's "a moral

believes there's "a moral uneasiness" and "a hunger" devouring up to 100,000 copies per title, most via direct response.

What the company has dubbed "inspirational entertainment" is, according to Nader, "our fastest-growing line. Sales accelerate as we get closer [to 2000]. People just can't get enough." This year, the

genre should account for about one-quarter of Questar's total revenues of \$12 million-\$15 million.

Bigger companies will no doubt pile on more titles in the coming months—a fact that adds urgency to a newcomer's drive to establish itself by midyear. SonShine Co., in Wilton, Conn., plans to introduce the first three titles of its "NIV Kids Club" series next month. (NIV stands for the New International Version of the Bible.) The box art touts sing-along psalms, proverbs, and other material; each title sells for less than \$10 suggested list.

Audiocassettes, CDs, and perhaps books will bulk up the SonShine brand that president Don Spillman hopes to establish in permanent mass-merchant displays. It's an attempt to tap into a mainstream "reawakening," says Spillman, a veteran producer who has worked with a halfdozen video vendors.

One of them, PPI Entertainment, helped bankroll Son-Shine. In return, PPI secured the rights to reach so-called secular retailers while Spillman and COO Glenn Apple-yard concentrate on Christian booksellers. Later this year, the company shifts its focus to fathers with "Guys On God," a series on high-profile athletes, executives, entertainers, and others who, as Spillman says, "live their faith."

SonShine is saving its best for the very last days of the 20th century: a \$5 million, 10-hour project called "Glory Hallelujah! . . . Stories Behind The Great Hymns, Gospel Songs, And Spirituals." PBS has penciled in a network telecast for late December 1999. Reader's Digest is scheduled to test the video edition of "Glory" via direct response. SonShine, not PPI, will control retail distribution, and Spillman thinks "Glory" will lead the company into musical offshoots focusing on jazz, blues, and R&B.

Lyrick is currently home video's most prominent millenarian. Last year, Barney's creator acquired the massmarket distribution rights to the computer-animated "VeggieTales," which has toiled in the vineyards of Christian bookstores since 1993. Sales to date have topped 2.6 million copies, 1.7 million of them last year. Lyrick expects to debut "Where's God When I'm Scared?" and "Are You My Neighbor?" March 31 at a suggested list of \$12.99.

Targeted outlets include Wal-Mart, Kmart, Musicland, and Eckert Drugs; Lyrick ships direct to nearly all of them, giving "VeggieTales" wide and deep exposure.



by Seth Goldstein

BARNEYWORLD: Lyrick is far from forgetting Barney. How could it? PolyGram opens the dinosaur's self-titled movie April 3 in 500 theaters chosen for their key suburban locations. Screenings will cease after 6 p.m., so parents won't feel they have to keep their toddlers up past bedtime.

Focus groups "are reacting very favorably to that" and to the idea of reserving seats through the Barney fan club, says Lyrick marketing VP Sue Bristol.

In September, PolyGram Video likely will have several million copies of the direct-to-sell-through tape in stores. Lyrick's already touring mass merchants to remind them of the cross-promotional opportunities tying the movie to Barney product, including a video catalog that's generated sales of 44 million tapes over the past decade (although volume has declined from the peak years of the early '90s).

Bristol says Toys 'R' Us, Target, and others are arranging their own chainwide displays of Barney videos, toys, books, and other items. "This is the first concerted national effort" at this level, she adds. Procter & Gamble will help with a Luv diaper campaign in the six-week periods bracketing the movie and video releases; the word "Barney" is printed on the diaper straps. Tag line for the print ads: "Barney, now showing at a location near you."

Lyrick has decided all the hoopla is enough for one year; the celebration of Barney's 10th anniversary has been postponed to 1999. That will occasion another round of retail sales calls in the fourth quarter, reminding chains to stock up for the birthday party. "We need to space out our milestones," says Bristol. "We've got so much going on in 1998, we didn't want 1999 to be a letdown."

VIDBITS: Warner Home Video may have to delete a copycat Frederick Hart sculpture from the sell-through edition of "The Devil's Advocate," but a last-minute agreement with the artist lets the studio distribute about 450,000 rental tapes untouched (Picture This, Billboard, Feb. 21). "We're thrilled," says a Warner source.

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Top Music Videos.

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL S REPORTS COLLECTED, COMPILED, AND PROVIDED I TITLE, Imprint Distributing Label, Catalog Number		Type	Suggested List Price
1	NEV	٧Þ	★ ★ NO. 1 ★ ★ DEAD TO THE WORLD Interscope Video MCA Music Video 90150	Marilyn Manson	LF	16.95
2	2	5	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
3	1	3	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girts	LF	19.98
4	3	13	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.9
5	4	13	ONE HOUR OF GIRL POWER	Spice Girls®	LF	14.9
6	6	17	Warner Home Video 363553 TRIBUTE	Yanni	LF	24.9
7	7	25	Virgin Music Video 77849 THE DANCE ●	Fleetwood Mac	LF	19.9
			Warner Reprise Video 3-38486 DOWN BY THE TABERNACLE	Bill & Gloria Gaither	LF	19.9
8	36	2	Spring Hill Video Chordant Dist. Group 104 RAGE AGAINST THE MACHINE			-
9	5	12	Epic Music Video Sony Music Video 19 V50160-3 CLOSURE	Rage Against The Machine	LF	19.9
10	8	12	Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.9
11	10	14	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.9
12	11	9	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.9
13	9	5	SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	Bill & Gloria Gaither	LF	19.9
14	15	72	LES MISERABLES: 10 TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.9
15	13	3	RUMOURS Rhino Home Video 2381	Fleetwood Mac	LF	19.9
16	19	21	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.9
17	12	3	THE ABSOLUTE BEST VIDEOS	Carman	LF	19.9
18	16	16	Sparrow Video Chordant Dist. Group 43201-3 THE BEST OF THE DOORS	The Doors	LF	14.9
19	14	15	Universal Studios Home Video 83297 WOW-1998	Various Artists	LF	12.5
	-		Sparrow Video Chordant Dist. Group 43226 LIVE FROM AUSTIN, TEXAS ●	Stevie Ray Yaughan And Double Trouble	LF	19.9
20	17	120	Epic Music Video Sony Music Video 50130 SUBLIME			-
21	21	12	MCA Music Video Universal Music Video Dist. 11712 SELENA REMEMBERED	Sublime	LF	12.9
22	23	46	EMI Latin Video 77826 LIVE AT THE ACROPOLIS 5	Selena	LF	19.9
23	18	206	Private Music BMG Video 82163	Yanni	LF	19.9
24	24	216	LIVE SHIT: BINGE & PURGE ▲ 10 Elektra Entertainment 5194	Metallica	LF	8 9.9
25	25	140	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.9
26	NE	wÞ	GONE TILL NOVEMBER Epic Music Video Sony Music Video 78831	Wyclef Jean	VS	3.4
27	22	13	ALLEYS & MOTORWAYS Interscope Video Universal Music Video Dist. 90106	Bush	LF	19.
28	20	37	I'M BOUT IT ▲² No Limit Video Priority Video 53423	Master P	LF	19.
29	32	19	LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.
30	26	14	LIVE IN THE TRAGIC KINGDOM Interscope Video Universal Music Video Dist. 90145	No Doubt	LF	19.
31	27	26	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.
32	30	48	WHO THEN NOW?	Korn	LF	19.
33	-	NTRY	Epic Music Video Sony Music Video 50153 GREATEST HITS	Kenny G	LF	29.
34		wÞ	LIVE IN DETPOIT THE VIDEO	Vickie Winans	LF	19.
	31	207	PolyGram Video 9019-3 OUR FIRST VIDEO A ⁴	Mary-Kate & Ashley Olsen	SF	12.
	31	L_	Dualstar Video WarnerVision Entertainment 53304 ANTHEM TO BEAUTY			-
35		₩ 🟲	Rhino Home Video 2385	Grateful Dead	LF	19.
	NE	1-	J THE COMPLETE WOMAN IN MF ■		LF.	9.9
	NE	4	THE COMPLETE WOMAN IN ME O	Shania Twain		H
	NE	4	0 RtGram Video 4400450893	Shania Twain	LF	19.
	NE	4	n - Cram Video 4400460803			9.9

DVD VS. DIVX

(Continued from preceding page)

Divx proponents reported signs that it's taking hold.

Berger said consumers have been active in the 390 stores offering DVD rentals, 6% of the 6,500 outlets in the Rentrak system. There were 4,000 DVD transactions for the week of Jan. 1, compared with 10,000 for laserdisc in the same period. In contrast, laser activity topped 14,000 during the week of June 5, 1997, when DVD transactions equaled zero.

"The good news is that DVD rental is growing rapidly, and the even better news is that only 11% of people who purchased DVD players in our sample were those who had switched from laserdisc," Berger said. "It means that 89% of the people who bought a DVD player in '97 are in fact brand-new to the non-VHS world."

Universal Studios Home Video senior VP of business development and operations Phil Pictaggi said consumers responded positively to a studio consumer study.

"It will reinvigorate the video business, period, [both] rental and sell-though," Pictaggi said, noting DVD's capabilities. "And it will bring back to the video business some of the sizzle and excitement of when it was new."

Lesinski added, "Our forecast in the year 2002 shows a [\$3 billion industry] if all the studios are involved, and if everybody distributes day and date with VHS."

LOWER PRICES

For the format to succeed, Berger advocated a price drop in DVD players to less than \$300 and simultaneous release of titles on disc and cassette. Titles should be available for both rental and sale, said Berger, who thinks the idea of sell-through-only is "ludicrous" for DVD because it would undermine catalog demand.

Berger also advocated developing DVD recording capabilities. However, Lesinski said only an estimated 15% of VCR owners use their machines for home taping. Pictaggi suggested that many consumers who want to make home recordings will own both players rather than be forced to make a choice.

Peter Black, president of software developer Xiphias, weighed in with predictions for DVD-ROM. The format's sales volume should reach \$650 million by year's end, he said, thanks in large part to the diminishing cost of players in home and lapton computers.

and laptop computers.

"The great majority of that product will be moving through the computer chains, not Blockbuster, not the mom-and-pops, and not those places the home video business had traditionally served," said Black. The arrival of DVD-ROM, he said, poses questions that should foster more industry panels.

"What does this mean to the home video industry?" asked Black. "What does this mean when you're comparing sell-through and rental? What does this mean about who the buyer is?"

TO OUR READERS

Shelf Talk will return next week

Top Video Rentals.

EEK	/EEK	ON CHAR			
THIS WEEK	LAST WEEK	WKS. OI	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			**;	* No. 1 * * *	S Estil
1	4	4	THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
2	1	7	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaugh
3	2	6	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
4	11	3	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
5	20	2	G.I. JANE (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore
6	3	14	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
7	9	3	NOTHING TO LOSE (R)	Touchstone Home Video Buena Vista Home Entertainment 10440	Tim Robbins Martin Lawrence
8	6	10	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
9	5	4	SOUL FOOD (R)	FoxVideo 4493	Vanessa Williams Vivica Fox
10	7	10	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
11	10	12	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
12	NE	NÞ	HERCULES (G)	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated
13	8	4	MONEY TALKS (R)	New Line Home Video Warner Home Video N4608	Chris Tucker Charlie Sheen
14	12	5	HOODLUM (R)	MGM/UA Home Video Warner Home Video 906282	Laurence Fishburn Tim Roth
15	13	17	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
16	4 12 5 5 13 17 6 NEW >		EXCESS BAGGAGE (PG-13)	Columbia TriStar Home Video 82303	Alicia Silverstone
17	14	5	FIRE DOWN BELOW (R)	Warner Home Video 14914	Steven Seagal
18	15	4	PICTURE PERFECT (PG-13)	FoxVideo 4805	Jennifer Aniston Kevin Bacon
19	17	17	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver
20	16	7	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
21	18	12	MEN IN BLACK (PG-13)	Columbia TriStar Home Video	Tommy Lee Jones
22	22	16	THE FIFTH ELEMENT (PG-13)	82453 Columbia TriStar Home Video	Will Smith Bruce Willis
23	31	2	8 HEADS IN A DUFFEL BAG (R)	82403 Orion Home Video 4317	Gary Oldman Joe Pesci
24	-	wÞ	AIR FORCE ONE (R)	Columbia TriStar Home Video	Harrison Ford
25	40	2	GANG RELATED (R)	71883 Orion Home Video 4318	James Belushi
26	26	2	CITY OF INDUSTRY (R)	Orion Home Video 4060	Tupac Shakur Harvey Keitel
27	19	6	OUT TO SEA (PG-13)	FoxVideo 6105	Stephen Dorff Jack Lemmon
28	21	11	SPEED 2: CRUISE	FoxVideo 6100	Walter Matthau Sandra Bullock
29	23	3	CONTROL (PG-13) WES CRAVEN'S WISHMASTER (R)	Live Home Video 60456	Jason Patric Robert Englund
30	24	14	ROMY & MICHELE'S	Touchstone Home Video	Mira Sorvino
-			HIGH SCHOOL REUNION (R)	Buena Vista Home Entertainment 10438	Lisa Kudrow
31	35	2	STAR MAPS (R)	FoxVideo 6104 Miramax Home Entertainment	Douglas Spain Ewan McGregor
32	38	2	BRASSED OFF (R)	Buena Vista Home Entertainment 10486 Walt Disney Home Video	Tara Fitzgerald
33	28	11	GEORGE OF THE JUNGLE (PG)	Buena Vista Home Entertainment 11774 Universal Studios Home Video	Brendan Fraser Christopher McDon
34	29	4	LEAVE IT TO BEAVER (PG)	83357 Columbia TriStar Home Video	Janine Turner Vivian Wu
35		W	THE PILLOW BOOK (NC-17)	28703 Universal Studios Home Video	Ewar McGregor Kevin Sorbo
36	25	2	KULL THE CONQUEROR (PG-13)	83357 Miramax Home Entertainment	Tia Carrere
37	32	30	SLING BLADE (R)	Buena Vista Home Entertainment 10487 Columbia TriStar Home Video	Billy Bob Thornton
38	27	4	BUDDY (PG)	61602	Rene Russo
39	33	7	187 (R)	Warner Home Video 15432	Samuel L. Jackso
40	36	3	THE PROPHECY II (R)	Dimension Home Video Buena Vista Home Entertainment 12870	Christopher Walke Jennifer Beals

♦ 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 Billboard®

MERCHANTS & MARKETING

Vid Dealers Discuss Vexations

The Video Software Dealers Assn. (VSDA) convened its best and brightest for the annual Regional Leaders Conference, held Jan. 30-Feb. 1 in Marina del Rey, Calif. Approximately 200 attended. Subjects included longer rental windows, the threat of satellite transmissions, and, of course, DVD.



VSDA president Jeffrey Eves, citing greater studio cooperation, presents a strongly upbeat view on the state of the home video industry.



Maximum Video Systems' Bob Klingensmith welcomes attendees to a demonstration of his high-speed dubbing system. The video-on-demand concept undergoes its first test this fall.



Divx Entertainment president Paul Brindze, left, and Image Entertainment CEO Martin Greenwald mull DVD's impact in a VSDA panel discussion.



Scott Berns of Video Buyers Group, left, and New Line Home Video sales VP Pam Kelley focus on marketing strategy during the studio roundtable session.



John Quinn, senior VP of Warner Home Video, answers retailers' questions about the studio's commitment to DVD and its effort to increase copy depth.

Top Video Sales...

THIS WEEK LAST WEEK WKS. ON CH		ON CHART						20
THIS W	LAST W		TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
				* * * No. 1 * * *				
1	16	2	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26
2	1	5	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19
3	2	10	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14
4	3	12	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	1
5	11	15	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	1
6	NE	N Þ	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	15
7	6	10	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	1
8	RE-E	NTRY	THE BLUES BROTHERS ▲•	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1980	R	1
9	13	11	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	2
10	5	15	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	2
11	10	11	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	1
12	14	4	PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	1
.3	4	7	AIR BUD	Walt Disney Home Video	Kevin Zegers	1997	PG	2
4	8	13	HANSON: TULSA, TOKYO AND	Buena Vista Home Entertainment 12587 PolyGram Video 4400479233	Michael Jeter Hanson	1997	NR	1
.5	21	5	THE MIDDLE OF NOWHERE PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video	Various Artists	1998	NR	1
6	9	155	SLEEPING BEAUTY ◆	Universal Music Video Dist. PBV0806 Walt Disney Home Video	Animated	1959	G	2
7	7	3	LEAVE IT TO BEAVER	Buena Vista Home Entertainment 9511 Universal Studios Home Video 83357	Christopher McDonald	1997	PG	H
8	RE-E		THE PRINCESS BRIDE	MGM/UA Home Video	Janine Turner Cary Elwes		-	1
9				Warner Home Video 7709 Playboy Home Video	Robin Wright	1987	PG	1
_	29	8	PLAYBOY'S SEX ON THE BEACH	Universal Music Video Dist. PBV0826	Various Artists	1997	NR	1
0	NEV	N P	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	1
1	12	3	GARTH LIVE FROM CENTRAL PARK	Orion Home Video 10119	Garth Brooks	1997	NR	1
2	20	5	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS	Universal Studios Home Video 83568	Animated	1997	NR	1
3	17	7	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	2
4	25	11	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	2
5	23	20	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	2
6	24	24	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	1
7	15	105	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	2
8	19	4	BELLE'S MAGICAL WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12546	Animated	1997	NR	2
9	22	15	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	1
0	27	5	SLING BLADE	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	1
1	28	26	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo Dicaprio	1996	PG-13	1
2	30	2	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Claire Danes Spice Girls	1998	NR	1
3	26	12	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	2
4	NEV	v >	ABSOLUTE POWER	Warner Home Video 2508	Clint Eastwood	1997	R	1
_	39	30	WEST SIDE STORY ◆	MGM/UA Home Video	Gene Hackman Natalie Wood	1961	NR NR	1
יכ	18	4	BUDDY	Warner Home Video M305295 Columbia TriStar Home Video 21602	Richard Beymer			-
_	10				Rene Russo Dan Aykroyd	1997	PG	1
6	MEN		1941 (DIRECTOR'S CUT)	Universal Studios Home Video 83581	John Belushi	1979	PG	19
6	NEV		THE LAND BEFORE TIME V					
5 6 7 8	34 NEV	8	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND DONNIE BRASCO	Universal Studios Home Video 83187	Animated Al Pacino	1997	G	19

● 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.

Video Retailers, DBS Providers Find A Common 'Enemy': Cable

Kagan Associates' Digital Entertainment Summit, held here Feb. 11-12, considered the future implications of direct broadcast satellite (DBS), which has emerged as a major threat to home video.

"DBS: The Next Million Subs" did nothing to calm video retailer fears. Panelists generally agreed the business is on the upswing after a quiet 1997. Kagan estimates the number of DBS households will grow 12 million to about 20 million in the next decade.

Right now, cable's rate hikes are presenting the biggest opportunity for DBS. With cable giants such as TCI announcing consumer cost increases, panelists saw a chance to align themselves against a commonand susceptible—enemy. Cassette rentals and sales are farther down the list of DBS targets.

"What we need to do is collectively focus on the value of what it is we

Billboard.

LOS ANGELES-A panel at Paul are providing, which is far better programming than cable provides, [instead] of taking shots at one another and confusing consumers,' said Dan O'Brien, president/COO of DBS provider Primestar.

A recurring theme among DBS providers was expanding penetration in rural markets, where satellite systems hold distinct advantages over cable systems.

Noting that cable systems in rural territories are often old, poorly maintained, and unlikely to be digitally upgraded in the near future, Pegasus Communications president/CEO Marshall Pagan said significant growth lies outside of metropolitan areas.

DBS isn't without its own concerns, however. Panelists stressed the need for solutions to reduce customer turnover, improve branding, and maintain price integrity.

DOUG REECE

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S 2 WKS.

Musicland Defies Negative Expectations By Focusing On DVD, Tighter Operations

■ BY EARL PAIGE

LOS ANGELES-Despite the disappointment of a season in which nothing measured up to 1996's "Independence Day," video sell-through fueled by DVD is continuing to pace the Musicland

Capping a year when gossip had the 1.372-store chain barely escaping the bankruptcy route taken by others. Musicland set new records in pretax profits and net earnings. Chairman/CEO Jack Eugster attributed much of the improvement to "strong music product and significant gains in apparel, DVD, and video games." Certainly there's no escaping the impact of the company's sales of \$1 million worth of DVDs the week of Dec. 14-20, 1997.

In fact, Musicland Group is much more than music. It has 409 Suncoast Motion Picture outlets, which stock only videos and closely related prod-

Compiled from a national sample of retail

stores sales reports.

TITLE Program Supplier, Catalog Number

FEBRUARY 28, 1998



Musicland's Sam Goody store in Universal City, Calif., sports a wide array of titles. DVD, music video, and catalog sales boosted fourth-quarter results.

ucts. And the medium contributes to the chain's other stores, including Sam Goody, Musicland, On Cue, and Media Play outlets.

The chain now wants even better performance. Marketing VP Archie Benike says video has responded well to improvements in what he calls "title management." Last year, climaxing an 18-month period of belt-tightening and reorganization, Musicland centralized its video operations in the person of Craig Thomas.

As the company's point man, Thomas handles marketing chores for Suncoast, Media Play, Sam Goody. Musicland, and On Cue. "In the past, each division had their own marketing team somewhat independent of each other," Benike says.

FLEXIBLE STRATEGIES

With one department in charge of marketing, Benike says there's greater "solidarity"—and heightened ability to quickly change strategies and "market titles more strongly depending on which division can capitalize on it most." One of Thomas' tasks is to prevent excessive purchases of direct-tosell-through releases.

The problem is especially acute when retailers attempt to balance their fourthquarter purchases against the previous year's results. "You get into a pattern where every retailer looks at last year and looks at their comp-store sales to determine success," says Benike. "There were a variety of titles that appeared week after week. But none of them offset 'Independence Day.' "

In its place, Musicland Group took advantage of DVD, the sudden resurgence of music video, and the strong performance of catalog titles. "Music video was a pleasant surprise for us, driven primarily by Hanson," he says.

The teen band's VH1 and MTV exposure helped, as did Musicland's ability to cross-merchandise Hanson products through the company. These items include "T-shirts and caps and everything else, so you can create a real bou-

tique [for] a Hanson fan," says Benike. Benike adds that DVD's growing popularity is a positive development due to the format's "terrific sound." He thinks the format will get stronger and that margins "will come." For him, at least, the rival Divx format is a "waitand-see" matter. "We saw one [Divx] player at the International Consumer Electronics show, and it's a midyear launch," Benike says. DVD, meanwhile, has gone from 50 titles at launch to more than 600 currently.

As part of a long-term strategic alliance, Musicland Group jump-started the DVD format by teaming with Sears in 63 stores in Warner Home Video's six launch markets. "We have over 2,000 employees out there saying the word 'Sears,' "Benike says. "Our purpose was to start a type of continuity and branding with the early adopters of a DVD player and say that Suncoast is the place to start collecting. Hopefully we got some new customers.

The chain is also looking for sales targets closer to hand, such as National Geographic Video's "Titanic" documentary, which received endcap exposure at Suncoast and Media Play. "We're always looking for opportunities, and a lot of those things exist throughout the year," Benike says. "So if you just take a snapshot of what month you're in, you will find some programs." Given the theatrical release's success, the "Titanic" documentary was an obvious choice.

SELL-THROUGH CHANGES

Benike sees the sell-through business changing; this is another reason Musicland has tightened its operations. "Three or four years ago . . . you could have a title that does \$50 million theatrically, bring it to sell-through, put a marketing campaign behind it, and have a guarantee you could do [at least] 5 million units. Today you have to find who that customer is more than in the past.

Musicland Group has increased emphasis on direct-to-video titles like Universal Studios Home Video's "Land Before Time 5," which Benike calls "a very good franchise." He was also happy with "Beauty and the Beast: Enchanted Christmas," a fourth-quarter Disney release. Although the feature never had a theatrical release, Benike says that "it did extremely well for us," as did 20th Century Fox Home Entertainment's made-for-video "Casper."

Because mass merchants rarely use these features as loss leaders, "they are great opportunities to get a good share and protect your margin," he says.

Benike thinks movies repriced from rental to sell-through are equally strong. "There are wonderful titles that had their pay-per-view or rental exposure, and people still want to own them," he says. "That has been an area we've always tried to focus on."

Musicland Group's vendor relationships have benefited both sides. "We've been creative in the way we've tried to market and sell movies or videos, and they've been very open to everything we've suggested," Benike says.

Special Interest Video Sales...

is is

THIS WI	2 WKS.	WKS. OF CHART	TITLE Program Supplier, Catalog Number	Suggest List Pric			
	RECREATIONAL SPORTS * * No. 1 * *						
1	1	13	★★ NO. 1 ★★ THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98			
2	3	93	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98			
3	NE	wÞ	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98			
4	NE	wÞ	SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98			
5	4	35	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98			
6	2	47	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99			
7	5	17	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95			
8	8	243	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98			
9	12	17	PURE PAYTON PotyGram Video 4400464413	19.95			
10	9	65	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98			
11	16	406	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98			
12	6	65	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95			
13	13	145	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98			
14	10	311	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98			
15	17	53	SUPER SLUGGERS Orion Home Video 96001	14.98			
16	7	21	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95			
17	14	29	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98			
18	20	15	NFL TALKIN' FOLLIES PolyGram Video	14.95			
19	19	35	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98			
20	15	83	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95			

		H	EALTH AND FITNESS™	
1	1	19	* * NO. 1 * * OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
2	2	15	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video	12.98
3	6	111	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
4	11	175	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
5	7	13	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3	19.98
6	5	19	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
7	3	129	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98
8	8	65	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
9	10	69	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
10	13	7	STEP REEBOK: INTENSE MOVES BMG Video 80358-3	14.98
11	12	11	STEP REEBOK: POWER BLAST BMG Video 80359-3	19.98
12	9	9	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
13	4	9	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	19.98
14	15	19	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
15	19	7	STEP REEBOK: RHYTHMIC POWER BMG Video 80360-3	19.98
16	18	51	THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	12.98
17	14	99	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
18	16	91	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
19	17	69	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.9
20	NE	wÞ	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98

◆ 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.

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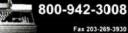
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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

FEBRUARY

Feb. 19-22, Wintergrass, Sheraton Tacoma Convention Center and First Baptist Church, Tacoma, Wash. 206-926-4164.

Feb. 20-21, It's Gonna Take A Lotta Love: Memorial Concert For Nicolette Larson, Santa Monica Civic Auditorium, Santa Monica, Calif. 626-585-9575.

Feb. 20-22, Infotainment '98: Los Angeles. Hilton Business Center, Loyola Marymount University, Los Angeles, 310-642-7658

Feb. 21, Developing A Lucrative Music Career, Studio 122 at the Boston Center for Adult Education, Boston. 617-267-4430.

Feb. 25, 40th Annual Grammy Awards, Radio City Music Hall, New York. 310-392-3777.

Feb. 25, Real Stories: Video, ASCAP Bldg. New York. 914-354-4154.

Feb. 25-28, Country Radio Seminar, Nashville Convention Center, Nashville. 615-327-

Feb. 25-March 1, Noise Pop Festival, Bottom of the Hill, San Francisco. 213-845-1210.

Feb. 26, The Rhythm & Blues Foundation Ninth Annual Pioneer Awards Ceremony, Sheraton New York Hotel & Towers, New York, 212-222-9400.

Feb. 27, 12th Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-859-1633

Feb. 28, How To Start & Run Your Own Record Label, seminar sponsored by Revenge Productions, New Yorker Hotel, New York. 212-

MARCH

March 5, Night For Hope Auction, sponsored by the Music and Entertainment Industry for the City of Hope, Christie's Los Angeles, Los Angeles. 213-626-4611, extension 6540

March 5-7. Million Dollar Black College Radio And Music Conference '98. Sumner Suites Atlanta Airport Hotel, Atlanta. 404-766-

March 7-11, Winter Music Conference '98. Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444

March 8, 10th Annual Tamika Awards, Avery Fisher Hall, Lincoln Center, New York. 718-978-7494

March 8, Go The Distance: An Evening With David Zippel And Friends, sponsored by ASCAP and Mary Fisher's Family AIDS Network Inc., 92nd Street Y. New York, 212-489-7050.

March 9. Sixth Annual Tibet House New York Benefit Concert, Carnegie Hall, New York. 212-343-0290

March 9-13, Spring Internet World '98, Los Angeles Convention Center, Los Angeles, 203-226-6367

March 12, 14th Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

March 14-16, Emerging Artists & Talent In Music Conference, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com. March 14-17, 40th Annual National Assn. Of

FOR THE RECORD

An article in the Feb. 21 issue of Billboard incorrectly stated the closing price for National Record Mart's stock on Feb. 11. It was 55 cents per share.

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 23, Celebrity And Industry Professionals Golf Tournament, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-293-3777, extensions 214/224.

March 25, Real Stories: Groups, ASCAP Bldg., New York, 914-354-4154.

March 25. Children's Defense Fund 25th Anniversary Beat The Odds Celebration, Los Angeles Convention Center, Los Angeles, 310-559-9334

March 26, How To Sell Yourself To The Music Industry, seminar sponsored by Ann Johns Ruckert and the Learning Annex, New York. 212-371-

March 26-27, Bra!nCamp2, Coleman Center, New York. 516-593-5494.

Lipman Cares About Music. Record marketing exec Macey Lipman recently showcased his paintings, prints, and note cards at the Rick Wolfryd Fine Art Gallery in West Hollywood, Calif. The works are offered for sale and yearlong leases, and a portion of the proceeds will be donated to MusiCares, which provides emergency financial aid to people in the music industry in need of medical assistance, treatment, and hospitalization. Prints and note cards still remain on sale. For more information, call 800-333-4487. Pictured with Lipman's painting "Paramount Studios," from left, are Lipman and Mike Greene, president/CEO of the National Academy of Recording Arts and Sciences.

GOOD WORKS

THE HOUSE THAT THE DALAI LAMA BUILT: The Tibet House in New York will host its sixth annual benefit concert March 9 at New York's Carnegie Hall. Live performances by Sheryl Crow, Natalie Merchant, Patti Smith, Philip Glass, John Cale, Caetano Veloso, Angélique Kidjo, Yungchen Lhamo, Live's Ed Kowalczyk and Chad Taylor, and the Drepung Loseling Monks are scheduled. Proceeds will benefit the house's cultural center, Contact: Grant Lindsey at 212-343-0290.

ORE CHARITY: Vince Neil will host the second Sklar Neil Memorial Golf Tournament March 5 at the Malibu (Calif.) Country Club to benefit the T.J. Martell Foundation and the Children's Hospital. Last year, the competition raised \$30,000 in memory of Neil's daughter, who died from stomach cancer at 4. Contact: Jeff Albright at 213-850-5507.

CHARITY ALBUM SOARS: Two months after its release, "Mark & Brian: You Had To Be There!" has sold 100,481 copies and raised more than \$300,000 for the Make-A-Wish Foundation and the Mark & Brian Scholarship Fund. The morning DJs, syndi-

cated in 19 markets, also recently received a star on the Hollywood Walk of Fame. Contact: Hands On Public Relations at 213-467-6967.

EAM EFFORT: Aid for AIDS (AFA) of Southern California has entered into joint ventures with the American Federation of Television and Radio Artists, Cable Positive, and the Video Industry AIDS Action Committee. The three entertainment groups will serve as funding agencies while AFA will coordinate how the money is spent. Contact: Roger Tansey at 213-656-1107, extension 117.

COMPANIES

LD BARAN PUBLICITY, a public relations firm for home video distributors and TV production companies, formed by Ed Baran. The firm will also represent the clients at entertainment trade shows. 10211/2 N. Louise Ave., Glendale, Calif. 91207. 818-243-0716.

March 31, The Business Of Entertainment: The Big Picture, conference sponsored by Variety and Schroders investment bank, Pierre Hotel, New York, 212-492-6082

APRIL

April 5-7, Billboard's International Latin Music Conference & Awards, Biscayne Bay Marriott, Miami. 212-536-5002

April 6, Celebrity Golf Tournament, sponsored by the Music and Entertainment Industry for the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6540.

April 9-12, Montreal Urban Music Seminar. Radisson Hotel Des Gouveneurs, Montreal. 514-481-7569

April 21, All You Need To Know About

Releasing & Marketing Your Own CD, sponsored by Music Business Solutions, Holiday Inn, Brookline, Mass, 617-639-1971

April 29. Real Stories: What A&R Reps Have To Say, ASCAP Bldg., New York. 914-354-4154. April 29-May 3, Impact Super Summit Conference XII, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

MAY

May 13. Second Music Industry & New Technologies Conference, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 28-30, Fourth Annual E3 Expo And Conference, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

LIFELINES

BIRTHS

Son. Elijah Brian Rawlings, to Jennifer and Brian Rawlings, Jan. 17 in Los Angeles, Mother is a comedian, Father is director at Disney Music Publishing.

MARRIAGES

Gina Pacconi to Hal Ketchum, Feb. 14 in Austin, Texas. Bride is a hair and makeup artist for Clint Black, Vince Gill, and Ty Herndon. Groom is the 71st member of the Grand Ole Opry and a platinum-selling country artist.

DEATHS

Joe Stubbs, 57, of heart problems, Jan. 19 in Detroit. An R&B journeyman of the '50s and '60s, Detroit-born Stubbs was a member of the Falcons at the time of the group's signature hit, "I Found A Love" in 1959. Later, he joined the Motown Records stable (where his older brother, Levi, fronted the Four Tops) for a spell with the Originals and the Contours. At Hot Wax Records, another Detroit label, he belonged to 100 Proof Aged In Soul, best known for its 1970 success "Somebody's Been Sleeping." He is survived by his wife, Louise; his daughter, April; his stepson, Anthony Farris; two brothers; and three sisters.

Eda G. Mayer, 64, of cancer, Jan. 23 in Montclair, N.J. She was married to Myron "Mike" Mayer, an entertainment attorney with the firm Rubin, Bailin, Ortoli, Mayer, Baker & Fry in New York. She is survived by Mayer; her sons, Scott and James; and her grandson, Matthew. Donations may be made in her memory to the Northern New Jersey Chapter of the Leukemia Society of America, 45 Springfield Ave., Springfield, N.J. 07081.

Anne C. Gartenberg, 62, of cancer, Feb. 3 in Brooklyn, N.Y. Gartenberg was the wife of Seymour Gartenberg, a retired Sony Music executive VP and mother of Mark Gartenberg, former A&R director at Epic Records. She is survived by her husband; her son; her daughters, Leslie Miawski and Karen Gartenberg; two granddaughters; and a grandson.

Alex C. Kramer, 94, after a short illness, Feb. 10 in Fairfield, Conn. A songwriter, musician, and music publisher, Kramer collaborated with his wife, the late Joan Whitney, on more than 125 songs, including the standards "High On A Windy Hill," "Far Away Places," "Candy," "It All Comes Back To Me Now," and "So Long For A While," the closing theme for the long-running radio and TV show "Your Hit Parade." Their songs were recorded by more than 150 artists, including Glenn Miller, Frank Sinatra, Doris Day, Ella Fitzgerald, Bing Crosby, Mel Haggard, Dinah Shore, Vic Damone, and the Dorsey Brothers. Kramer was born in Montreal, where as a teenager he played piano in accompaniment to silent movies. Kramer also had a long association with Bourne Music: he and Saul Bourne. founder of the music publisher, served together on the board of ASCAP In 1973, Kramer and Whitney began to sell renewal rights to their songs to Bourne. By 1993, Bourne had the publishing rights to some 70 of their songs. Kramer and Whitney formed their own music publishing company, Kramer-Whitney, in 1947. Kramer, whose wife died in 1991, is survived by a son, Doren Voeth, and a brother, Samuel.

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POP

MONO

Formica Blues

PRODUCERS: Martin Virgo, Jim Abbiss Echo/Mercury 314 536 676 With "Life In Mono's" high-profile placement in the trailer and end credits of "Great Expectations," it was only a matter of time before the song and its catchy vibraphone loop broke Mono in the U.S. The U.K. group consists of synth programmer Martin Virgo, who cut his teeth in the Nellee Hooper school of grooves, and chanteuse Siobhan De Maré, who enchants with breathy tones and pouty delivery. The dreamy, romanticized lyrics and ethereal sound waves are in the same family of English ambient techno as Hooverphonic, Massive Attack, and Portishead. The release is disjointed at first, but once it gets going, it offers a nice sam-

pling of dub noir, soulful acid jazz, and '60s

pop. Electronica super-enthusiasts might be bored by the "been there, done that"

sampling of John Barry and Isaac Hayes,

but on the whole, the album will delight

music fans across a wide spectrum

NINETEEN WHEELS

Six Ways From Sunday PRODUCER: Tim Patala

Aware/Columbia 37602

In its evolution from the Hannibals to Nineteen Wheels, this Michigan-based rock band lost none of its ability to craft smart, melodically pleasant pop/rock tunes in the vein of the Gin Blossoms or rootsier bands like Whiskeytown. On its latest album, the group exhibits a maturity and professional polish that warrants release through a major. (Columbia recently signed a label deal with Nineteen Chicago indie, Aware.) Highlights include the catchy, tuneful "Starlight" and "Colorado"; the accelerated rocker "13 Seconds To Burn"; the rollicking "Country Girl"; and "I Know It Will," which bristles with "Revolver"-esque intensity and '90s angst. An album tailor-made for triple-A, with long-shot potential at mainstream rock and modern rock outlets.

BOBBY SHORT

Celebrating 30 Years At The Cafe Carlyle

PRODUCER: John Snyder Telarc 83428

On his fourth album for Telarc, cabaret star Bobby Short may have a decidedly more throaty quality than during his early years at the New York venue, but his enthusiasm and care in carrying a sophisticated lyric remain exuberantly intact. Of this 16-song program, seven, unsurprisingly, are from the pen of the great Cole Porter, a source of many of the performer's best moments. A New York cabaret mainstay who still reflects that scene better than anyone else.

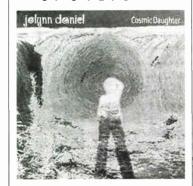
COUNTRY

DAVID KERSH

If I Never Stop Loving You PRODUCER: Pat McMakin Curb 77905

It takes a certain amount of bravado for a young country artist to tackle a monster country standard like Willie Nelson's "Hello Walls," let alone also

SPOTLIGHT



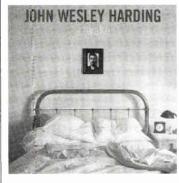
JOLYNN DANIEL Cosmic Daughter

Press; also, Jim Bonnefond

Rebel Sky Music 1201 From the first line of its engaging opening track, "In A Minute," the latest release by little-known singer/ songwriter Jolynn Daniel hits a comfort zone between mainstream rock and country, pop and modern rock, and accessibility and edginess. Like such other talented female rockers as Paula Cole and Chantal Kreviazuk, the Des Moines, Iowa-bred Danielwho established herself in Miami and recently relocated to Nashvilletackles a variety of subjects with startling clarity, from the pain of lost love ("In A Minute") to the plundering of American Indian culture ("Quetzalcoatl"). An album that demands to be heard by any triple-A, top 40, AC, or modern rock programmer who wants to get on the ground floor of a highly deserving project. Contact: Triune Music Group, 213-848-4900.

taking on Eric Clapton's "Wonderful Tonight." "Hello Walls" receives a boogie treatment that should be a killer onstage, and the Clapton song escapes unharmed. The fact that he does not improve on either does not reflect unfavorably on Kersh, a personable

SPOTLIGHT



JOHN WESLEY HARDING

PRODUCERS: John Wesley Harding & Chris von Snei

Zero Hour 1210

Abetted by San Francisco "popmeis-ter" Chris von Sneidern, U.K. modern folk artist John Wesley Harding takes his craft to a new level, delivering an album that dresses his clever, ironyladen lyrics in a new, colorful coat. Backed by instruments ranging from vintage analog synthesizers to imaginatively played percussion to electric and acoustic guitars of all flavors, "Awake" is easily Harding's most kaleidoscopic work, consistently appealing (though marred at times by his insistence on phrasing his vocals like Elvis Costello). The album's power-pop sound will likely expose Harding to a new audience that may have not tuned in to his folkier work. Highlights include "Miss Fortune," "Your Ghost (Don't Scare Me No More)," and "It's All My Fault," featuring vocalist Kelly Hogan.

young, clear-voiced singer with matinee-idol looks. With the right material-such as the Skip Ewing/Donny Keestitle cut or the Dean Dillon/Roger Springer ballad "As If I Didn't Know"—Kersh is growing into an expressive and appealing singer.

SPOTLIGHT



OLU DARA

In The World From Natchez To New York

PRODUCERS: Yves Beauvais & Olu Dara Atlantic 83077

Natchez, Miss.-native Olu Dara-a well-known jazz sideman—debuts as a bandleader with an irresistibly soulful, bluesy album that features his lyrical cornet playing, gorgeous voice, and flawless songeraft. Based in New York for years, the middleaged artist dances gracefully between Mississippi blues ("Natchez Shopping Blues"), traditional jazz ("Harlem Country Girl"), and African-influenced pop ("Your Lips," "Okra")—as if combining the urbane bluesiness of Keb' Mo' with the uplifting exoticism of Senegalese troubadour Baaba Maal. Rounding out the album, hip-hop star Nas (Dara's son) contributes a rap on "Jungle Jay." An album that triple-A, folk, blues, and publicradio programmers will find essen-

The album is distinguished by intelligent writing with memorable melodies and an awareness of dynamics and by thoughtful rearranging of such classics as "Caravan," "Poinciana," and even Silver's "Sister Sadie." This is head-and-heart music at its best, and underscoring it all are Barretto's congas and the sound of the city. LATIN

► RICKY MARTIN

Vuelve

PRODUCERS; K.C. Porter, Robi Rosa, Desmond Child

Sony Discos 82653

As his smash "(Uno, Dos, Tres) Maria" continues to reverberate on many radio stations around the globe, the handsome singer/actor from Puerto Rico follows his hit album "A Medio Vivir" with a like-minded package of meaty, bitter-sweet romantic ballads and chest-pumping, upbeat numbers. While the moving titular love song is on the verge of cresting Hot Latin Tracks, several other potential hits from the rangy, big-voiced baritone wait in the wings, including the seismic World Cup theme "La Copa De La Vida"; the rumbling, samba-fied "Por Arriba, Por Abajo"; and two aching, slower-paced narratives, "Corazonado" and "Perdido Sin Tí."

WORLD MUSIC

★ LENNY GOMULKA & THE CHICAGO PUSH

Home Is Where The Heart Is PRODUCER: Lenny Gomulka

Push 9503

Top proponent of the propulsive "Chicago push" polka style Lenny Gomulka returns to the top with his 18th album since leaving the genre's master bandleader, Eddie Blazonczyk. His current Massachusetts residence is at the heart of the lead track, "Say Hello To Some-one From Massachusetts," a typically warm-hearted tune currently being bandied as the official state polka. Also typical is the family values-oriented "My Best Friend" (written for Gomulka's wife) and a cover of the pop song "Yes Sir, That's My Baby." The instru-mental "Freddie's" is also noteworthy, memorializing push polka trumpeter Freddie K., who died last year in an auto accident. Contact: 413-543-6856.

VITAL REISSUES®

BENNY GREEN Soul Stirrin'
REISSUE PRODUCER: Michael Cuscuna

Blue Note 59381
At last, Blue Note's limited-edition Connoisseur series offers one of the best rootsy jazz dates of the late '50s! It's trombonist Green's date, but the real stars are hipster songwriter Babs Gonzales, who contributed terrific tunes, and the twin tenors of Gene Ammons and the not-often-recorded Billy Root, who offer astonishing solos, Pianist Sonny Clark, bassist Ike Isaacs, and a young Elvin Jones on drums drive throughout. Check out Gonzales' aptly titled leadoff tune and his haunting "Lullaby Of The Doomed," both guaranteed to take you back to the nirvana of late-night jazz joints and "preachin' solid senders. Other recent releases in the Connoisseur series include classics by Jack McLean, Baby Face Willete, Bobby Hutcherson, Freddie Hubbard,

and Booker Ervin. Most have previously

unissued bonus cuts.

BILLIE HOLIDAY

Lady In Satin REISSUE PRODUCER: Phil Schaap

Columbia/Legacy 66144
This 1958 Holiday masterpiece may be one of the hardest-to-listen-to albums in all of American vocal music. It is sobering to listen to what was left of Holiday's voice at the end of her career (she would die 17 months later), but there is so much to be gained by what remained—an ineffable sense of experience and the ability to invest real emotion in her exquisite phrasing. Ray Ellis' lush string orchestra only underscores the raw, unveiled performances. Her versions of "I'm A Fool To Want You" and "You've Changed" are already classics, but once again, Legacy should be commended for updating the sound of Columbia's often-flawed, '80s-era reissue CDs—it's top notch. Midpriced with bonus cuts.

JAZZ

MARK ISHAM

Afterglow
PRODUCER: Mark Isham

Columbia 67929
One of Hollywood's most successful film composers, Mark Isham is also a trumpet player with a real feel for "In A Silent Way"-era jazz—as he demonstrated with the unsung gem "Blue Sun" from '96. This time out, he's combined his interests by way of a jazz soundtrack to the Alan Rudolph film "Afterglow." It's an all-star affair, with Charles Lloyd on saxophone, Gary Burton on vibes, Geri Allen on piano, Sid Page on violin, Jeff Littleton on bass, and the great Billy Higgins on drums. Isham's compositions are darkly romantic, with a disquieting air suitable to the movie's noirish subject; the playing, of course, is masterly. A highlight is Burton's limpid voicing of "Hope & Charity," Isham's rewrite of his haunting "Romeo Is Bleeding" theme. With the big names and the music's sheer beauty, "Afterglow" has real breakout potential.

* RAY BARRETTO & WORLD SPIRIT Contact!

PRODUCER: Michael Mouster Blue Note 56974

This album is dripping with New York tradition—the driving yet relaxed hard bop bands of the early '60s such as the Horace Silver Quintet and the Latin groove groups of the '70s. But it's also up to date, featuring a cast of younger players, espe-cially Michael Philip Mossman, who doubles effectively on trumpet and trombone.

CLASSICAL

★ JOSEPH MARTINS KRAUS: Symphonies, Olympie Overture

Swedish Chamber Orchestra, Petter Sundkvist PRODUCER: Michael Ponder

Naxos 8.553734

Often referred to as "the Swedish Mozart," Joseph Martins Kraus was born the same year as Wolfgang Amadeus and, like him, died young, at 36. Also like Mozart (though to a lesser degree, of course), Kraus wrote music that filled Classical-era forms to the brim with drama and invention. This disc is a real find, as it surveys Kraus' dignified orchestral style with three symphonies and the overture to Voltaire's tragedy "Olympie." There's some wonderful music here, particularly in the Symphony in C Minor—a brooding work that fans of Mozart's late symphonies or Haydn's Sturm und Drang period will love. And at budget price, this wellplayed album is the perfect pendant to Vanguard Classics' reissue last year of its remarkable '69 recording of Kraus' deeply moving "Funeral Cantata For

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, righly recommended because of their musical merit. MUSIC TO MY EARS (刀): 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 Bambarger (classical/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilliberto (new age).

Reviews & Previews



POP

► MERRIL BAINBRIDGE FEATURING SHAGGY I Got You Babe (3:24)

WRITER: S. Bono PUBLISHER: Cottilon/Chris Marc, BMI Universal 1263 (c/o Uni) (cassette single It's fiesta time! This version of the Sonny & Cher classic "I Got You Babe" is funky, carefree, and full of spirit. The Hawaiianspiced drums, accompanied by a spree of rhythmic guitar riffs, allow listeners to daydream of a beautiful summer evening by the sea on a tropical island-where the only things in sight are the sky, the birds, and the mystifying waves of the sea. Bain-

▶ JANN ARDEN Wishing That (3:59)

PRODUCERS: Ed Cherney, Jann Arden

WRITER: J.A. Richards

for instant pop success.

PUBLISHERS: PolyGram/Girl on the Moon, SOCAN; Songs of PolyGram International, ASCAP

bridge and Shaggy deliver upbeat, fresh

performances on a single that is destined

A&M 00577 (cassette single)

Arden returns with a guitar-fueled preamble for her new album, "Happy?" The pop flavor of her previous hits remains intact, as does her clever, confessional style of lyric-writing. An intelligent cut above the simplistic, often-mindless fodder dominat-ing the airwaves, "Wishing That" will be an easy sell to die-hards, while also enticing nonbelievers who have recently grown fond of artists like Sarah McLachlan and Paula Ccle. It's not an immediately catchy tune, but once it grabs hold of the brain, it never lets go.

★ JAI Heaven (3:37)

PRODUCER: Joel Bogen WRITERS: Rowe, Bogen, Bernard PUBLISHERS: M&G/BMG, ASCAP RCA 65432 (c/o 8MG) (cassette single)

If you have yet to embrace this young U.K. pop singer's gorgeous debut disc, it's not too late. The title cut is a fine top 40 entry with its shuffling, classic soul groove and wiry funk guitar licks. Jai's astonishingly flexible tenor vocal range must be heard to be believed, as he scales to notes that could shatter glass. Previous comparisons to George Michael will be permanently squashed upon impact of this single, on which Jai displays more than a few flavorful phrasing twists of his own. He has a field day with the song's chorus, which has serious sing-along potential. It should sound awesome blasting on top 40 stations—that is, given the belief that programmers will make room for a pure pop iewel like this.

R & B

★ BILLY PORTER Borrowed Time (4:09)

PRODUCERS: Gary "Headman" Hease, Brett "Dig" Lau WRITERS: G. Hease, B. Laurence, J. Cocker, C. Stainton

PUBLiSHERS: Headman Hease/Denotation/W.B.M., SESAC: Digable Tunes/Connotation/Warner-Tamerlane, BMI Onward, ASCAP

REMIXERS: Angie Stone, Freedom Lyles, Erick Sermon

Brett "Dig" Laurence DV8/A&M 00566 (cassette single)

Porter remains among the unsung heroes of R&B's new guard of soul singers. Justice prevailing, this third single from his must-hear debut, "Untitled," will find a large, welcoming audience. Thanks to the remix input of Angie Stone, Freedom Lyles, and Erick Sermon, "Borrowed Time" has the trendy vibe needed to draw jeep kiddies. Sermon's version is particularly strong, with its well-placed sample of Joe Cocker's "Woman To Woman." However, none of this should distract the listener from Porter's remarkable performancewhich goes from smoldering seduction to iron-fisted belting with notable ease. All

that's missing from this package is an uptempo hi-NRG mix that would unlock many a door at pop radio.

CHANGING FACES All Day, All Night (3:35)

PRODUCERS: R. Kelly, Charnise Carter, Kenny Smoove WRITER: R. Kelly

PUBLISHERS: Zomba/R. Kelly, BMI Big Beat 8438 (c/o Atlantic) (cassette single)
"G.H.E.T.T.O.U.T." seems to be the pinnacle for the duo's latest set, as "All Day, All Night" and a flip-side remake of Cyndi Lauper's "Time After Time" are lackluster

at best. Sloppy, detached songwriting (sorry, R. Kelly) and a so-so interpretation of an otherwise beautiful song are more at fault than the duo's melodic discourse, which keeps the songs interesting.

THE CHI-LITES Hold On To Your Dreams (5:08)

PRODUCERS: Keith Henderson, Marshall Thomson, Carl

WRITERS: V. Bułlock, I.J. Hunter PUBLISHER: Mafundi, BMI

Conner Sun 003 (cassette single)

Taken from the forthcoming album "Help Wanted," "Hold On To Your Dreams" is an inspirational, well-crafted single. The serene chimes, the melodic keys of the piano, and the angelic church choir give this single a strong sound. Moreover, it gives audiences some unspoken advice to keep on going and never give up in life no matter how many obstacles one may face. Remember: "Great things come to those who dare to dream.'

COUNTRY

FAITH HILL This Kiss (3:17)

PRODUCERS: Byron Gailimore, Faith Hill WRITERS: R. Lerner, A. Roboff, B. Nielsen Chapma PUBLISHERS: Puckalesia Songs/Nomad-Noman/Warner Tamerlane/Puckalesia Songs, BMI; Almo/Anwa/BNC Songs,

Warner Bros. 9186 (CD promo

With the exception of "Your Love," her No. 1 with hubby Tim McGraw, Faith Hill has been absent from country radio since her last single, "I Can't Do That Anymore" (which was released in October 1996), so there's a lot of anticipation surrounding the first release from her forthcoming album, "Faith." Hill fans won't be disap pointed. Brilliantly produced by Hill and Byron Gallimore, this uptempo tune boasts clever lyrics and an infectious melody that are extremely radio-friendly. Hill's vocal performance is passionate, jubilant, and thoroughly appealing. This is definitely a

► LILA McCANN Almost Over You (3:32)

PRODUCER: Mark Spiro WRITERS: C. Richardson-Walker, J. Kimball PUBLISHERS: Car Load of Us/Ensign/Atlantic, BMI; Michael H. Goldsen/Sweet Angel, ASCAP

Asylum 9978 (CD promo)

McCann follows up her exuberant hit, "I Wanna Fall In Love," with this cover of Sheena Easton's 1984 pop hit. McCann's performance is stunning on this powerful ballad, and she demonstrates a vocal maturity beyond her teenage years. Exploring every nuance of this lost love lyric, McCann's phrasing perfectly captures the song's emotional angst. This is a great song and great performance that should

keep this young artist's star on the rise. ★ JIM LAUDERDALE Goodbye Song (2:53)

PRODUCERS: Blake Chancey, Jim Lauderdate WRITERS: H. Howard, J. Lauderdale PUBLISHERS: Harlan Howard Songs/Mighty Nice/Lauder songs/Bluewater, BMI

BNA 65396 (CD promo)
There are few things in life more enjoyable than a great country voice seasoned with experience and marked by a depth of character that comes from the soul. Jim Lauderdale has that voice. The fact that he doesn't sound like anyone else clamoring for airplay on country radio is a plus. This lively uptempo number, which he co-wrote with the legendary Harlan Howard, is packed with personality. Add to the equation the fact that he's one of Music Row's top songwriters (he's written hits for everyone from George Strait to Patty Loveless), and you have an artist who

should be a hit act. His new collection on BNA should be the vehicle this talented singer/songwriter needs to drive him to the top.

★ T.G. SHEPPARD She's Gettin' The Rock (3:26)

PRODUCER: Denny Diante

WRITER: G.L. Phelps
PUBLISHER: PolyGram, ASCAP

MSH/Outwest 6401 (CD promo)
Sheppard had a long string of hits in the '70s and '80s—including "Devil In The Bottle," "Party Time," "Slow Burn," "Do You Wanna Go To Heaven," and "Finally" (which, incidentally, was penned by "Prime Time Country" host Gary Chapman). After nearly 10 years away from recording, he makes a most welcome return with a great new album, "Nothin' On But The Radio," on Ray Ruff and Denny Diante's new Outwest label. Previously recorded by the Gibson/Miller Band, this tune revisits a common country theme: a guy who has been dumped by his girlfriend for a wealthier man, and he's getting by with chemical assistance. Sheppard has never been in better voice, and the song is a winner. It would be nice to see him beat the bias against veteran acts and enjoy another run on radio. He deserves it.

DANCE

CIRCUIT BOY Get Funky (8:26)

PRODUCER: Mike Mucci WRITER: M. Mucci PUBLISHERS: Strange World/Trimusic, BMI REMIXER: Mike Mucci

Max Music 2048 (CD single)

Need a little dub-house action? Circuit Boy (aka producer Mike Mucci) delivers a track that hits the spot. He wisely keeps the groove relatively spare and focused on one or two key, ear-grabbing loops, while Chocolate Love unleashes a cute vamp or two. Strictly for the underground, "Get Funky" is the first single from Max Music's festive "South Bitch" compilation. Check it out.

AC

KENNY G My Heart Will Go On (4:19)

PRODUCER: Kenny G WRITERS: J. Horner, W. Jennings PUBLISHERS: Famous, ASCAP; Ensign/Irving, BMI Arista 3471 (c/o 8MG) (CD promo)

Count Kenny G among the many jumping aboard the "Titanic" bandwagon. He covers the film's love theme, floating his distinctive sax playing over the song's haunting melody in place of a vocal. Although this is a competently performed, well-produced track, it lacks the dramatic punch of Celine Dion's original recording. And with her versions actively

played on every possible radio format, it's hard to imagine anyone other than a lifelong Kenny G disciple warming up to

HARRY CONNICK JR Learn To Love (4:43)

PRODUCER: Tracey Fre WRITER: H. Connick Jr.

PUBLISHER: not listed

Columbia 4341 (c/o Sony) (CD promo

Written, arranged, and orchestrated by Connick himself, "Learn To Love" has a certain nostalgic twist to the romantic sounds of the piano, which may take listeners back to what is called "the good ol" days" of pop music. The melody is charming and peaceful yet sassy and full of attitude. For all the dreamers and lovers out there, this single is laid-back and carefree. It can certainly leave a lasting impression.

ROCK TRACKS

► SCOTT WEILAND Barbarella (4:29)

PRODUCERS: Blair Lamb, Scott Weiland WRITER: not listed

PUBLISHER: not listed

Atlantic 8452 (cassette single

"Lady Your Roof Brings Me Down," from the soundtrack to "Great Expectations," was only the tip of the iceberg. Weiland shaves off another sliver of his hotly touted solo debut, "12 Bar Blues," with another left-field rocker that combines classic rock posturing with neo-psychedelic pop excess It's all good fun—from the sitar licks to the accordian riffs and syncopated drum loops. Weiland rants and stomps through the track as if he's having the time of his life. A refreshing side step from his work with Stone Temple Pilots, "Barbarella" has the juice to elevate the enigmatic artist to an impressive new commercial level. One can only imagine what he'll do once he gets

► NAKED Raining On The Sky (4:02)

PRODUCERS: Kevin Moloney, Robbie Adams, Naked WRITERS: Naked, J. Sheldon

PUBLISHERS: MCA/Petrol Lane/Real Naked, ASCAP REMIXER: Tom Lord-Alge

Red Ant 3245 (CD promo)

Naked follows its top 10 rock radio hit "Mann's Chinese" with an easy-paced rocker that perfectly showcases the L.A.-based band's flair for crafting taut melodies, sticky hooks, and lyrics that are rife with youthful romance. Tom Lord-Alge enhances the already-potent track with a remix that effectively raises its guitar quotient, while also illuminating the yearning, often melancholy quality of lead singer/guitarist Jonathan Sheldon's performance. For added pleasure, there's a live acoustic version of "Raining On The Sky" that will do wonders in luring a wider audience to the party. Factor in a striking video directed by Mark Neal, and you have the makings of an across-the-board smash. Investigate the band's fine eponymous full-length debut.

TREANA Naked On You (4:20)

PRODUCER: Gareth Young

WRITERS: T. Morris, G. Young
PUBLISHERS: AACI Songs, ASCAP; Miggins, PRS

Backyard 78131 (cassette single)

Treana comes on with an impressive degree of energy and aggression on this power pop rocker. There's an ease in her performance that draws you in and leaves you hankering for more. Working with a basic, foot-stomping, guitar-strumming, instrumental foundation, producer Gareth Young takes the track through a variety of shifts and changes that keep the listener constantly engaged. By doing things like darting from a wall-of-sound attack into brief symphonic interlude midway through the track, he and Treana have a fighting chance of making friends in the cutthroat world of mainstream rock radio.

JOE TIZZIO Anyville (4:31)

PRODUCER: Nick DiMauro

WRITER: J. Tizzio

PUBLISHER: Pickles, BMI N2 90024 (CD single

516-253-0336.

Tizzio is an intriguing newcomer who has earned a solid reputation along the East Coast coffeehouse circuit. "Anyville" shows him pumping up the acoustic tone of his live shows with a solid electric sound, replete with a funky drum beat. Wisely, he doesn't allow any of the added instrumentation to distract the listener from his creaky, world-wise delivery and richly cinematic storyteller lyrics. A fine choice for college and modern rock stations, as well as triple-A outlets that dabble in tracks with a prominent guitar edge. Contact:

RAP

► LUNIZ FEATURING REDMAN Hypnotize (5:14)

PRODUCERS: Eric L. Brooks, Chris Hicks, Re WRITERS: G. Husbands, J. Ellis, R. Noble PUBLISHERS: EMI-Blackwood/Stackola, BMI; Funky Noble, ASCAP

Noo Trybe 7087 (c/o Virgin) (cassette single)
The chorus of "Hypnotize" is the most unimaginative section of this track, which matches Redman (of "How High" fame) with those "I Got 5 On It" lunatiks. Melding the group's under-the-influence style of lyrical antics with Redman's knee-deep funky track gives "Hypnotize" street credibility and radio playability.

CARDAN Jam On It (no timing listed) PRODUCER: not listed

WRITER: not listed

PUBLISHER: not fisted

Penalty 0228 (c/o Tommy Boy) (cassette single) You have to be a serious fan of the original "Jam On It" to really get into Cardan's premiere single, as the sample loops endlessly throughout this cut. If you stand on

the other side of the fence in regards to the oldie, you may want to wait for a remix. Samples aside, Cardan turns in an impressive first single, concentrating on feel-good party antics with lyrical skill.

ROOM SERVICE Stay (4:22)

PRODUCERS: Allstar, Merlin Bobb, Troy Patterson, Anthony "Reezmo" Burroughs

WRITERS: Allstar, A. Martin, I. Matias, A. Burroughs, B. Burroughs, D. Patterson

PUBLISHERS: Al's Street/Warner-Chappell/Aimo/Salandriaa/One O'le Ghetto Ho/Reezmo/II-N-I/Now Chapter/Warr r-Chappell, ASCAP

EastWest 9968 (cassette single)

"Stay" isn't necessarily a bad song lyrically, but there's an incessant whining delivery throughout the song that makes the track somewhat intolerable. The remix, however, is certain to be a programmer's favorite, as it combines a beats-per-minute track (Timbaland) with Next-type harmonies ("Butta Love"). The thing that remains to be seen is when the group will leave comparisons to other acts to the wind and produce something that shines

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NEW & NOTEWORTHY

REBEKAH Sin So Well (no timing listed) PRODUCER: Matthew Wilder

WRITER: not listed PUBLISHER: not listed Elektra 62115 (cassette single)

Rebekah is a 25-year-old Cleveland native who steps forward with a sound and energy that screams for attention. "Sin So Well" is no sensitive, Lilith-era strummer. Rather, it rocks with whiteknuckled force as Rebekah snarls and vamps through the song with the confidence of a seasoned diva. Her vocal chops are complemented by the production of Matthew Wilder, who keeps the track lean and focused on crisp guitars and a driving, garage-styled backbeat. An enticing preview into the singer's must-hear debut, "Remember To Breathe," "Sin So Well" will likely start its radio life at rock radio. However, this song has a pure-pop hook that simply won't quit. Top 40 pro-grammers looking to break a fab new record should not waste a moment

REACT Can't Keep My Hands Off You (3:34)

PRODUCERS: The Berman Brothe WRITERS: D. Halligan, J. Turello, F. Berman, C.

PUBLISHERS: A La Carte/Shark Media/Warner-Chap-REMIXERS: The Berman Brothe

Berman Brothers/Columbia 4614 (c/o Sony) (cassette

The first release resulting from the new deal between Columbia and red-hot producers the Berman Brothers is a candysweet, if completely innocuous, pop/dance confection. React is Timothy Cruz and Daniel Metreyeon, a New York-based duo with voices strong enough to support its highly videogenic image. In its original incarnation, "Can't Keep My Hands Off You" chugs with faux-funk authority and chunky beats. On its requisite club remix, the song is transformed into an appealing hands-in-da-air anthem, benefiting from a slippery bassline and a rush of discoinspired percussion. An easy bet for rhythm-crossover radio stations, with straight-ahead popsters likely to follow close behind.

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.) BILLBOARD FEBRUARY 28, 1998

putting this gem on the air.

Reviews & Previews



OME VIDEO

CLOSE TO YOU: REMEMBERING THE CAR-**PENTERS**

75 minutes, \$19.98

This homage to the late Karen Carpenter and the sweet music she made with her brother Richard is part music video, part documentary, and part maudlin video scrapbook. All portions of the tape, which contains nearly 15 minutes of additional footage not shown on TV, will be treasured by fans. The Carpenters, who skyrocketed to fame when they were teenagers, and their meteoric rise are analyzed by the likes of A&M co-founder Herb Alpert, Burt Bacharach, Petula Clark, and Richard himself, who only recently began to talk about their glory days. Viewers looking for their share of Carpenters hits won't be disappointed because they're all here, although some are only in bits and pieces. MPI is also releasing the

title on DVD and laserdisc. ARTHUR'S FIRST SLEEPOVER

25 minutes, \$12.98

Camping out in the backyard is a fun adventure for every boy and girl, but Arthur and his pals learn that it can also be scary. When the aardvark and his buddies set out to frighten little sister D.W. away from their fun and games by staging a UFO encounter, they never imagine the real thing might be lurking in the nighttime sky. The animated story is followed by footage of a real-life sleepover at a school where the kids and their teachers read the corresponding Arthur books and do other things their hero likes to do. The second tale on the tape, "Arthur's Lost Dog," takes place at the community fair, where Arthur and his parents don't know why the baby is crying, and Arthur's dog, Pal, has gotten off his leash. It turns out Pal is the only member of the family who figures out that the baby wants a balloon, and he goes after the balloon man to get one for her.

ANIMALAND

Just for Kids Home Video 80 minutes, \$19.95

This 50-year-old collection of "lost" animated shorts produced and directed by early animation pioneer/Disney executive David Hand has been rediscovered and dusted off for retail. The nine minisegments captured on the tape feature some characters that may look familiar to parents watching along with their children, most notably the lovable Gin-ger Nutt. "The House Cat" and "The Australian Platypus" are among the other noteworthy shorts. The animation and the plot lines are simpler than much of today's children's fare, but they're also more fun to watch than some of their latter-day kin, These shorts are clearly timeless in appeal and are a testament to the vision of the man who served as supervising producer on "Bambi" and "Snow White

GOODNIGHT BABY, BABY GOODNIGHT

20 minutes, \$14.95

This live-action video is supposed to be a tool to help babies and toddlers fall sleep, but the ones who are likely to get the droopiest eyelids are parents. The video shows young ones getting ready for bed in a series of film clips set to "Brahms Lullaby," "Twinkle Twinkle Little Star," and other nighttime favorites. This is tempered by the intermittent appearance of a clock ticking away the minutes to bedtime. The children are adorable, and their various activities, such as getting a bottle, brushing their teeth, reading stories, wrestling to get into their pajamas, will certainly send bedtime messages to its target audience. The video is sure to put smiles on the faces of those watching it, but there's no guarantee it will send a 6-month-old into slumberland.

THREE MINUTES TO POWER AND PEACE

Winstar Home Entertainment 20 minutes, \$39.98 for three-tape set It takes a little bit longer than three minutes to absorb the concepts and exercises in each of these videos, but those who hunger for a quick fix to relieve life's pressures will find that they fit the bill. Part of Wellspring Media's line of mind/body wellness tapes, "Power And Peace" features charismatic Chinese martial arts master Lawrence Tan demonstrating his stress-busting and relaxation recipes, which include various types of breathing, movement, and concentration. The exercises divert from the typical classes, and once viewers have watched the tapes enough times they probably will be able to incorporate the moves into their routines without being tied to the TV set.

THE FIFTIES

History Channel Video 350 minutes, \$99.95

Take a couch trip back to the origins of suburbia with this handsomely packaged boxed set, which is the first in a new line of branded History Channel videos. Narrated by David Halberstam, author of the book on which the series is based, "The Fifties" digs deep into the sociopolitical culture of one of the most influential decades in U.S. history. The kaleidoscope of people and events that shaped the '50s would seem too vast to be properly documented in any medium, but this six-tape set comes as close to perfection as anyone could expect. The amalgam of archival footage, classic movie clips, interview segments, and narrative paints a colorful picture of a nostalgic period that really wasn't that long ago

BOB HOPE: LAUGHING WITH THE PRESIDENTS

Guthy-Renker Direct

45 minutes, \$19.95

During the past 50-odd years, the presidents of the United States have inherited not only a large tangle of domestic and international affairs but also a built-in heckler to help them cope with the stress of the job. This previously televised collection of some of Bob Hope's shining moments together with, and making fun of, the inhabitants of

1600 Pennsylvania Ave, presents a unique perspective on a succession of leaders of the free world. Film clips from a host of black-tie events and sundry golf courses prove this Republi-can has always kept his humor bipartisan, with a hearty dose of wit and sarcasm for every president from FDR through Clinton. The tape is narrated by Tony Danza and peppered with praise from an unusual collection of celebs, from Don Johnson to Naomi Judd, plus recent interviews with the Clintons, Bushes, Fords, and Julie Nixon Eisenhower. Also available from Guthy-Renker Direct is "Bob Hope's Unrehearsed Antics Of The Stars. Contact: 800-621-5559.

BLADERUNNER

Ridley Scott's stylish and bleak outlook on the future made it an instant classic with sci-fi and film buffs. Its dark mood and suspenseful plot makes it perfect for a game, but unfortunately Westwood's take on the movie doesn't deliver. It's a walkand-click in the vein of superior games "King's Quest" or "Leisure Suit Larry,"

players' patience thin within an hour or so. Skipping into the 3D animation sequences is problematic, but once you're there, they have an exceedingly clean feel. Target practice is also a highlight.

but "Bladerunner's" action will wear most

QUAKE II

Windows 95

ID's reworking of the massively successful 'Quake" is an example of how far a strong developer can stretch a great idea without simply repeating itself. With the follow-up, players who enjoyed the first one, but never understood why folks would spend hours in front of their terminals totally engrossed, will finally get what all the fuss was about. Moving through the alien plan-et of Stroggos, players are treated to one of the most lush and graphically crisp environments seen on CD-ROM in quite a while. The rewards are great, and thanks to a beefed-up enemy artificial intelligence, it will take players a while to peel through all the layers of this complex game.

A U D I O B O O K S BY TRUDI MILLER ROSENBLUM

FEAR NOTHING By Dean Koontz

Read by Keith Szarabajka BDD Audio

15 hours (unabridged), \$39.95 ISBN 0-553-47900-8

Master of suspense Dean Koontz gives listeners another riveting tale of conspiracy and hidden evil that gradually takes over a seemingly peaceful town. Christopher Snow is a young man forced to live his entire life in darkness due to a genetic disease. Even brief exposure to light (whether sunlight or artificial illumina tion) will give him skin cancer. But Chris' life of darkness is no match for the darkness about to overtake the town of Moonlight Bay. When his father dies, Chris accidentally witnesses a stranger's body being substituted for his father's. As he begins to investigate, he gradually uncovers a government project gone bad that turns once-normal people into depraved beasts. Worse yet, he finds that his parents seem to be connected with the project and that their deaths may not have been accidental, Reader Keith Szarabaika effectively conveys Chris' sense of uneasiness and growing determination to find the truth.

A+ AUDIO: A STUDY GUIDE TO WILLIAM SHAKESPEARE'S OTHELLO By Dr. Mark Breitenberg, Ph.D.

Read by Roger Rees

72 minutes, \$8 ISBN 1-57042-113-7

"A+ Audio" can be described as the audio equivalent to Cliff's Notes. Each package contains an audio with a narrator who discusses the major themes and historical context of a literary work and presents dramatic readings of key moments. Included is a booklet that contains a list of characters, a scene-by-scene synopsis of the story, a glossary of terms, study questions, and a sample test, Literature professor Dr. Mark Breitenberg interprets "Othello" in clear, understandable language that can be understood by any college student. The immensely talented Roger Rees, who did a magnificent reading of Anne Rice's "Memnoch The Devil" for Random House, does a marvelous job of bringing "Othello" to life. His dramatic readings are superb, and his thoughtful, expressive reading of Breitenberg's text makes one wish all college professors had his oratory talent. The "A+" Series is an invaluable tool for students seeking greater understanding of an assigned text. However, Time Warner really should rethink the series' offensive slogan Because books are long and life is short"—which seems to imply that reading books is a waste of time, and that these study tapes can effectively substi-

PRINT IN

MEMOIRS By Sir Georg Solti

258 pages: \$25.95

Gvörgy Stern was born Oct, 21, 1912, in Buda, on the west bank of the Danube across from Pest, in Hungary. When he passed away Sept. 5, 1997, in Antibes, France, the man was known as Sir Georg Solti. The change in name is indicative of the remarkable journey he took in his nearly 85 years.

With the rise of Hungarian nationalism after World War I, Solti's father Magyar-ized his children's surnames. Then György became Georg when Solti followed his burgeoning career as a pianist and conductor to Germany, after years in Swiss exile during World War II. The Sir came in 1972 and denotes Solti's home in England for the bulk of his life, as well as the national recognition of his great accomplishment in the realms of concert hall, opera

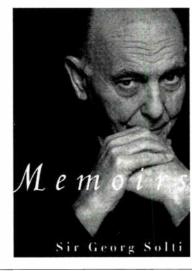
house, and recording studio.

As his engaging "Memoirs" help depict, Solti was the last of the great Old World maestros, although he was young enough to be able to fully exploit the medium of sound recording-from 78s to CDs. Perhaps more than any other conductor except Herbert von Karajan, Solti was as at home in the studio as he was in front of an audience. Last year, he celebrated his Golden Jubilee with Decca/London, an unprecedented tenure not only in terms of quantityproducing more than 250 albums, including 40 operas—but in quality, too. No other recording artist, classical or pop, has won more Grammys than Solti's 31 (and he's nominated for several more this year).

Solti's career took off in the late '50s when he began conducting the Vienna Philharmonic in the first complete recording of Wagner's epic

"Ring" cycle, It was a milestone in the history of the gramophone; reissued on 14 CDs last year, the set is still a benchmark, Solti also excelled over the years in the operas of Mozart, Verdi, and Strauss and the symphonies of Beethoven, Mahler, and Bruckner. His recordings of Bartók and Kodály were also special, as could be expected: They were two of his teachers (associations that are recounted perceptively in "Memoirs," despite the years). And while Solti took little interest in early music, he made efforts on behalf of such contemporary composers as Tippett and Lutoslawski.

Solti was a man of the theater, as "Memoirs" makes plain (although the book could have used a bit more backstage gossip). Coming of age as a répétiteur with the Budapest Opera, he served as music director of the Munich Opera and Frankfurt Opera before settling in to lead London's Royal Opera-Covent Garden from 1961-71. Solti excelled with singers throughout his career-Renée Fleming is just one current star to have



benefited from his sage guidance. But he was also known for his ability to extract an awesome sound from an orchestra, When he took the reins of the Chicago Symphony in 1969, Solti inherited a band that could play as strongly as any. But over his 22 years with the orchestra, he made it sound even better. Although Solti was said to have had

a temper to rival that of previous Chicago boss Fritz Reiner, he comes across in his book as warm, generous, and humane. Buttressing that impression is the fact that the heartfelt eulogies in England and America after his death emphasized his heart and musicianship over any reputation as a taskmaster. Still, "Memoirs" does contain a few instances of Solti's wrath, such as his lambasting of the interpretive excesses of stage directors run amok. On a more despairing note, he also laments the dearth of expert, strong-willed conductors who have come up through the opera house. He singles out the young Valery Gergiev, Franz Welser-Möst, and Daniele Gatti, though, as hope

that the tradition will live on.
It's a pity that "Memoirs" doesn't include a discography or even a list of Solti's Grammy-winning recordings-that would have made it an essential reference as well as a fascinating read. But in the final pages of "Memoirs," Solti extols the composers through whose work he lived such an amazingly productive life, and he expresses a desire to keep working, to keep learning more music: Shostakovich symphonies, Berlioz operas, Bach cantatas. Solti completed the final corrections on "Memoirs" just hours shy of his unexpected death, and the fact that his unceasing love of music resonates in these pages makes reading them not only edifying but inspiring.

BRADLEY BAMBARGER

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. ENTER*ACTIVE: Send review copies to Doug Reece, Billboard, 5055 Wilshire Blvd.. Los Angeles, CA 90036 AUDIOBOOKS: Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

tute for reading the actual text.

Procession arwaves music video video monitor

Sitting Duck. ABC Radio Networks' Bob Kingsley, host of "American Country Countdown," found himself surrounded by the Dixie Chicks, who stopped by to deliver a copy of their debut album, "Wide Open Spaces." The group's first single, "I Can Love You Better," is currently in the top 20 of Billboard's Hot Country Singles & Tracks chart.

newsline...

KYS THIS. The battle of R&B crosstown competitors WKYS and WPGC-FM Washington, D.C., intensifies. WPGC offers \$1 million in a variant on the Dollar Bill Contest. WKYS offers "up to \$40 million" in Powerball lottery tickets.

DOUG BANKS MAKES NY MOVE. Although his ABC syndicated morning show won't be there for another few weeks, Doug Banks officially became morning man on WBLS New York Feb. 20. Banks, who will launch his shift with an all-day marathon broadcast, will do a New York-only morning show for several weeks before WBLS picks up the network show. The future of current morning host Sergio Dean at the station is still being determined. The move reunites Banks with PD Lee Michaels, for whom he worked at WGCI-FM Chicago in the mid-'80s.

JONES PROMOTIONS. Eric Hauenstein is upped from VP/GM to president/GM of Jones Radio Network. VP of programming and operations Phil Barry is now VP of programming, turning over his other duties to newly appointed director of operations Jim Murphy, who previously was senior operations manager of Jones' U.S. Country format. Debbie Stark is promoted from marketing manager to director of advertising sales and is replaced by C.J. Johnson.

PARTNERS IN PEACE. In a follow-up to the recent violence that erupted on Martin Luther King Jr. Day in Baton Rouge, La., Citywide Communications, owner of WEMX, WXOK, and KQXL, along with No Limit Records, is launching the Partners in Peace campaign, which will combine a gun-buy-back program, a volunteer mentoring group, on-air counseling, messages of peace, and conflict resolution by artists. The campaign culminated in a youth rally and free concert Thursday (26).

More Than 1,000 Stations Broadcasting On The Net

BRS Media, an Internet radio service, has released statistics showing a record number of radio stations broadcasting on the Internet.

In February, the international total exceeded the 1,100 mark, up from just 351 a year ago. The breakdown is 576 U.S. and Canadian radio stations, 403 international outlets, 91 Internet-only broadcasters, and 32 radio networks.

"This is the fastest-growing segment of Webcasting," says George Bundy, president of BRS Media, noting that in the past two years the number has grown 1,850%, from 50 to 1,100.

The number of new radio stations joining the trend also set a record last month: 119 new Webcasters signed on, breaking the previous high of 80 stations, set in July 1997.

Bundy adds that one in five radio stations with a World Wide Web site now broadcasts audio.

CHUCK TAYLOR

Tale Of 'Heart's' Voyage To The Top

Fate Of Dion Smash Wasn't Always Certain

■ BY CHUCK TAYLOR

NEW YORK—With her No. 1 debut on the Hot 100 this issue, it may seem like 550 Music pop songbird Celine Dion can walk on chart water. But "My Heart Will Go On," already one of the biggest radio smashes in history, hardly met its heroic reception without a fork or two along the road to glory.

The journey began last summer as "Titanic" composer James Horner was nearing completion of the film's score. He decided that for the end credits, he needed something that stood apart from the orchestral arrangements throughout the flick. Horner wrote a song with vocals—a move forbidden by "Titanic" director James Cameron.

"I decided that the only thing that could culminate this film was something that [brings together] all the emotions," he says. "I wanted to write a song that would allow a contemporary legitimacy, so that it wouldn't be just a period piece."

Calling on friend Will Jennings to write the lyrics, Horner completed the song in an inspired flash. But then the big question: who to sing it? "I needed an opera singer more than a pop singer to bring off all the emotional qualities I

'Celine was singing like her life depended on it'

wanted," Horner says. "For me, the only person that could do that was Celine. It was casting more than it was trying to find a superstar to sing it."

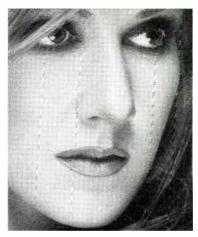
With that in mind, he requested a meeting with Dion and husband/manager René Angelil in Las Vegas, where she was performing. Horner had known the couple for five years and grabbed the moment with ease.

"He came into the room where there was a piano and said he wanted to play a song for us that James Cameron did not even know about," Dion recalls. "He said to me, 'If you love it, it would be wonderful for you to give it a try.'"

Horner made his way through "My Heart Will Go On" ("I'm a terrible singer," he says). Afterward, says Dion, "René and I looked at each other, then said, 'Yes, we love it.' Now, the second step is to see the movie."

A private screening was arranged, and, Dion admits, she got more than she bargained for. "I was expecting to see this big tragedy of the Titanic, with the boat sinking and a lot of people and panic, which I'd of course heard about and read," she says.

"But I had no idea about this huge love story that, to me, was even stronger than everything else. The time went so fast, and we broke down into tears more than one time, and it took our hearts. Love was stronger in the movie than



DION

anything else."

Dion and Angelil were so impressed by the project, in fact, that Dion offered to record the demo that would be used to pitch Cameron. Five weeks later, in New York, Horner, Dion, and Angelil met in the studio with a handful of Sony executives, among them Sony Music Entertainment president/COO Tommy Mottola.

"She started singing the song," Horner says, "and it was just electrifying. By the end of it, we were all emotionally shook up. She started crying while singing it two-thirds of the way through the song, and then everybody in the room was crying. She was singing it like her life depended on it."

The song, recorded in a single take, was put on a DAT, which Horner put in his pocket—and then left there for five weeks—waiting for just the right moment to play it for Cameron. "I knew he'd either love it or hate it," says Horner, "and I was waiting for an especially good mood. We met every two days, and on one occasion he was really excited about a special effect that had just been completed. I was sweating, but I played it."

And the reaction: "He couldn't believe it. He said, 'Aren't those your themes? This is Celine Dion. How did you do this?' He did love it," Horner says.

With the song quickly designated as the love theme for "Titanic" and time flying by, the demo version was employed to accompany the movie's credits and to be included on the soundtrack.

A second, more commercial version was recorded when Dion was in the studio working on her current blockbuster album, "Let's Talk About Love." That is the single and preferred radio version, produced by Walter Afanasieff and Horner.

With the movie now heralded by critics and record-breaking audiences alike, it's easy to say that the decision to run with the song was a no-brainer. But at the time 550 Music's and Dion's troops were selecting tracks for her album, there were rumblings that maybe it would be savvy to take some time off from movie projects.

Granted, her Oscar-winning duet with Peabo Bryson, "Beauty And The Beast," was arguably Dion's breakthrough hit around much of the world. "Because You Loved Me," from 1996's "Up Close And Personal," launched Dion mania in the U.S., becoming her first cross-format smash and, so far, her biggest hit, with six weeks atop the Hot 100

But, says 550 Music/Epic Records president Polly Anthony, "there was some concern from inside Celine's camp and inside ours: How many movie songs is she going to do? Is this wise? Not everyone was on board with them doing this one."

Dion and Angelil, in turn, "put their foot down and said, 'We're going to do this song,'" Anthony says.

Dion responds, "I think people are

Dion responds, "I think people are afraid when you sing for a movie and then you sing for another and another, but so far it's been successful. The main reason I've done it is because I love the songs, and I've loved the movies. This was no different. I felt good about singing it, and I believed in it."

Anthony willingly concedes. "She and René have an uncanny ability to make the right choices. Every one they make takes her to the next level."

With all its tracks recorded over a hurried period of six weeks, "Let's Talk (Continued on next vage)

'97 Revenue Clears \$13 Billion Mark

NEW YORK—Amid talk of consolidation overkill, format crises, and staff squeezing, radio advertisers saw nothing but promise in the medium.

According to the Radio Advertising Bureau (RAB), last year established an all-time high in revenue, topping the \$13 billion mark for the first time.

The industry experienced an overall 10% increase in earnings for 1997 to an estimated \$13.65 billion, easily breaking the previous year's record of \$12.41 billion. Local ad sales rose 9% in '97, while national spot advertising jumped 15% behind double-digit growth in all five regions of the U.S.

Local ad dollars climbed to \$10.74 billion last year, with national revenue totaling \$2.407 billion. Network radio advertising was up 7% in 1997, with sales of \$498 million.

The figures, says RAB president Gary Fries, demonstrate "an unprecedented level of confidence on the part of the business community in the value of radio and our ability to deliver exceptional advertising results.

"We have every reason to believe that 1998 will be another great year of dynamic growth for radio," Frie

CHUCK TAYLO

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Radio

PROGRAMMING

Listen at work. Tell people it's an assignment from your Mensa group. mpr)) 911 fm news

Listen Wisely. More than 70 outdoor advertising boards and panels have been put up throughout Minneapolis/St. Paul to tout the intellectual advantages of tuning into Minnesota Public Radio (MPR). The campaign is the first effort on behalf of the network, which will eventually also encompass interactive and direct marketing. The 11 outdoor boards and 60 panels highlight MPR's sister stations, KNOW and KSJN, in the communities. Among other messages to be displayed through March are "Cling tenaciously to those few remaining brain cells," "All the foul-mouthed, close-minded hosts are taken,"

TALE OF 'HEART'S' VOYAGE TO THE TOP (Continued from preceding page)

About Love" was prepared for release Nov. 17, 1997. A month before it hit the streets, the first single, her duet with Barbra Streisand, "Tell Him," was sent to radio to foster the first sweep of media buzz for the project.

The partnership seemed like a can'tmiss proposition. First, the two had already stirred a

faux media scandal when Dion sang Streisand's "I Finally Found Someone" at the Oscars last March, and Streisand allegedly snubbed her with an illtimed trip to the restroom. Second, it seemed natural

enough for folks to be interested in the pairing of Dion and her lifelong icon on a ballad written to showcase their comparable vocal prowess.

Folks may have been interested, but not radio. Programmers in influential markets claimed that the power ballad belonged only on AC stations (it topped out at No. 5 on Billboard's Adult Contemporary chart). Some called it an ego



record for Dion. Despite a satisfy-ing press blitz, the song failed to take off at top 40, and plans for a commercial single were scrapped. (Internationally, it was a smash.)

None of this affected album, however. It burst onto The Billboard 200 at No. 2 on Dec. 6, just behind Garth Brooks' hotly anticipated "Sevens." It took its place at No. 1 on that chart Jan. 17, only to be succeeded by Horner's "Titanic" score. Except for last issue, when the album dipped to No. 3, it has been at No. 2 since.

Even with obvious consumer fervor for Dion, "My Heart Will Go On," surprisingly, did not hit at radio out of the box. In its first week in Billboard, Dec. 20, the song debuted on Hot 100 Airplay at No. 65. Over successive weeks before the release of the movie Dec. 19, the theme added an uncomfortably few new stations, most of which were spinning

the song only five to 10 times a week.

And then the movie hit. For four consecutive weeks, the song more than doubled its exposure on radio nationwide. On Hot 100 Airplay, it exploded like popcorn, catapulting from its lazy first few weeks to No. 39, then 18 to 4 to No. 1, where it has remained since.

With 550 Music's commercial single release Feb. 10, "My Heart Will Go On" has at last become eligible to chart on the Hot 100, where, perhaps not surprisingly, it comes in at No. 1, backed by

sales of 360,000 units. The number easily lands the song at No. 1 on the Hot 100 Singles Sales chart as well.

Despite those obstacles that tempted destiny, the next fateful question is a pleasant one for 550 Music: How long will the song hold its place on top 40 before the next move can be made on the

"This song is going to stay and stay and stay," says Anthony. "Our biggest problem is going to be getting it off the air. It's going to take a crowbar.

'It Was Destined To Be A Hit' Success Was A Combination Of Factors

NEW YORK—In the Feb. 7 issue of Billboard, Celine Dion's "My Heart Will Go On" set a record for reaching the largest radio audience in the Broadcast Data Systems era, at 105 million (which it has since surpassed with a record audience of 116 million). The song also established a new high for the number of times it was played by radio in one week by the 223 stations airing it—9,415.

The track is currently No. 1 on Airplay Monitor's Mainstream Top 40 chart for the fourth week and No. 1 on Monitor's AC chart for a fifth week. It is top five on Airplay Monitor's Adult Top 40 and Rhythmic Top 40 Airplay charts and is rising on Monitor's Crossover and Modern Adult Airplay charts. The cut is also the most-played video on VH1.

In addition, it commands the top spot on Billboard's Hot Latin Tracks chart, the first time a non-Spanish-language song has ever rung the bell

Frank Welzer, president of Sony Latin America, credits the feat to the song's universality. "Anyone going to see 'Titanic' has to have the soundtrack and the memory of that song," he says. "It's so universal that it could show up on any chart in the world."

Says a humble Dion, "James Horner [the composer] came to me presenting a great song. He did the work. I feel very strange about [its success] because I feel like I have nothing to do with it in a way. People are relating to

what we did, which gives me peace, like we're going the right way. It does feel amazing, but I don't think of those things when I record a song.

Horner also shrugs off the phenomenon, saying, "I delivered something to "Titanic" director] Jim [Cameron] and hoped it was something that Sony felt was worth their while. I wanted them to have the same reaction that I did. I'm just happy that I made good on my promises to them."

Others on Dion's home team see the song's success as a combination of forces, including Horner's score and the success of the movie, along with Dion's bull's-eye connection with her audience.

"I have never seen two amazing phenomena come together like this to hit the sweetest spot of life," says 550 Music/Epic Records president Polly Anthony, adding with theatrical flair, The Titanic will now complete its voy-

Lyrically, it can be very personalized, offering sweetness, sadness, mourning, revelation," she adds. "Almost any emotion can be attached to this song.'

"There's a power that movies have that TV and radio just don't," says 550 Music senior VP of promotion Hilary Shaev. "That alone can make a song seem really big and really special. But I don't think that's why it's a hit. I think it was destined to be so from the start.

CHUCK TAYLOR

arenaked Ladies just wanted to be like Rush when they released a live collection, "Rock Spectacle," after only three studio albums. Instead, they got major U.S. modern rock radio support for the first time in the band's 10-year history (Billboard, Feb. 21).

'There is no way to explain this phenomenon. We did everything wrong," says Ed Robertson, guitarist for the zany rock group from Toronto. "Not that we don't welcome it. We are so excited, and I'm sure Reprise finally feels glad they signed us."

'Wrong" might be a little harsh. "Backward" is a more appropriate way to describe the rise of "Brian Wilson" to No. 24 this issue on Modern Rock Tracks, as the band is already fooling around in an Austin, Texas, studio on another record due in July. "Wilson"

is a rollicking Dave Matthews-esque live version of a 6-year-old track. And to top off this unmarketing plan, the song wasn't even slated as a single from "Rock Spectacle." "Our sound and live show go hand in hand," Robertson says. "We've toured so much we



'There is no way to explain this phe-nomenon. We did everything wrong. Not that we don't welcome it.' —Ed Robertson, Barenaked Ladies

don't have butts anymore."

Wilson, the song's Beach Boy protagonist, was also an unlikely choice to woo an audience more familiar with Reel Big Fish than "Pet Sounds." Robertson chuckles. "That's going to change. He's ready to come back with a new record. What people don't know is that we masterminded all this. Jim [Creeggan, singer/bassist| has a Psychic Friend connection.

They may want to ask the crystal ball if the newfound interest and H.O.R.D.E. tour plans will make the band members feel more like the rock legend.

"We were just teens when we wrote this song, but it was easy to sympathize with Brian and other stars," Robertson says. "Everyone thought he was crazy for not wanting to get out of bed, but how many times has the average person not wanted to get out of bed in the morning and face the world? And Brian had the whole world watching. People taking us seriously heightens our ability to understand his breakdown.

FEBRUARY 28, 1998

Billboard_® Billboard_® **FEBRUARY 28, 1998**

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22 2 5 13	1	1	1	9	GIVEN TO FLY 6 weeks at No. 1 PEARL JAM
3 5 4 27 MY ONN PRISON	(2)	2	5	13	THE UNFORGIVEN II ◆ METALLICA
4 3 3 12		5	4	27	MY OWN PRISON ◆ CREED
SEX AND CANDY	4	3	3	12	TASTE OF INDIA AEROSMITH
6	(5)	7	8	11	SEX AND CANDY ◆ MARCY PLAYGROUND
7 6 6 32 TOUCH_PEEL AND STAND	6	4	2	18	3 AM ◆ MATCHBOX 20
88 9	7	6	6	32	TOUCH, PEEL AND STAND ◆ DAYS OF THE NEW
9 8 7 12 TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY REPRISE	8	9	11	6	BLUE ON BLACK KENNY WAYNE SHEPHERD BAND
10	9	8	7	12	TIME OF YOUR LIFE (GOOD RIDDANCE) ◆ GREEN DAY
11	10	11	12	9	SHELF IN THE ROOM ◆ DAYS OF THE NEW
12 10 9 14 THE OAF (MY LUCK IS WASTED)	(11)	12	13	6	SUNSHOWER CHRIS CORNELL
13	12	10	9	14	THE OAF (MY LUCK IS WASTED) ◆ BIG WRECK
14	13)	15	17	8	SAINT OF ME ◆ THE ROLLING STONES
15	14	13	10	18	WASH IT AWAY BLACK LAB
The colour and the shape	15)	14	15	12	CLUMSY ◆ OUR LADY PEACE
17	16	18	21	5	MY HERO ♦ FOO FIGHTERS
18	17	17	16	9	SHE SAID COLLECTIVE SOUL
19	18	16	14	18	BACK ON EARTH ♦ OZZY OSBOURNE
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36 27 26 23 SLOW RIDE TROUBLE IS SLOW RIDE REVOLUTION	35	28	25		BOTH SIDES NOW SAMMY HAGAR
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	40	32	30	16	FORTY SIX & 2 TOOL

Modern Rock Tracks...

⊤. WK	L WK.	2 WKS	WKS	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	18	★ ★ No. 1 → SEX AND CANDY MARCY PLAYGROUND 10 weeks at No. 1	★ ★ ★ MARCY PLAYGROUND CAPITOL
2	2	2	14	TIME OF YOUR LIFE (GOOD RIDDANG	CE) ♦ GREEN DAY
3	3	3	9	GIVEN TO FLY	PEARL JAM
4	4	4	21	BITTER SWEET SYMPHONY	◆ THE VERVE
5	5	7	13	URBAN HYMNS CLUMSY	◆ OUR LADY PEACE
<u>(6)</u>	7	6	15	BRICK	◆ BEN FOLDS FIVE
7	6	5	17	WHATEVER AND EVER AMEN HOW'S IT GOING TO BE	◆ THIRD EYE BLIND
(8)	8	11	7	THIRD EYE BLIND MY HERO THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS
9	10	13	14	THE COLOUR AND THE SHAPE MY OWN PRISON	◆ CREED
10	9	8	23	TOUCH, PEEL AND STAND	◆ DAYS OF THE NEW
(11)	16	20	4	I WILL BUY YOU A NEW LIFE	OUTPOST/GEFFEN ◆ EVERCLEAR
12	12	12	21	SO MUCH FOR THE AFTERGLOW DAMMIT (GROWING UP)	CAPITOL ◆ BLINK 182
13	14	14	10	WASH IT AWAY	CARGO/MCA BLACK LAB
14	11	10	25	YOUR BODY ABOVE ME EVERYTHING TO EVERYONE	DGC/GEFFEN ◆ EVERCLEAR
15	13	9	20	SO MUCH FOR THE AFTERGLOW 3 AM	◆ MATCHBOX 20
(16)	18	21	16	YOURSELF OR SOMEONE LIKE YOU KARMA POLICE	LAVA/ATLANTIC RADIOHEAD
17	15	16	6	OK COMPUTER ALL AROUND THE WORLD	CAPITOL ◆ OASIS
17	15	10	0	BE HERE NOW	EPIC
					D + + +
(18)	21	24	5	★ ★ ★ AIRPOWE SUNSHOWER	
18)	21	24	5	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
19	21	24 18	5	SUNSHOWER GREAT EXPECTATIONS THE ALBUM THE MUMMERS' DANCE THE BOOK OF SECRETS	CHRIS CORNELL ATLANTIC LOREENA MCKENNITT QUINLAN ROAD-WARNER BROS.
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19	17	18	10	SUNSHOWER GREAT EXPECTATIONS THE ALBUM THE MUMMERS' DANCE THE BOOK OF SECRETS	CHRIS CORNELL ATLANTIC LOREENA MCKENNITT QUINLAN ROAD-WARNER BROS. ***** NATALIE IMBRUGLIA RCA CAPRICORN-MATALIA CAPRICORNERSHOP
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19 20 21 22 23	17 23 22 19 33	29 23 17	10 3 12 16 2	SUNSHOWER GREAT EXPECTATIONS THE ALBUM THE MUMMERS' DANCE THE BOOK OF SECRETS	CHRIS CORNELL ATLANTIC LOREENA MCKENNITT QUINLAN ROADWARNER BROS. *** ** NATALIE IMBRUGLIA RCA A 311 CAPRICORNIMERCURY CORNERSHOP LUAKA BOP/WARNER BROS. FASTBALL HOLLYWOOD ** BARENAKED LADIES
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n a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 Mainstream rock stations and 81 modern owing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain



- ① Madazulu / Deep Forest
- ② Only If / Enya
- 3 Together Again / Janet Jackson
- 4 Temper Temper / Goldie
- (5) Happiness / Kamasutra Featuring Jocelyn Brown
- My Star / Ian Brown
- Tubthumping / Chumbawamba
- ® Change The World / Babyface Featuring Eric Clapton
- 9 Freedom / Robert Miles Featuring Kathy Sledge
- (1) Rewind / London Electricity
- (1) Gettin' Jiggy Wit It / Will Smith
- 12 My Heart Will Go On / Celine Dion
- (3) All Night All Right / Peter Andre Featuring
- 1 Be The Mar / Celine Dion
- (5) Back To You / Bryan Adams
- 16 Got It All Together / Workshy 1 All Around The World / Dasis
- 16 The Tree Knows Everything / Adam F
- Featuring Tracy Thorn
- 19 I'm A Tree / Imani Coppola
- Truthfully / Lisa Loeb
- @ Given To Fly / Pearl Jam
- @ Emaline / Ben Folds Five 3 All About The Money / Meja
- ❷ Feel So Good / Mase
- 29 Pink / Aerosmith
- @ Sugar Sugar Honey / Cultured Pearls
- (2) If You Love Me / Sakura
- 28 Smack My Bitch Up / Prodicy @ Fantasy Island / M People
- 3 Too Much / Spice Girls
- 3 A Song For Mama / Bayz II Men
- 3 Spam / Save Ferris
- 3 Still A Thrill / Sybil
- 3 Where Broken hearted People Go / Brains Beat Beauty
- Time To Say Goodbye (Con Te Partiro) / Sarah Brightman
- 3 Flip The Switch / The Rolling Stones
- 1 Feel Love / Soul II Soul
- 38 Let's Get Started / All Saints
- (9) Yozorano Mukou / Smap 1 Won't Be There Anymore / Pockets
- 4) Stepping Stones / G. Love And Special
- Sauce
- 1 Never Loved You Arryway / The Corrs
- ⑤ James Bond Theme / Muby
- @ Roxanne '97 (Puff Daddy Remix) / Sting & The Police
- ® Butterfly / Mariah Carey
- 6 Sunchyme/ Dario G
- @ Spice Up Your Life / Spice Girls
- 48 | Do / Lisa Loeb
- ⊕ Truly Madly Deeply / Savage Garden M Alison / Nona
- 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-WAUE

Station information available at: http://www.j-wave.co.jp

PROGRAMMING

With A Hot Single And Philosophical Outlook, '80s Diva Shannon Lets The Music Play Again

DEJA VU. Walking into the trendy Royalton Hotel in New York, Shannon is the picture of finesse and utter calm.

In fact, the singer/songwriter shrugs off a transportation snafu that has now put her 45 minutes behind schedule for the rest of the day. "I'm hungry," she says simply, with an easy grin.

The notion that Shannon is inclined to take things as they come is perhaps no more apparent than with her dramatic return to the charts, radio, and dance clubs nearly 15 years after the success of her Grammy-nominated singles "Let The Music Play" and "Give Me Tonight," both top 40, R&B, and dance radio staples in 1984.

Shannon's new "It's Over Love" single returns her to her roots after she tried her hand as an actor in the New York off-Broadway circuit and explored other ventures not related to music. None of those outlets, she says, offered the natural fit she feels



TODD TERRY WITH SHANNON

for the new single, a collaboration with hot dance producer **Todd Terry**.

"I love acting, but I always wanted to come back to the music," she says. "When Todd—someone who is known and is so great at what he does—presented me with such an opportunity, I was like, this is the time."

Terry was putting together his Logic Records project "Todd Terry Presents Ready For A New Day," and he had already completed "Keep On Jumpin'" with dance divas Martha Wash and Jocelyn Brown. He was looking for other vocalists to work with on the album and asked Shannon to contribute a track. The two had previously met at industry events and share the same representation, Big Management.

In just three weeks, "It's Over Love" has exploded on Billboard's Hot Dance Music charts, zipping this issue from No. 20 to No. 14 on the Club Play chart; it's No. 30 on the Maxi-Singles Sales chart. The song is also being worked to dance-leaning top 40 stations, where the buzz is beginning to build. A commercial single is available on Logic/BMG.

"It's so exciting to be able to continue something that was so thrilling from the beginning," Shannon says. "I remember looking at Billboard and seeing 'Let The Music Play' at No. 1 on the dance charts. And then it started climbing the R&B charts and the pop charts. I mean, everybody jumped on it. Then it hit the top 10 and still had a bullet."

But even so, those early days were accompanied by such pressure that Shannon feels she missed out on some of the joys of the experience.

"I was young and new in the business then. I really didn't know what was going on. I was just flowing with it," she reflects. "Unfortunately, I really remember only so much, not even how much I enjoyed it. It was just like working, being here, being there. It's like running the treadmill until you lose sight of what's going on outside."



by Chuck Taylor

With her second shot, Shannon says she has a better understanding of the music industry, and she still feels the hunger to aim for the top. "There's a level that every artist wants to reach," she explains. "Everyone wants to feel like they're the person everyone's raving about. It means that people are influenced by what you're doing—which is why you're doing it in the first place."

"It's Over Love" was written in the studio by Shannon and Terry, who was nominated this year in the Grammys' first-ever best dance producer category. "Shannon's great," he says. "She gets in there and pulls out the best that she's got. She doesn't hold back; she comes in and gives it feeling."

ing."

That feeling began with lyrics, which Shannon says reflect on the idea that you may want somebody for "all reasons and all seasons" but perhaps for the wrong reasons. "You keep coming up with all these reasons why you want the person, and you need them all the time, but ultimately you know it can't be," she says.

Her goal, Shannon says, was to write a pop lyric that had more than just a sing-along mantra. "It needs to tell a story," she says, "while giving people a reason to dance. People love a happy feeling, and dance gives you that. It helps keep you up. That's the way I approach it. I want dance music that means something and feels good."

After laying down Shannon's vocal track, Terry wove in dance-floor sensibilities. The result is a scorching cut with butt-slapping urgency and a lesson for the willing.

Terry also stepped in with his own remix, "Tee's Club Mix," while overseeing remixes by the Murk Boys (Funky Green Dogs), Dillon & Dickens, and popular U.K. mixers Loop Da Loop.

"I'm sort of into people remixing my records," he says. "When you're producing only, it can be hard to understand, but when you've produced and remixed, you can enjoy it more."

Logic Records GM Kelly Schweinsberg believes the track and its mixes offer a suitable flavor for any radio station or club DJ on the prowl for a kicking track. "If there's anyone who can't play one mix or another of this one, they should be working at Burger King. Todd didn't miss a doggone base," she says, adding that out of the box "It's Over Love" has come on stronger than any other Logic single in the past two years.

The single has already completed a successful run in the U.K., making it to No. 16 on the country's top 40 radio chart. That prompted a TV appearance on the long-running "Top Of The Pops" program. "I'll tell you, I was in great company, singing alongside the likes of Celine Dion and Janet Jackson," Shannon says. "That gave me even more confidence in the song."

Further fueling the fervor for Shannon is an upcoming album, "The Best Is Yet To Come," currently in the works and due by early summer. A label deal is in negotiations; the album will likely fall under the Poly-Gram umbrella in the U.S., says Gary Salzman, who heads Big Management. He is also working on international alliances.

Among treats planned for the project are newly recorded versions of "Let The Music Play" and "Give Me Tonight," both produced by Terry, who says the 1990s-style mixes are based on a Miami bass/jungle/hip-hop beat. "We're putting it all together, the old Latin freestyle with everything else going on," he says.

Adds Shannon, "They were already funky, but he brought them into the '90s so that they have a modern-day beat happening. Those tracks are so phat."

Others involved in the album are producers/remixers Tony Moran, Stonebridge, Soul Solution, Ronnie Ventura, and a selection of R&B producers.

"It's the way records probably should be made for radio in the dance market around the world," says Salzman. "This is a big album with a lot of talent. It includes dance, pop, and R&B. It's going to offer a little something for everybody."

Shannon is writing lyrics full-time for the upcoming album while fulfilling a number of promotional stops. Within the next two weeks, her itinerary includes Houston; Dallas; San Antonio, Texas; Chicago; New York; London; Toronto; and Germany.

Shannon's also involved in a hip-hop version of "Let The Music Play" from rap artist Qwest on Swirl Recordings; she's planning a trip to North Carolina in March to lay down the chorus.

Further, Shannon will embark on a nine-city East Coast promotional tour in March, with stops in Miami; Atlanta; Philadelphia; New York; Dallas; Houston; San Antonio, Texas; Chicago; Los Angeles; and Detroit. Still in the planning is a parallel trek west; station stops already lined up include San Diego, San Francisco, and Los Angeles.

This time, Shannon says she'll appreciate every ember as she burns her way up the charts.

"It feels great, it does," she says.
"I've been out there fighting, and now
maybe I've paid my dues.

Contact Chuck Taylor via e-mail at ctaylor@billboard.com.

Bridgman Makes The Unworkable Work In N.C.

OR NEARLY THREE YEARS, WNKS (Kiss 95.1) Charlotte, N.C., PD Brian Bridgman listened to industry "experts" tell him that top 40 wasn't going to work there. It hadn't worked since the demise of WAYS some 20 years ago. So how does one explain Bridgman's latest numbers?

A station that had undergone four ownership changes in three years, on a frequency that hadn't stayed with one identity long enough to make an

impact, Kiss 95.1 finally made its mainstream presence felt, surging to fourth in the market 12-plus, 5.1-5.8, and second with persons 18-34 and women 18-34 for the first time.

It looks like consistency paid off after nearly two years flying the same format flag. "The original [WEDJ] Edge was playing everything from Immature to Stone Temple Pilots, and the audience just wasn't buying it," Bridgman says. By June '96, modernleaning Edge became

mass-appeal Kiss, a move that was precipitated, in part, by the debut of crosstown modern rock WEND (the End), creating instant market confusion between the two entities. "They forced our hand," admits Bridgman. "We either had to make the commitment to go full-blown alternative, head-to-head against the End, or blow this thing up and go mass-appeal. I'd say we made the right decision.

"There's now a rhythmic component to this station that had not been serviced in the market for quite some time," he continues. "Our female numbers initially shot up, but we lost just about every guy who had been listening." Bridgman had to sit patiently for more than six months, waiting for the men to finish leaving so they could start coming back. "It was tough, because in a market this size, you have to own a demo. We chose to superserve females, but to get in on the big national buys you have to also be competitive with 18-34 and 18-49 adults," meaning men. "We've been able to hold our women numbers steady while making substantial gains in men."

Midday jock Danny Wright doubles as music director, but Bridgman was raised a music director and, like most anal-retentive types who agonize over every segue, still finds it difficult to hit "print" and walk away from the music log. "I was taught to think musically first, and I've had to learn how to balance the music with every other element on the station. Everything has to jell, and if you're sitting in front of a computer for six hours a day, you can't hope to achieve that," he says. "I swore I would never hand the music over to anybody, although I'm probably more willing to do that today than I've ever been." A newfound sign of maturity? "Either that or laziness," he says with a grin.

Here's a recent 5 p.m. hour on WNKS: R.E.M., "Losing My Religion"; Backstreet Boys, "As Long As You Love Me"; Sugar Ray, "Fly"; Cardigans, "Lovefool"; Ben Folds Five, "Brick"; UB40, "Red Red Wine"; Celine Dion, "My Heart Will Go On"; Third Eye Blind, "Semi-Charmed Life"; Red Hot Chili Peppers, "Under The Bridge"; Robyn, "Show Me Love"; Alanis Morissette, "Ironic"; Smash mouth, "Walkin' On The Sun";

and Spice Girls, "Say You'll Be There."

Although Bridgman is best-known for his two tours of duty as music director of KIIS Los Angeles, his radio career started in 1985, when, while still in college, he did late nights at KHTR St. Louis, Next came stints as music director/night host at KBEQ Kansas City, Mo.; assistant PD/ music director at WAVA Washington, D.C.; and music director at KIIS in '89. His first programming gig was at KKYK Little Rock, Ark.; then

he returned to KIIS. He next programmed WDGC Raleigh, N.C., arriving in Charlotte in January '95.

"It hasn't been easy here," Bridgman says in a massive understatement. "Top 40 was already doing well nationally; that's why we always wondered why we weren't doing better. Most successful top 40s are cume machines, usually first or second in their markets. We were always vacillating between fourth and fifth in cume, but with this book we hit No. 2 for the first time—the first step to longevity. The No. 1 thing we've done right was that we haven't done anything. We made no wholesale changes while keeping the station in the middle musically. It looks like the audience is finally developing some confidence in our product.

Last year, consultant Bill Richards "helped reposition us in a more current-intensive direction, which, believe it or not, helped us draw more adults to the station. People who listen to Kiss are coming for the latest music, and every time we had tried to get older, skewing in favor of more recurrents and gold, we would end up missing the audience's expectation."

Consistency extends to the air staff, starting with the morning show: Luke Allen is paired with former bartender Terry Blake. Midday jock Wright has been with the station since the inception of Kiss; so have afternoon jock Doug Miller and night jock Drew.

"Kiss is now as close to a heritage station as we've gotten here," Bridgman says. And to those who proclaimed that top 40 wouldn't work in Charlotte, he says, "Maybe some people just weren't doing it right. True success comes when you take the market particulars into consideration, tailor the music to fit, and remain consistent."

KEVIN CARTER



Take Me To The Pilot, Says MTV; Box Back In NYC

M TV'S NEW PILOTS: Earlier this year, MTV executive VP of programming Brian Graden told Billboard he had green-lighted "about 20 ideas" for new MTV shows (The Eye, Billboard, Jan. 10). Now Graden tells Billboard that "about half of the pilots we have in development will end up on the 1998 programming schedule. Many of them will debut in March or April.'

This is the largest number of pilots MTV has had in development at one time and is unusual for networks in general; the average network ends up putting only a fraction of nilots on the air

Of the pilots that MTV has com-

missioned so far, a little more than half are musicoriented, and of those music-oriented shows. roughly half will be centered around videoclips. There is also a significant number of non-music shows, which raises questions about whether MTV can shake the perception that it has become a channel that doesn't show enough music.

"I think that perception of MTV not really being a music channel comes from [non-music] shows like 'The Real World' and 'Singled Out' getting a lot of press," says Graden. "We show a lot of music

videos, but that doesn't make news anymore.'

A look at MTV's current programming schedule reveals that the majority of MTV programming is actually music-related, but videoclips tend to be shown in overnight and daytime slots, while non-music shows such as "The Real World," "House Of Style," "Road Rules," and "Daria" tend to occupy weekday prime time (7-11 p.m.) and weekend hours, typically the key times many people watch TV.

MTV's most promising videoclip pilot seems to be "Artist's Cut," a program that shows music videos while the artist tells the story behind making them. Another potential winner is "Six Degrees Of MTV," in which viewers try to make relationship connections between music artists, based on the "six degrees of separation" premise.

Other music-oriented shows in the works are "Videosectomy," featuring sarcastic commentaries about music videos (although "Beavis & Butthead" will be a hard act to follow); talk show "The Couch"; the intimate performance show "Revue"; triviafilled "Videographies" and "Video

live hip-hop music show: "Star Video," mini-operas without narration that chronicle the lives of music artists; and "Fanatic," in which MTV viewers get to interview their dream celebrities.

Graden adds, "MTV is beginning an important transformation into more revolutionary music programming. I guarantee that by the end of 1999, people will be amazed at how different the network will be.'

A BAND APART: After concentrating mainly on commercials and films. Los Angeles-based production company A Band Apart has now

launched a music video division, signing directors Wayne Isham, Steve Carr, and Todd Levin. "I think the music video industry has changed for the better, and you can see the influence music videos have on films and commercials," says Michael Bodnarchek, who co-founded A Band Apart over two years ago with producer Lawrence Bender ("Pulp Fiction," "Good Will Hunting"). Staffers in the company's music video division include executive producer Heidi Santelli, formerly a video commissioner at Def Jam



HE BOX RETURNS TO BIG APPLE: A select number of New York cable subscribers can now get the Box again on Time Warner Cable. After not being available in the market since January 1996, the Box was scheduled to be back on Time Warner Cable Feb. 16 on a leased access channel available to part of Manhattan. According to Time Warner Cable, the Box will be airing 3-6 p.m. Mondays; 2:30-6 p.m. Tuesdays, Wednesdays, and Fridays; and 2:30-10 p.m. Thursdays. The Box also increased its affiliate sales team, with plans to expand in such markets as Chicago, San Francisco, and Seattle.

Assistance in preparing this column was provided by Sharon Steinbach in

PRODUCTION NOTES

by Carla

Hay

LOS ANGELES

Shania Twain's "You're Still The One" was shot by David Hogan on the beaches of Malibu, Calif.

Michael Martin lensed the Master P clip "Make 'Em Say Uhh!,"

featuring a cameo by Shaquille O'Neal.

The Bloodhound Gang's version of "Along Comes Mary" (from the film "Half Baked") was directed by Michael Alperowitz.

FOR WEEK ENDING FEBRUARY 15, 1998

Video Monitor,

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



- 1 Wyclef Jean, Gone Till Nover 2 Mase, What You Want 3 K-Ci & Jojo, All My Life 4 Ol' Skool, Am I Dreaming
- Ol' Skool, Am I Dreaming
 Lord Tariq & Peter Gunz, Deja Vu
 The Notorious 8.I.G., Sky's The Limit
- 6 The Notorious 8.1.G., Sky's The Limit 7 Janet, Together Again 8 Somethin' For The People, All I Do 9 Puff Daddy, Been Around The World
- SWV, Rain Brian McKnight, Anytime

- 11 Brain Michilgan, Anyome
 12 Tamia, Imagination
 13 JD Feat. Da Brat, The Party Continues
 14 Next, Too Close
 15 Mary J. Blige, Seven Days
 16 Immature, Extra Extra
 17 Aretha Franklin, A Rose Is Still A Rose
 18 Mariah Carey, Breakdown
 19 Missy "Misdemeanor" Elliott, Beep Me 911
- 20 The Lox, If You Think I'm Jiggy 21 Chico Debarge, Love Still Good 22 Usher, Nice & Slow
- 22 Usher, Nice & Slow
 23 Public Announcement, Body Bumpin'
 24 Destiny's Child, No, No, No
 25 Jody Watley, Off The Hook
 26 K.P. & Envyl, Swing My Way
 27 Master P, Make 'em Say Ugh
 28 Smooth, Strawberries
 29 Luke, Raise The Roof
 30 Timbaland And Magoo, Luv 2 Luv U

* * NEW ONS * *

Gangstarr, Royalty Randy Crawford, Bye Bye Militia, Burn Scarlace & Master P, Homies & Thuggs Voices Of Theory, Say It Boyz II Men, A Song For Mama Run DMC & Jason Nevins, It's Like That



1 Brooks & Dunn, He's Got You 2 Trisha Yearwood, Perfect Love

3 The Kinleys, Just Between You And Me †
4 John Michael Montgomery, Angel In My Eyes
5 Wade Hayes, The Day That She Left Tulsa
6 Dixie Chicks, I Can Love You Better
7 Reba McEntiles, What If
8 Deana Carter, Did 1 Shave My Legs For This?
9 Shania Twain, You're Still The One
10 Neal McCoy, If You Can't Be Good
11 Trace Addins, Lonely Mort Leave Me Alone †
12 Anita Cochran, What If I Said
13 Bryan White, One Small Miracle
14 Michael Peterson, Too Good To Be True
15 Lila McCann, I Wanna Fall In Love
15 Lila McCann, I Wanna Fall In Love
16 John Anderson, Takin' The Country Back
17 Nitty Gritty Dirt Band, Bang, Bang, Bang
18 David Kersh, I I Never Stop Lovin' You
19 Matraca Berg, Back In The Saddle †
20 Clay Walker, Then What †
20 Clay Walker, Then What †
21 Mindy McCready, You'll Never Know †
22 Tracy Byrd, I'm From The Country †
23 Toby Keith, Dream Walkin' †
24 The Lynns, Woman To Woman †
25 Gary Allan, It Would Be You †
28 Shania Twain, Don't Be Stupid
29 Martina McGride Willim Brickman, Vigentine
30 Sawyer Brown, Another Side †
31 Jo Dee Messina, Rye, Bye †

- 28 Shania Twain, Don't Be Stupid
 29 Martina McBride WJim Brickman, Valentine
 30 Sawyer Brown, Another Side †
 31 Jo Dee Messina, Bye, Bye †
 32 Kris Tyler, What A Woman Knows
 33 Chris Cummings, The Kind Of Heart That Breaks
 34 Great Divide, Never Could
 35 JC Jones, One Night
 36 Clint Black, Something That We Do
 37 Rhett Akins, Better Than It Used To Be
 38 Paul Brandt, What's Come Over You
 39 Delbert McClinton, Sending Me Angels
 40 Daryle Singletary, The Note
 41 Brad Hawkins, We Lose
 41 Brad Hawkins, We Lose
 42 Tracy Lawrence, One Step Ahead Of The Stom
 43 Kevin Sharp, There's Only You
 44 Chely Wright, Just Another Heartache
 45 Mila Mason, Closer To Heaven
 46 Melodie Crittenden, Broken Road
 47 David Lee Murphy, Just Don't Wait Around
 48 Bellamy Brothers, Catahoula
 49 Keith Harling, Papa Bear
 50 Wynonna, When Love Starts Talkin'
 † Indicates Hot Shots
- † Indicates Hot Shots

* * NEW ONS * *

Mark Wills, I Do (Cherish You) Randy Travis, Out Of My Bones Shane Stockton, What if I'm Right Sherrie Austin, Put Your Heart Into It The Ranch, Clutterbilly



- 1 Puff Daddy, Been Around The World 2 Green Day, Time Of Your Life 3 Rolling Stones, Saint Of Me 4 Celine Dion, My Heart Will Go On 5 Will Smith, Cettin Jiggy Wit It 6 Marcy Playground, Sex And Candy 7 Matchbox 20, 3 AM

- 6 Marcy Playground, Sex And Candy
 7 Matchbox 20, 3 AM
 8 Busta Rhymes, Dangerous
 9 Metallica, The Unforgiven II
 10 Aerosmith, Pink
 11 Mariah Carey, Breakdown
 12 K-Ci & Jojo, All My Life
 13 Natalie Imbruglia, Torn
 14 Usher, Nice & Slow
 15 Savage Garden, Truly Madly Deeply
 16 Jimmy Ray, Are You Jimmy Ray?
 17 Daft Punk, Around The World
 18 Third Eye Blind, How's It Going To Be
 19 Backstreet Boys, As Long As You Love Me
 20 Foo Fighters, My Hero
 21 Our Lady Peace, Clumsy
 22 Lord Tariq & Peter Gunz, Deja Vu
 23 The Notorious B.I.G., Sky's The Limit
 24 Tonic, Open Up Your Eyes
 25 Fat Boy Slim, Going Out Of My Head
 26 Paula Cole, Me
 27 Ben Folds Five, Brick
 28 Everclear, I Will Buy You A New Life
 29 Loream McKennit, The Mummers' Dance
 30 Fiona Apple, Never Is A Promise
 31 Qasis, All Around The World
 33 Mase, What You Want
 34 Creed My Own Prison

- 33 Mase, What You Want 34 Creed, My Own Prison 35 Uncle Sam, I Don't Ever Want To See You
- 36 Bob Dylan, Not Dark Yet 37 JD Feat. Da Brat, The Party Continues
- 37 JD Feat. Da Brat, The Party Continues
 38 Spacehog, Mungo City
 39 Presidents Of The United State, Video Ki
 40 The Verve, Bitter Sweet Symphony
 41 Janet, Together Again
 42 Billie Myers, Kiss The Rain
 43 Destiny's Child, No, No, No
 44 Radiohead, Karma Police
 45 Duncan Shelik, Wishful Thinking
 46 No Doubt, Don't Speak
 47 Blink 182, Dammit
 48 Sugar Ray, Fly
 49 Brian McKnight, Anytime
 50 Mack 10, Only In California

- ** Indicates MTV Exclusive

* * NEW ONS * *

Limp Bizkit, Counterfeit Mono, Life In Mono Finley Quaye, Sunday Shining



- 1 Celine Dion, My Heart Will Go On 2 Janet, Together Again 3 Sarah McLachlan, Sweet Surrender 4 Savage Garden, Truly Madly Deeply 5 Matchbox 20, 3 AM 6 Paula Cole, I Don't Want To Wait 7 Billie Myers, Kiss The Rain 8 Lisa Loeb, I Do 9 Meredith Brooks, What Would Happen 10 Sugar Ray, Ely
- Sugar Ray, Fly Smash Mouth, Walkin' On The Sun

- 9 Meredith Brooks, What Would nappen
 10 Sugar Ray, Fly
 11 Smash Mouth, Walkin' On The Sun
 12 Mariah Carey, Breakdown
 13 Fleetwood Mac, Landslide
 14 Paula Cole, Me
 15 Third Eye Blind, How's It Going To Be
 16 The Rolling Stones, Saint Of Me
 17 Shawn Colvin, Sunny Came Home
 18 Chumbawamba, Tubthumping
 19 Shanial Twain, You're Still The One
 20 The Wallflowers, One Headlight
 21 Sheryl Crow, Everyday Is A Winding Road
 22 Ben Folds Five, Brick
 23 Third Eye Blind, Semi-Charmed Life
 24 Duncan Shelk, Barely Breathing
 25 Loreena McKennitt, The Mummers' Dance
 26 Paula Cole, Where Have All The Cowboys Gone?
 27 Alana Davis, 32 Flavors
 28 Spice Girls, Too Much
 29 Jimmy Ray, Are You Jimmy Ray?
 30 Matchbox 20, Push
 31 Robyn, Show Me Love
 32 The Verve, Bitter Sweet Symphony
 33 Bob Dylan, Not Dark Yet
 34 Billy Idol, White Wedding
 35 R. Kelly, I Believe I Can Fly
 36 Jewel, You Were Meant For Me
 37 The Verve Pipe, The Freshmen
 38 Jewel, Foolish Games
 39 Marcy Playground, Sex And Candy
 40 Sister Hazel, All For You
 41 Lisa Stansfield, Never, Never Gonna Give You Up
 42 David Bowie, China Girl
 45 Van Halen, Jump
 46 Culture Club, Do You Really Want To Hurt Me

- 45 Van Halen, Jump
 46 Culture Club, Do You Really Want To Hurt Me
 47 Police, Every Little Thing She Does Is
 48 Fiona Apple, Criminal
- 47 Police, Every Little Thing She Does Is 48 Fiona Apple, Criminal 49 Savage Garden, I Want You 50 LeAnn Rimes, How Do I Live

* * NEW ONS* * Eric Clapton, My Father's Eyes The Bacon Brothers, Boys In Bars

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 28, 1998.

THE CLIP LIST.



Continuous programming 1221 Collins Ave Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Master P, Make Em' Say Uhh!

BOX TOPS Celine Dion. My Heart Will Go On K-Ci & Jojo, All My Life Lord Tariq & Peter Gunz, Deja Vu Usher, Nice & Slow

Mary J. Blige, Seven Days Salt-N-Pepa, Gitty Up Spice Girls, Too Much Snoop Doggy Dogg, Ride On Mase, What You Want Luniz F/Redman, Hypnotize
Missy Elliott, Beep Me 911
'N Sync, I Want You Back
Aretha Franklin, A Rose Is Still A Rose Ice Cube, We Be Clubbin' Next, Too Close Queen Pen. All My Love Mariah Carey, Breakdown Chico Debarge, Love Still Good All Saints, I Know Where It's At

Destiny's Child, No. No. No (Part II)

Brian McKnight, Anytime Puff Daddy & The Family, Been Around The World

Elusion, Reality
Mya, It's All About Me

Lost Boyz, What's Wrong The Firm, Phone Tap

Backstreet Boys, Everybody Bran Van 3000, Drinking In L.A. Cocoa Brevez, Spanish Harlem Delinquent Habits, Here Come The Horns Fretblanket, Into The Ocean Gang Starr, Royalty God Lives Underwater, From Your Mouth Jungle Brothers, Jungle Brother

LSG, Curiosity Mono. Life In Mono



1515 Broads

Beastie Boys, Root Down Dimitri From Paris, Sacre Français Ivy, I've Got A Feeling Tito & Tarantula, After Dark Victoria Williams, Train Song



299 Queen St West

Toronto, Ontario M5V2Z5

Days Of The New, Shelf In The Room Foo Fighters, My Hero Mase, What You Want The Lox, If You Think I'm Jiggy Metallica, The Unforgiven II Everclear, I Will Buy You A New Life Weeping Tile, Can't Get Off Gandarvas, Watching The Girl Agua, Dr. Jones Sarah McLachlan, Sweet Surrender Aqua, Lollipop Janet, Together Again Bryan Adams, Back To You Spice Girls, Too Much

Savage Garden, Truly, Madly, Deeply Marcy Playground, Sex And Candy Robyn, Show Me Love

Busta Rhymes, Dangerous Matthew Good Band, Everything Is Automatic



Continuous programming 1111 Lincoln Rd Miami Beach, FL 33139

Andres Calamaro, Me Arde Los Autenticos, Como Me Voy A Olviday Molotov, Gimme Tha Power Molotov, Gimme Tha Power Backstreet Boys, As Long As You Love Me Soda Stereo, De Music Ligera Sugar Ray, RPM Nek, Laura No Esta

Ataque 77, Crecer Smash Mouth, Walking On The Sun Turf. Casanova Metallica, The Memory Remains
Eros Ramazzotti/Tina Tumer, Cosas De La Vida
Mana, Hechicera Los Fabulosos Cadillacs, Calaveras Y Diablitos 2 Minutos, Gatillo Facil



Wall, PA 15148

Audio Adrenaline, Some Kind Of Zombie Supertones, The Superstores Strike Back Jennifer Knapp, Undo Me Audio Adrenaline, We're A Band Audio Adrenaline, Never Gonna Be As Big As Considering Lily, Beautiful You Mayfair Laundry, Lovely Feet Three Crosses, This Is Not My Home Whiteheart, Maybe Today Aaron Geoffrey, I Go To The Rock DeGarmo & Key, Up On A Cross



Alana Davis, 32 Flavors LL Cool J. Father LL Cool J, Father Paul McCartney, Beautiful Night Limp Bizkit, Counterfeit Savage Garden, Truly, Madly, Deeply Naked, Raining On The Sky Holly Cole, I've Just Seen A Face



15 hours weekly 10227 E 14th St Oakland, CA 94603

Militia, Burn Usher, Nice & Slov Destiny's Child, No, No, No K-Ci & Jojo, All My Life Missy Elliott, Beep Me 911

SWV, Rain

2Pac, I Wonder If Heaven Got A Ghetto







Green Day, Time Of Your Life
Deftones, My Own Summer
The Crystal Method, Keep Hope Alive Diana King, L-L-Lies Fretblanket, Into The Ocean



Ice Cube, We Be Clubbin K.P. & Envyi, Swing My Way Peter Gunz/Lord Tariq, Deja Vu

LIGHT MUSIC

EMI CLASSICS SEES BLISS IN ALAGNA/GHEORGHIU DEALS

(Continued from page 5)

recording of the opera starring the couple with the Orchestra Of Toulouse directed by Michel Plasson is due April 7 internationally. Everyone expects true romance, which Alagna promises: "Angela and I are a true duet—I sing for her, and she for me."

"Also, because we are together," Alagna continues, "we can spend a lot of time working on breath and phrasing, color and character. That adds so much." Gheorghiu adds, laughing, "We are always in harmony."

Alagna cites "the great taste and professionalism" of EMI producer David Groves as one of the key reasons that he re-upped with the label and that Gheorghiu felt comfortable moving over. She adds, "Decca is a great company, and we both have many friends there. But it's great to be in the same house now."

Getting Alagna and Gheorghiu together on EMI is "one of the most challenging things I've done in 25 years," says EMI Classics president Richard Lyttelton, adding that it was an arduous task just getting the label reps, singers, and their manager, Parisbased Levon Sayon, in the same room. The deal was finalized over four days in Geneva, Switzerland, with the points centering on repertoire, collaborators, and financial commitment.

According to Lyttelton, EMI's commitment will be considerable. "Roberto and Angela are now at the center of EMI's opera plans," he says. "This is an enormous, multimillion-dollar deal—one of the biggest ever in opera, to my knowledge."

With the meltdown in the classical industry over the past few years, all classical labels have to "reconcile artistic aspirations with the cruel world of commerce," Lyttelton says. "We have to be incredibly selective now, because not only are our recordings competing with what's going on now, but with all the great records of the past.

"When an opera recording costs \$400,000-\$500,000 and requires many years to recoup, it takes a lot to justify the investment. But with Roberto and Angela, my colleagues and I feel we have two of the greatest voices of our time and that they stand comparison with a Pavarotti, a Callas. They help give us the creative wherewithal to go

into the next century."

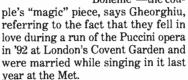
Over the past couple of years, Alagna and Gheorghiu have sung together to acclaim, with Decca and EMI working a reciprocal arrangement to put the pair together regularly. They starred in an EMI recording of Puccini's lyric comedy "La Rondine," with the London Symphony Orchestra under Antonio Pappano, which was recently dubbed record of the year by Gramophone magazine. And they headed the cast in a Decca set of Donizetti's "L'Elisir D'Amore," with the Lyon Opera under Evelino Pidó, which has been earning plaudits.

EMI also released "Duets & Arias" with Alagna and Gheorghiu last year, and that disc has been a best seller with nearly 200,000 copies shipped worldwide. Next comes two solo discs: "Roberto Alagna Sings Verdi" with Claudio Abbado and the Berlin Philharmonic, due March 17 from EMI, and "My World," a musical travelogue from Gheorghiu and pianist Malcolm Martineau, set for April 7 on Decca.

Later this year, EMI will release a recording with Alagna and Gheorghiu in Puccini's "Gianni Schicchi." The two are now in Berlin recording Verdi duets with Abbado. Future pairings under the new contract may include Massenet's "Werther" and "Manon," as well as Cilea's "Adriana Lecouvreur," Leoncavallo's "Pagliac-

ci," and Bizet's "Carmen."

EMI issued a "La Bohème" featuring Alagna a few years ago, though it's without Gheorghiu. But later this year, Decca will record them in "La Bohème"—the cou-



The 33-year-old, French-born Sicilian Alagna was brought up in a musical family, remaining self-taught despite making the rounds of the world's major opera houses in the past few years. In November, EMI released "Serenades," an album of Italian songs featuring Alagna with his brothers, David and Fréderico, on guitar. Alagna

also came out with "Sacred Songs" last year on EMI and was featured in the title role of Verdi's "Don Carlos" last year and as Rodolfo in an acclaimed "La Bohème" from '96. Alagna has also recorded for Sony Classical, making a splash with his Alfredo in "La Traviata"

The 31-year-old, Romanian-born Gheorghiu has been in demand internationally since her Isabella in "La Traviata" was a hit in the early '90s at Covent Garden. Decca's live recording of "La Traviata" starring Gheorghiu under Sir Georg Solti is considered something of a contemporary classic on CD and video. (Next year, she'll appear with Alagna in "La Traviata" at the Met.) Her debut Decca recital from '96 demonstrates her fine way with Italian and French arias.

Convinced that Alagna and Gheorghiu are poised to become "huge in their field," Angel/EMI VP of sales and marketing Aimee Gautreau says much will be made of the pair's upcoming Met appearances. There will be an international launch party for Alagna's Verdi disc and the "Romeo Et Juliette" enhanced CD around opening night, as well as a host of retail promotions and

print and radio ads touting the new releases and back catalog.

Agreeing with Gautreau's assessment of Alagna and Gheorghiu's allure, Gramophone editor James Jolly says the pair represents "the attractive face of opera. They're young and talented; she's beautiful, he's handsome. They have their tantrums, of course, but they're real people. And that has immense appeal."

There are those who are wary, though, of any plans to have Alagna and Gheorghiu be an exclusive item onstage. "I hope they don't limit each other," says Ron Pollard, opera buyer for Tower Records in New York's Greenwich Village store. "He has this tenor that's just made for lyric material, whereas she has a much broader range of roles that she can sing. Still, I am eager to see what sort of sparks they give off in 'Romeo Et Juliette.'"

According to one who knows, those sparks are substantial—and a real departure from the norm. Peter Alward, EMI's senior VP of A&R, says, "One is so used to hearing singers sing love duets who you know couldn't give a damn about each other. So it's quite a thrill to see a pair who so obviously do."

WARNER'S ALEJANDRO SANZ ENTERS SPAIN'S RECORD BOOKS

(Continued from page 13)

ing April and May, before embarking on a 50-date Spanish trek through the summer. In the fall, he will perform in the U.S., including Puerto Rico.

At his Madrid home, where he lives with his parents, the 29-year-old Sanz tries to play down the hubbub. "All this talk about breaking records," he says with a laugh, "is a bit like playing a game." Yet it is this combination of amiability and musical talent—he writes all his own material—that has helped propel him to superstar status after four albums. It is nigh impossible to find anyone in the Spanish music industry who speaks badly of him, and he is regarded as a musician's musician.

The world's premier flamenco guitarist, Paco de Lucía, has played on Sanz's albums, and the guitarist whom de Lucia himself reckons to be his equal, Vicente Amigo, performs on "Más."

Last November, with sales already rocketing, Sanz gave two radically different performances at two music award ceremonies in a week: playing flamenco guitar at Barcelona's Premios Ondas and adopting his more familiar "Italian crooner" persona at Madrid's Premios Amigos.

Although born in Cádiz, in Spain's far south—one of the heartlands of traditional flamenco—Sanz usually records his albums in Italy, primarily with Italian musicians. His producer is Emanuele Ruffinengo, who also takes care of the songs' arrangements. "There are many distinguished musicians in Italy," says the singer, "and I really like the work of Emanuele. Also, I like recording outside Spain because I have more peace and quiet to concentrate." "Más" was cut at the Excalibur and Morning studios in Milan and

at Rome's Plastic studio; he plans to rerecord it in Italian this year.

Sanz is renowned as a workaholic who constantly composes and practices, often until dawn. Saúl Tagarro, president of Warner Music Spain and Portugal, tells an anecdote of the artist, on tour, keeping half a hotel awake by playing the sax until 6 a.m. Sanz himself laughs about this and offers a funnier version: "They rang me from reception to say they had received complaints," he recalls. "I asked, 'What instrument was it?' and the receptionist said, 'A trumpet, I think.' I said, 'Ah, well, it's not me then,' and put the phone down."

Javier Pons, director of Spain's most popular radio network, Cadena SER's Los 40 Principales, says Sanz has proved himself an excellent composer. "He is also a good person. He remains honest, simple, and modest. We interviewed him on a show the other day, and you would never have known he's just sold 1 million albums."

Javier López, music product manager at central Madrid music and books store FNAC, points out that in December "Más" sold more than twice as many copies as the second best-selling album. "Warner seems to have a magic wand at the moment, and it is being waved by Alejandro Sanz."

Lopez adds that the label has "managed its Sanz campaign to the last millimeter, so that without effort he has evolved from a teen idol to an all-round popular artist."

The individual who discovered Sanz when he was Warner's A&R head, Iñigo Zabala, became managing director of Warner Music Mexico Jan. 1, promoted after three years as managing director of Warner Music Spain.

Prior to joining Warner, Sanz had been signed to EMI. He was said to be unhappy with his career development, and Ariola—part of BMG—was interested in signing him. Sanz says Zabala heard a demo tape ("just me singing and playing guitar") and called him. "He said, 'We can't offer you as much money as Ariola, but I promise you'll make lots of records.' "It was late 1990, and Sanz was 21.

His first album for Warner, "Viviendo De Prisa" (Living Fast), was released the following April. "It didn't sell until December," recalls Tagarro, "although everybody in the office, the secretaries and all, knew he would be a star."

After Sanz appeared at a UNICEF charity concert in Madrid that was later televised, the release took off, eventually selling 675,000 units. The follow-up, "Si Tu Me Miras" (If You Look At Me), suffered second-album syndrome, and sales were less than 300,000, the same as the third album "Tres" (Three).

"Warner knew from the beginning that it had a great artist," says Rosa Lagarrigue, who manages Sanz, "and the label has worked very hard with him. Their brutal faith has borne spectacular results. Virtually everybody in Spain now views him as a near-genius."

American Express Acquires RZO

■ BY DON JEFFREY

NEW YORK—American Express has made its second move into the music business, with the acquisition of the Rascoff/Zysblat Organization, a firm that manages the business affairs of such artists as David Bowie and the Rolling Stones and produces their tours.

Joe Rascoff, managing director and co-founder of the firm, says, "This opens up an array of opportunities for us. Now we have the capital to expand, especially in tour production."

Producing tours is a capital-intensive business, with the cost of highprofile events, like the Rolling Stones', exceeding \$100 million. The American Express deal will allow RZO, as the management firm is known, to produce tours for artists it does not represent.

RZO will be affiliated with Provident Financial Management, another music business management firm acquired by American

Express Tax and Business Services, a division of American Express, in 1997. Provident represents such clients as Madonna, Melissa Etheridge, Sheryl Crow, Natalie Merchant, and Boyz II Men and provides business management services for such tours as Lilith Fair, Lollapalooza, and HORDE. But Provident does not produce any tours. The acquisition, Rascoff says, "opens up opportunities for tour productions with their clients."

Clients represented by RZO, in addition to the Stones and Bowie, include Patti LaBelle; Crosby, Stills & Nash; David Byrne; Patti Smith; Soul Asylum; and the estates of George and Ira Gershwin.

Managing director and cofounder William Zysblat helped engineer last year's Bowie bonds, which were \$50 million worth of securities collateralized by future royalties from the artist's catalog. RZO's royalty securitization business and music publishing interests are not part of the American Express deal.

The acquisition price was not disclosed.

Another business of RZO's is royalty examinations for artists, which will come under the purview of American Express.

Richard D'Ambrosio, spokesman for American Express, says of its entry into the music business, "What we're trying to do is be an all-encompassing financial adviser to certain market niches... We think the brand does bring something extra to RZO and Provident." American Express Tax and Business Services specializes in business planning and financial management for small and midsize businesses and has estimated annual revenue of nearly \$100 million.

RZO began in 1988, when Rascoff and Zysblat merged the business management and tour production firms each had operated since the '70s.

WILLMAN

(Continued from page 7)

lence.

In 1985, Willman was honored with the Reuter Award, presented each year by Billboard parent BPI Communications to the company's top salesperson. Earlier this month, Billboard's senior management saluted Willman's career achievements with a retirement luncheon in his honor. Born Aug. 7, 1934, in New York, Will-

man received a bachelor's degree in business administration from New York University in 1956. Upon graduation, he landed a job as client services manager for ABC Films, giving him his first taste of the entertainment business. He entered trade publishing in 1961 as a salesman for Variety. In 1963, he moved to the sales staff at Down Beat magazine before joining Billboard the following year.

Willman is survived by his wife, Nancy; a son, Scott; a daughter, Lisa McArdle; and a son-in-law, Peter McArdle. Donations can be sent to the American Assn. of Kidney Patients, 100 S. Ashley Drive, Suite 280, Tampa, Fla. 33602.

MERCURY'S SHANIA TWAIN 'COMES ON OVER' TO EUROPE

(Continued from page 13)

ham in England to Radio Lodz in Lodz, Poland; DRS 3 in Zurich; and Radio Stockholm. Twain came to Europe early in January for a round of promotional interviews and appearances. and she breaks rehearsals for her first tour (due to start in the U.S. in May) to return this month. Commitments included a performance of "You're Still The One" on the U.K.'s widely viewed "National Lottery Live" show on Valentine's Day, Feb. 14.

Twain and her husband, producer/cowriter Robert "Mutt" Lange, have retuned about 50% of the album. "It was really just a matter of taking the opportunity to have a second chance at playing with these songs," Twain says. "I think [we've created] a better album. My music is influenced by rock, R&B, pop, country; it's so varied, and I find it so hard to accept being pigeonholed."

Although label and media executives in Europe agree that country-related music continues to be somewhat coldshouldered across the continent by day-

FOX JUMPS ON DIVX TRAIN

Fox. "Given the significant anti-copy-

ing safeguards that Divx offers, we feel

our film assets will be sufficiently pro-

tected to allow for their simultaneous

release with VHS," says Pat Wyatt,

acting head of 20th Century Fox

Home Entertainment. Suppliers to

both formats, including Fox, could lim-

it titles they consider particularly sen-

sitive to Divx distribution. There's an-

other inducement, as well: Divx

Entertainment has promised radio

participants upwards of \$20 million

plained that even a "secure" DVD title

remains vulnerable. To them, DVD's

ease of use translates to lack of securi-

Many studio executives have com-

each for their movies.

(Continued from page 10)

time radio and peak-time TV alike, Twain denies that the revamp of "Come On Over" amounts to a "de-twanging' of the album. "The album even as it is [before the revamp] isn't countrysounding," she says, "so we don't have to change it to make it not country."

Nevertheless, Twain admits to being perplexed by country music's general inability to mine platinum, or even gold, across the European borders. "I think there is a sound that is more American that maybe wouldn't be appreciated over here [in Europe]. You know what song we were listening to that we had a good chuckle about? 'Cottoneye Joe' [the 1994 "barn-dance" novelty that was a European smash for Rednex]. It's really funny how a song like that was not a hit in America and it was so huge in Europe.

We thought, 'This is the boat we're in. Why things are so different we'll never know, because that is such a hoedown kind of song.' "

after which the discs will be electroni-

cally disabled. For perhaps another \$10 $\,$

or \$15, a disc could be purchased and

renters worry that Divx will keep cus-

tomers from returning and that the for-

mat's profit margins are too low. DVD

titles, which are bought outright, gen-

erally sell for between \$20 and \$30 sug-

gested list; this is well above the costs of

the same releases on VHS. As a result,

retailers claim that the current margins

on DVD are better than the typical

plentiful, giving consumers a selection

that Divx won't match for some time. Replicator Nimbus Technology, which

is also working with Divx Entertain-

ment, now estimates that more than

1,000 DVD programs will be on the

market by July, an increase of 200

Divx Entertainment will choose 50-

75 studio releases for its April debut in

two markets, which will be announced

next month. Meanwhile, the Los Ange-

les-based company, owned by Circuit

City Stores, is building infrastructure.

It has rented a building near Circuit

City's Richmond, Va., headquarters

and more space in Herndon, Va.

since its forecast in early January.

And DVD titles are becoming more

margins of cassette sell-through.

Video stores that rely on repeat

made permanently playable.

Mercury's London-based European

as "The Woman In Me" was beginning to break early in 1995. As Schultz stresses, the international campaign for that album was not without its triumphs, notably in Australia, where she undertook promotion and where the record "absolutely exploded," in the executive's words. Schultz adds that "The Woman In Me" also sold in "modest quantities" in Germany, Switzerland, and Norway.

"You're Still The One" is gathering a healthy collection of U.K. adds at regional commercial stations, among them Fox FM in Oxford, where it sits next to more familiar British radio staples such as Elton John and Madonna. "It does fit comfortably on either side," says head of music Mark Chivers. "It's got a certain country sound to it, I suppose, but it's more American adult contemporary, not so far from Wilson Phillips a couple of years ago. [The song] is in my head all the time, and we keep getting a lot of calls about it."

Chivers feels, like many programmers, that it is often the visuals of country-tinged music rather than its sound that keeps it from a wider European audience. "It's often the image rather than the music," he says. "I remember a Garth Brooks single a while ago where they ensured that the cover didn't have his stetson on it."

The international version of "Come On Over" uses different artwork than its North American counterpart, and Jonathan Green, Mercury U.K. marketing director, says that reflects the different nature of the marketplace.

"The packaging for Shania's European launch is absolutely key," he acknowledges. "All the images we're using have been originated in the U.S., but we're using ones that will appeal to the broadest possible audience here. The inner photos are from the [electronic press kit] used in America. We don't want to make her look country, because we feel she has a building adult contemporary audience in the U.K. and, we hope, in Europe. At the same time, she's not turning her back on her

Top Sounds, an independent retailer in Bishop Auckland in the northeast of England, reports healthy sales of the original "Come On Over," which it has been selling over the counter and via its mail-order business for an attractive 12.99 pounds (about \$21.50). "We were able to do that because PolyGram U.K. was stocking it very quickly after the U.S. release," says director David Edkins. "We'll have to run that stock down now that we know the new one's coming out."

Optimistic as she is about the new European campaign, Twain is keeping her expectations in check regarding her planned debut shows on the Conti-

nent later in the year.
"I expect to come here on more of a beginner's level, performance-wise," she says. "I'm assuming that I'm going to be coming here as a new artist. I doubt very much I'm going to come back in four months and be this big superstar.'

MAVERICKS HIT NEW HEIGHTS

(Continued from page 13)

set. We found out quickly that you can only be so concerned with a backdrop when you're supposed to be making a record. But it came off cool.'

marketing manager, Peter Schultz,

admits, "There's too much of a long his-

tory of country artists never having

success in Europe [to be able to] ignore

it, but there's no reason to think we

Schultz says that prospects for

"Come On Over" are "looking fantastic,"

adding, "This is the first time that Sha-

nia has come over and made a concert-

ed effort to break into the international

market. When the last record exploded

in the States, of course there were huge

demands on her time. This time around,

she's not going to turn her back on

[North] America, but there's a recogni-

The recent European jaunt was not

Twain's first; she spent time in London

tion of, 'Let's make that next step.'

won't have success.'

Tower Records' Brea, Calif., outlet buyer Paul Bailey, an avid Mavericks fan, describes the album as "Roy Orbison and Del Shannon take a road trip to Mexico. Or Herb Alpert & the Tijua-

Malo, who wrote or co-wrote 12 of the 13 cuts on "Trampoline," says, "We needed a kick in the butt. I'm excited about it. As long as you believe in it, it will translate to other people.

So far, "Trampoline" seems to be doing just that. The first single, "To Be With You," is garnering respectable country airplay, if not leaping up the charts. It's No. 55 with a bullet on this issue's Hot Country Singles & Tracks.

"We're getting an early response," says MCA Nashville VP of national promotion David Haley. "This single very much is in style with previous Mavericks singles. It's a building

Haley says MCA made early use of some of the videotaped studio footage. "We went through the documentary footage," he says, "and we condensed some of that into an 18-minute sampler that we sent out with the CD and a letter from the Mavericks. We sent all of that to radio. It said, basically, the Mavericks were away for all of 1997; here's the music; and here's a look inside the studio at the day-to-day making of the album. We got a lot of response. The Mavericks didn't have a single in 1997, and the fact that they're being well-received by country radio is very encouraging. They obviously have been missed.

Taking '97 off, says Malo, recharged his writing batteries. "I really touched upon some things I hadn't touched upon before," he says. "Taking the year off gave me time-for really the first time-to fool with horn arrangements and string arrangements and different kinds of sounds and different kinds of songs. What ended up being on the record was a blend of a lot of different styles of songs. And I guess it was on purpose. We felt that, heck, a lot of people don't think we're country anyway and a lot of people think we're different. So that kind of gives you that creative license to really go wherever you

want to go."
Sam McGuire, operations manager of WFMS Indianapolis and sister sta-tion WGRL (the Bear), says he sees a split with the Mavericks' audience.

"When you look at their history," he says, "the Mavericks have sold records without much radio airplay. Their problem has been that the songs start-

ed to sound the same. Mainstream country. I think, will not accept them. while young country does accept them a lot more.

"Our younger country station, WGRL, does well with them; on WFMS, they were a negative in testing for the older audience," he continues. "So, it's great to have two radio

Tower's Bailey says in-store play of the album reinforces the Mavericks' appeal. "The only song with any semblance to regular country is the first tory, and country music just happens to be a part of it. But they have got the biggest fan base they ever had, and I can already tell this will be a big wordof-mouth album."

ericks are back, MCA Nashville VP of sales and marketing Dave Weigand says, a media blitz is under way.

Tonight Show With Jay Leno" March 10, the street date of the album, he says. They will also appear on "The Rosie O'Donnell Show" and "CNN Showbiz." He adds that college newspapers are heavily targeted for reviews and that ads will be placed in alternative news weeklies, along with Musician magazine.

"In New York City," says Weigand, 'we're going to buy some transit advertising. We're looking to advertise on subway platforms. What's unique about this is that we're anticipating that it will make 9 million impressions. We'll also target the college TV network, along with VH1 and CMT. On the Internet. we'll do a worldwide simulcast from the House of Blues on March 13. It'll be rebroadcast on March 16.'

At next month's National Assn. of Recording Merchandisers Convention in San Francisco, the Mavericks will be featured at the scholarship dinner March 15. "So they'll be performing before the entire retail industry as the headliner," says Weigand. "Thus far, the response we've gotten from distribution has been incredible. Everybody loves this record.'

Weigand says the band will be touring throughout '98, with a European

The Mavericks are booked by Cre-

na Brass butt heads with Phil Spector." properties here and watch how an act does on each of them. The Mavericks country audience." are great on one of them and not so great on the other one."

single," Bailey says. "But it's a great album. It covers a lot of musical terri-

To remind the world that the Mav-

The Mavericks will appear on "The

Weigand says that two videos have already been shot for the project. The clip for "To Be With You" comes from the studio sessions, he says.

swing through April.

ative Artists Agency. Their publishing is handled by EMI Blackwood (BMI).

ty. DVD is an open system, like VHS: discs can be viewed on any player, including Divx units. Divx software, on the other hand, is viewed only on specially equipped units that will retail for about \$100 more than open-system DVD

players. Via phone lines, computers will

track plays on each numbered machine.

However, the lack of backward compatibility would force retailers to carry double inventories, because Divx discs are designed to be viewed and then either kept or thrown away, depending on the price buyers pay. Titles will cost about \$5 for a 48-hour viewing period,

PPI Flexes DVD Muscles

■ BY SETH GOLDSTEIN

NEW YORK—PPI Entertainment Group, which owns a big piece of the fitness market, is trying to carve space for itself in the DVD arena.

The Newark, N.J.-based company has struck a deal to distribute the Silver Screen Collection of public domain titles first marketed by a British supplier called Master Tone. It's yet another indication of DVD's potential.

At present, more than 50 vendorsmany of them small independentshave committed releases to the digital format. Approximately 150 titles were shipped in February, and another 60-75 are due in March, sources indicate.

Master Tone has contributed 18, among them "Night Of The Living Dead" and the 1960 version of "Little Shop Of Horrors," says PPI president Donald Kasen, who will add three more shortly. He has DVD rights to 100 fea-

BILLBOARD FEBRUARY 28, 1998

PPI's entire cassette catalog, including the routines of exercise queen Denise Austin, is also ticketed for DVD. "To me, it's like monaural vs. stereo," says Kasen. "There's no comparison." He counsels patience in the face of leisurely player sales: "After next Christmas, that's when it's going to take off."

By then, PPI hopes to take advantage of DVD's multi-angle capabilities. Its "Learn To Dance In Minutes" series was shot from various positions with the new format in mind, according to Kasen. Buyers of the three DVD titles due this year will get reverse views enabling each partner to exactly duplicate his or her steps.

Kasen thinks DVD will widen PPI's horizons. Retailers who responded to news of the Master Tone agreement included several "we hadn't solicited up till then," he adds.

DISNEY

(Continued from page 10)

Marty Ordman, director of sales promotion/special events for Dole, says the fact that "Disney is synony-mous with family entertainment" sparked the food company's interest in ioining forces with the label.

Although Dole has been associated with Disney theme parks for nearly 20 years, the promotion isn't related to that history. Ordman and Dekker met at a promotion conference and found that Dole and Disney would make good promotional partners.

The deal with Disney represents the first time Dole has engaged in a promotion with a record company, but Ordman says that he is interested in working with other labels in the future.

"I wouldn't tie in with grunge, but we would definitely be interested in working with other labels if it was family entertainment that fix our demo and product mix," he says.

The promotion will also give cor

sumers the opportunity to buy "Cla: sic Disney" CDs through the mail for \$8 plus the UPCs from any two Do salad bags or Dole Raisin packages.

CZECHS CHECK OUT HIP-HOP

Continued from page 13)

release, I noticed there was a big demand for the album. Although demand has subsided now, outside of Prague, there is still quite a lot of interest in the record," he adds.

Katka Dedkova, label manager at BMG Ariola's Czech branch, says the appeal of Chaozz lies in its lyrics. "When I heard them the first time, two or three years ago, I thought, 'The music is no good, but young people will love the lyrics because they're about young people's problems' "—for example, sendups of TV culture, police, and

society, she says

Dedkova also believes Chaozz can help bridge the gap between its strong sales and those of other hip-hop acts. "I think a lot of Czechs could love American hip-hop groups, but the people here don't understand the culture behind the music . . . or the lyrics," she says. "We have a lot of these bands on Loud Records/RCA, but it's quite difficult to market them here. Radio and TV don't want to play them, and there is no single music magazine which would write much about such music.

We would like to introduce international hip-hop bands, but first we must push the Czech ones. And the only way to introduce new domestic hip-hop bands here is through Chaozz."

To spur on sales of the genre, BMG plans to release a compilation of domestic hip-hop acts this spring. Dedkova says she is leaning on Chaozz's lyricist and MC, 18-year-old Deph (real name Adam Svatos), to deliver up-andcoming hip-hop acts to BMG. "Deph knows the DJs, he knows the bands. And he loves to introduce this music to

the production costs for her albums.

these albums were so high and had to

get recouped, it was possible for the

ecord company to make profits and

her to not see anything," Young says.
"[The labels] control what is spent,"

ays Braxton's manager, Barry Han-

kerson. "How in God's name is she to

blame? It was all done through the

Asked if the point of the bankruptcy

is to break Braxton's contract, Han-

kerson says, "That is unequivocally not

"We found that Toni Braxton not

only didn't have any money, but she

had debts that were out of control...

It was a quagmire I've never seen

before, for a superstar. There was no

alternative. It was not something that

Braxton does not own her own mas-

ters, Hankerson says. Nor do her

assets include any substantial publish-

ing rights, he adds, although she does

A spokesman for Braxton said she

declined to be interviewed for this

any of us wanted to do.

will be [financially] protected."

the thrust of why we're doing this.

"Because the production costs for

our people," she says.

PolyGram, meanwhile, also has a domestic hip-hop compilation slated for a spring release. "So far, we are in negotiation with four domestic hip-hop acts—All Unity, Double Zero, DJ LT, [and] Lil' Phartah," says Prokop Svoboda, PolyGram's product manager for domestic repertoire. Deph is also instrumental in bringing these new hiphop names to PolyGram.

Svoboda points out that the label also released, "as a favor to Deph," a solo project, titled "Rigor Mortiz," in

October

The three other Chaozz members-Fugaz, 19; Rusty, 24; and Bass, 22 (real names Pavel Tocik, Jiri Rezek, and Petr Fruhbauer, respectively)—are mostly responsible for laying down the music, composed mostly of samples of old Czech jazz records, late-70s American funk, and sound bites from local TV.

They say that the title of their latest album aptly describes what gave them a fast ride last summer to the upper echelons of the official International Federation of the Phonographic Industry's Czech top 40 album chart.

"We were lucky," admits Fugaz. "It was a good time to release our first album because everyone was just waiting for something like this-good music and good lyrics. Unfortunately, we also think a lot of people were just pushed by the commercialism of it they liked Chaozz because it was new, trendy, and the lyrics are in Czech. But if we asked them, What is hip-hop or rap?, they wouldn't have a clue."

Chaozz was also given a helping hand from the nation's most influential music program, "ESO." The show, on the most successful commercial station, TV Nova, attracts almost 2 million young viewers for its biweekly broadcasts, according to Pavel Skala, script writer for "ESO."

"ESO" regularly makes room for Chaozz's clips and screened a domes tic hip-hop band competition in 1996 that resulted in one band, Klikka, being offered a contract with Monitor-EMI. The debut album from the new band should appear in the first half of

Securing radio airplay is another story, however. Petr Jungmann is head of music at Radio Faktor 1 in Ceske Budejovice, which has a daily reach of 105,000, according to the April to September official ratings survey from MediaProject. He says he plays Chaozz only once or twice a day and only in the

"The reason why I don't put them on much is that they are on this cusp," he explains. "There are a lot of young people who like them, and there are a lot of other people who don't. Their lyrics are quite vulgar, and I can't afford to offend any listeners, because they'll just turn off."

One of the new bands that owes thanks to Chaozz for bringing it to the fore is Slovak duo Trosky, which was one of several acts on a cassette handed out to major labels by Chaozz. Trosky released an eponymous debut via Sony Music in November. With little promotion behind it so far, sales of "Trosky" have been sluggish: About 1,000 units have been sold in the Czech and Slovak republics, according to Sony's marketing manager, Aaron

Kirtz justifies the lack of promotion of the Slovak band with the explanation that he believes it needs to build credibility within the local underground hip-hop scene before trying to make a mark commercially.

"This movement started from the street," says Kirtz. "The idea behind marketing Trosky is to establish a fan base, on word-of-mouth.

Dedkova from BMG has a different explanation for Trosky's apparent lack of domestic appeal thus far, which suggests that Chaozz's sudden rise to popularity may, in fact, be a mixed blessing for other groups in the genre. "Their music is good, but the situation is that everyone is interested in Chaozz," says Dedkova. "If Deph was on Trosky's album, it would be so much easier to market."

BIZ MULLS FALLOUT FROM BRAXTON'S FILING

full measure of Braxton's financial woes (since the multi-platinum singer has not yet filed any figures with the court), the majority say that the bankruptcy action is being implemented as part of Braxton's attempt to extricate herself from what she and her advisers view as an inequitable contract with LaFace and Arista Records.

However, many also say that Braxton's action could imperil her career and her financial well-being and does not assure that she will emerge with the new deal she is seeking.

After renegotiation talks broke down in late '97, Braxton secured a new manager and attorney, and in December she filed suit against LaFace and Arista in California Superior Court here. She sought to have her recording agreement voided under the state's socalled "seven-year statute," which limits the term of personal-services contracts to seven years (Billboard, Dec. 20, 1997). That action and a countersuit filed Jan. 8 in New York by LaFace and Arista were stayed by Braxton's bankruptcy filing.

The Federal Bankruptcy Code states that existing contracts may be rejected if they impair a debtor's ability to get back on his or her feet. Bankruptcy law has thus armed artists seeking to renegotiate their contracts with a potent tool in their dealings with sometimes recalcitrant labels

In 1993, the members of the rap act Run-D.M.C. filed for bankruptcy and emerged from the proceeding with a new contract with Profile Records.

The most celebrated recent bankruptcy-related case involved another LaFace/Arista act, TLC. In July 1995, the R&B trio filed for Chapter 11 protection, as its record sales soared and its contract negotiations reached an impasse. In November 1996, TLC settled its disputes with LaFace and its production/management firm, Pebbitone, and agreed to record a new album for LaFace (Billboard, Dec. 7, 1996).

The extent of Braxton's indebtedness remains undeclared: On Jan. 30, the bankruptcy court granted the singer an extension to file her schedules of assets and liabilities, which customarily must be filed within 15 days of a case's commencement.

Thomsen Young, Braxton's bankruptcy attorney, says the singer's debts are "probably in excess of \$2 million."

He says her creditors include Republic Bank in New York (a secured \$483,000 loan on her L.A. condo, plus \$570,000 in unsecured debt); former business manager Bert Padell (a \$434,000 loan, plus \$47,000 in commissions); ex-managers Arnold Stiefel (\$190,000) and Randy Phillips (\$190,000); ex-attorney Joel Katz (\$45,000); and LaFace (\$300,000, loaned for touring expenses).

Lalo Schifrin Forms Imprint BY EILEEN FITZPATRICK

LOS ANGELES—"Mission: Impossible" composer Lalo Schifrin has formed an independent label that will sell product exclusively through the

The label, Aleph Records, will concentrate on Schifrin's concert recordings of film and TV scores as well as jazz, Latin, and classical recordings (Billboard Bulletin, Feb. 17).

"I have so many facets but have primarily been known for film scores," says the Argentine-born composer of more than 150 scores. "I have great connections and friends in the Latin and classical community, and forming the label enables me to take advantage of all these connections."

The label can be accessed at www.schifrin.com and www.alephrecords.com. It will be headed by Donna Schifrin, the composer's wife.

"We don't only want to sell product by the Internet, but we're starting out this way," says Donna Schifrin. "Once we get a catalog, we'll approach a distributor.

The debut release from Aleph is "Film Classics," a live recording of a 1996 concert in Marseilles, France, that celebrated the 100th anniversary

of the invention of the filming process by the Lumiere brothers.

The album, which is available now, has 12 tracks, including three movie medleys. Song selections include "As Time Goes By," the theme to the James Bond series, and "The Shadow Of Your Smile," sung by Dee Dee Bridgewater. Opera singer Julia Migenes also performs several songs on the 65-minute disc.

Other titles include the May releas-

es "Gillespiana" and "Jazz Mass."

"Gillespiana," Schifrin's homage to his mentor, Dizzy Gillespie, will be available for the first time since 1960. The new recording is taken from a 1997 concert featuring Jon Faddis and the WDR Big Band.

"Jazz Mass" is a new recording of Schifrin's 1966 Grammy-winning composition commissioned by the Vatican. The new recording features the WDR Big Band with Tom Scott and a choir.

In June, the label will release "Jazz Meets The Symphony #4" with the London Symphony Orchestra; it features trumpeter James Morrison, bassist Ray Brown, and drummer Jeff Hamilton. The set is a follow-up to "Jazz Meets The Symphony #3," which garnered Schifrin three Grammy nominations.

An executive speaking on behalf of Arista and LaFace says that Braxton's financial distress is a product of her profligate spending: "It can happen because too much money gets spent it can happen when artists spend on things they know are recoupable . . . If she controls that spending, she gets The executive maintains that Brax-

ton walked away from a generous new deal last October: a \$10 million advance; an increase to a 19% royalty rate on her third album and to an 18% rate on her catalog; and a \$4.5 million

Braxton's 1994 renegotiation of her contract reportedly lifted her royalty rate on her second album, "Secrets," to

The label representative says, "Bottom line, we absolutely feel she has been led astray by her new representatives, and she is using [the bankruptcy filing] as a negotiating tactic."

According to the executive, Arista and LaFace intend to seek dismissal of the bankruptcy petition, on the basis that it was made in bad faith.

A bankruptcy filing is by no means a sure thing when employed in contract disputes. Some attorneys recall the 1986 case of actress (and, later, recording artist) Tia Carrere, who was seeking to improve her contract with the ABC-TV. A judge in the same California bankruptcy court in which Brax-ton's case will be heard dismissed Car-

Young says Braxton's income dried up last fall, and he pins her situation to rere's petition, saying she did not file in good faith, but rather for the primary purpose of rejecting a personal-serves contract. This ruling was cited in 1987 by I.R.S. Records in the label's successful bid to have Chapter 7 petitions filed by the members of its act Concrete Blonde dismissed in the same

Music industry attorneys polled by Billboard view Braxton's bankruptcy as a negotiating tactic—a hazardous one that may prove costly in the end.

"It would appear on its face she's taking advantage of every legally available opportunity to leverage the contract negotiations," says one lawyer who asks to remain anonymous.

Los Angeles-based attorney Neville Johnson says, "It's the last thing I, as a lawyer, would recommend someone to do ... You go into bankruptcy court, it's goodbye to you having any say about what to do with your money and your

Johnson says it is unlikely many other artists will follow Braxton's path: "I think that people are not going to be declaring bankruptcy to get out of deals . . . You walk away with nothing."

share a few co-writing credits.

He adds, "There is no guarantee that the bankruptcy court will reject her contract... There is a guarantee she San Francisco-based lawyer Steven Ames Brown, who has represented such artists as Martha Wash, C+C Music Factory, and Nina Simone in litigation, sees Braxton's contract with LaFace as a production deal—a view shared by others—and says, "Production deals are inherently unfavorable to artists, because they're favorable to producers."

In a production deal, an artist is not signed directly to the label that releases his or her albums, but rather to a production company. The production company then pacts with a label for the artist's product.

While some view the situation as analogous, Braxton's is not a production deal. She is signed solely to LaFace, which has a joint venture with Arista. Arista performs the bulk of the label support functions, however, for LaFace releases, including Braxton's.

LaFace's drawing power is label coowner Kenneth "Babyface" Edmonds, the Grammy-winning producer/songwriter whose golden touch is featured prominently on Braxton's releases.

While Brown believes Braxton deserves more as an artist, he adds that her bankruptcy filing was not an appropriate move: "She does not have debts she can't pay."

Even one former member of Braxton's team questions the wisdom of her

Padell, who stepped aside as the singer's business manager three months ago, is hesitant to discuss Braxton, whom he calls "a great lady."

However, asked if he would have advised Braxton to file for bankruptcy protection, Padell says, "Personally,

RIAA FIGURES REFLECT CHANGES IN U.S. MARKETPLACE

(Continued from page 5)

year, the industry has posted a very nice 7.2% gain.

The retail contraction, as well as the different measuring yardsticks of the two organizations, helps explain the different pictures painted, industry observers note.

"The industry is responding to a smaller but healthier retail base," says RIAA president/CEO Hilary Rosen of the trade group's new stats, "We're adapting to tougher inventory controls at retail, to a pipeline that can deliver product to stores faster than ever before, and to changes in direct and special markets.

In fact, the RIAA year-end report shows a steep decline of 19% in shipments to direct and special markets. which include mail-order operations, record clubs, and nontraditional retail outlets.

Rosen says, "The boom in record

club membership has slowed considerably as music buyers have converted their record collections to the CD format. And while this has affected the industry overall, the record clubs depend significantly on back-catalog

However, there was a silver lining at traditional retail, with CD albums-the leading configuration in the industryshowing a healthy 2.3% increase of CD units shipped, from 527.7 million in '96 to 539.9 million in '97, according to the RIAA, There was also a corresponding 2.3% increase in retail dollar value, up from \$8.4 billion in '96 to \$8.6 billion in

Another popular format, the CD single, also jumped in both overall units shipped and dollar value.

Overall, retail-only shipments (discounting clubs and other special markets) did manage to end up in one plus column, though just barely: Total dollar value for all formats shipped to that channel was up by 0.2% over 1996's numbers. Total unit shipments to retail, however, were down by 2%.

The numbers are harsher when shipments to the entire U.S. industry are calculated: The stats reflect a drop from \$12.5 billion in dollar value for the industry in 1996 to \$12.2 billion in 1997 and a decline in shipments from 1.137 billion to 1.063 billion.

The year-end figures are not as precipitous as the bad news in the midyear stats released last summer: those figures showed a nearly 10% drop in overall units shipped and a 5% drop in dollar value as compared with the same period the year before (Billboard, Aug. . 31, 1997).

Both, however, underscore the glaring difference between disappointing overall performance—shipments to U.S. retailers, mass merchandisers, and special markets-and the much more optimistic, in-the-black performance of the U.S. industry if the redink numbers resulting from poor special markets performance are exempted.

RETAIL ADJUSTMENTS

Mike Fine, president of SoundScan, says that the difference between the negative RIAA results and Sound-Scan's positive numbers for the year is due to the former being net shipment

"This decision puts a huge question

as to how SOCAN can function in the

future," says Rock. "Our members, not

being able to have their rights admin-

istered on a collective basis, in the case

of television, will be put back in the last

Adds Paul Spurgeon, general counsel of SOCAN, "Users of music have a

better bargaining position when they

deal with the composers. Because of

that, the broadcasters and their pro-

ducers will be able to exact conditions

and get ownership of the copyright

Canada vice chairman Michael Hetu

agreed with SOCAN, saying that with

MBL, "broadcasters will now be able

to clear music when it is simple and

profitable to do so, while still relying on

the blanket license for music that is dif-

ficult to clear or which would cost more

to source-clear. SOCAN has no option

in the matter. It cannot refuse to grant

In its decision, the Copyright Board

also sided with the CAB in saying that

the tariff rate should be lowered be-

cause of further competition and mar-

ket fragmentation. The Copyright

Board agreed that the 2.1% tariff no

longer reflects current market prac-

tices and that with the introduction of

19 Canadian programming pay and

specialty services over the last decade,

the environment in which Canadian

broadcasters now operate is more com-

Furthermore, the Copyright Board

also agreed with CAB's argument that

there should be a correlation between

U.S. and Canadian rates. While not dis-

puting that American TV broadcasters

In his dissent, Copyright Board of

upfront or pay reduced amounts.

(Continued from page 10)

century.'

the license.'

petitive.

CANADIAN MUSIC TARIFF RULING

numbers, which are affected by returns, and the latter being strictly a sales number at retail. SoundScan collects point-of-sale data from music accounts that make up 85% of the U.S. marketplace and then projects sales for the entire market.

The gains in the totals shown by SoundScan can be attributed in part, sources say, to the retail segment of the industry successfully dealing with the downsizing and consolidation that followed the overexpansion during the early part of the decade, when too many stores in oversaturated markets. often located across the street from one another, duked it out to a bloody finish with no winners.

From 1993 to '97, more than 1,000 stores nationwide closed as a result of price wars and debt load, and six of the top 20 accounts filed for Chapter 11 bankruptcy. These chains have emerged from Chapter 11 stronger, more focused, and, in most cases, prof-

Bob Higgins, chairman/CEO of Trans World Entertainment Corp., says that the different types of years recorded by the RIAA and SoundScan are not surprising.

He points out that last year, in addition to returns from merchants adjusting their inventory mix in an attempt to increase turnover, music manufac-turers were affected by the Chapter 11 filings, which allow companies filing for protection to return product under the 546-G code of U.S. bankruptcy laws. That would pull down the RIAA num-

"One thing is very important to observe," says Higgins. "The RIAA is measured on shipments, and we haven't seen a music industry where retail has been expanding in a couple of years. Instead, retail has been contracting, and because of that, business is more solid-and sales at the retail level and SoundScan totals give an indication of that."

UNIT COMPARISON

Another observer notes that, on a unit basis, there is not much difference in sales totals between the RIAA and SoundScan for 1997. The RIAA says retail shipments totaled 817.5 million, including music videos. SoundScan, which does not include music video, showed total unit sales last year of 786.6 million. It is in the previous year, 1996, in which there is a big discrepancy between SoundScan and RIAA numbers. The former recorded total sales of 737.4 million units, while the latter recorded shipments of 833.9 million units. The differences in the 1996 comparison numbers would obviously have a strong impact on the 1996/'97 comparison percentages.

In discussing the RIAA retail shipment totals, Pete Jones, president of BMG Distribution, says, "We know we have been coping with a flat market as the corrections at retail that needed to take place have occurred. The process of closing locations, which was necessary, puts a lot of inventory into a recycle mode and narrows the pipeline in a way that, unsurprisingly, has impacted shipments."

At the same time, he notes that retailers have been posting increases and that it is not inconsistent for shipments to be flat while retail enjoys sales growth "under the circumstances of this transition.'

Moreover, Jones points out, 1998 has started off strong, leaving him feeling "very bullish" about the health of the industry.

THE PERSPECTIVE

The negative RIAA industry numbers are the worst since the disastrous late '70s and early '80s on a dollar basis, according to articles in the Billboard archives. In 1982, the last year of a four-year decline, the industry posted a decline of 8% in wholesale dollar

value and 9% in units shipped. However, in that long-ago slump, the industry's total net shipment figure, 575.6 million units, amounted to only a little more than half of its current number of units. Also, the declines were steeper in the retail sector than in direct marketing (Billboard, April 16,

The turnaround came the following year, 1983, the first year that CDs were reported. While units shipped showed virtually no gain, net sales increased 5% (Billboard, April 14, 1984). From then on, the industry showed steady

The last time the industry showed a decline in shipments on a unit basis, as measured by the RIAA, was in 1984-87. Unit sales were 679.8 million in 1984, before dropping to 653 million in 1985 and then 618.3 million in 1986, then rebounding to 706.8 million in '87.

Assistance in preparing this story was provided by Ed Christman in New

Music Industry Scorecard: Jan.-Dec. 1994-97

MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

				. 9	% Change
	1994	1995	1996	1997	'96-'97
CDs	662.1	722.9	778.9	753.1	-3.3%
CD Singles	9.3	21.5	43.2	66.7	+54.4%
Cassettes	345.4	272.6	225.3	172.6	-23.4%
Cassette Singles	81.1	70.7	59.9	42.2	-29.5%
LPs/EPs	1.9	2.2	2.9	2.7	-6.9%
Vinyl Singles	11.7	10.2	10.1	7.5	-25.7%
Music Videos	11.2	12.6	16.9	18.6	+10.1%
TOTALS	1,122.7	1,112.7	1,137.2	1,063.4	-6.5%
TOTAL RETAIL*	4		833.9	817.5	-2.0%

MANUFACTURERS' DOLLAR VALUE (\$ MILLIONS AT SUGGESTED LIST PRICE)

TOTAL RETAIL*			10,768.0	10,785.8	0.2%
TOTALS	12,068.0	12,320.3	12,533.8	12,236.8	-2.4%
Music Videos	231.1	220.3	236.1	323.9	37.2%
Vinyl Singles	47.2	46.7	47.5	35.6	-25.1%
LPs/EPs	17.8	25.1	36.8	33.3	-9.5%
Cassette Singles	274.9	236.3	189.3	133.5	-29.5%
Cassettes	2,976.4	2,303.6	1,905.3	1,522.7	-20.1%
CD Singles	56.1	110.9	184.1	272.7	+48.1%
CDs	8,464.5	9,377.4	9,934.7	9,915.1	-0.2%
	1994	1995	1996	1997	'96-'97
					% Change

^{*}Retail totals do not include record clubs and other special markets.

PARALLEL SHIPMENTS' NEGATIVE EFFECT

(Continued from page 10)

ticularly prevalent in the year's second half, when the pound gained strength compared with many other European currencies. The BPI statement-a document overseen by Scaping-says, "Anecdotal evidence suggests that for some chart titles the volume of imports may be in the region of 100,000 units." In the U.K., gold certification status for an album is 100,000 units.

Scaping emphasizes that the transshipment trade is difficult to quantify the single European market means that moving records from Athens to London should be no more bureaucratic than shipping them from New York to Los Angeles. However, he says, "the value of the U.K. market would have grown last year had it not been for the imports."

He says he feels there is strong consumer demand in the U.K. He estimates that 1997's retail sales were generally around 4% higher than in 1996, rising 6%-8% in some places.

Scaping notes that trans-shipments

tend to be confined to charting albums by international artists. "Some retailers and some importers and suppliers, quite legitimately, understand that if they can buy an album for 6 pounds that would normally cost them 9 pounds, they will buy it," he says.

Overall, the value of shipments by U.K. record companies fell 1.7% to 1.059 billion pounds (\$1.7 billion) last year as compared with 1996. Within that, the volume of album shipments was down 5.1% to 197.9 million units. The value of the album market fell 4% to 919.3 million pounds (\$1.47 billion).

A bright spot for British labels was the singles sector. Its volume was up 11.2% to 87 million units, and its value rose 16.8% to 140.1 million pounds (\$224.2 million).

busiest sales period, the BPI says the Verve's "Urban Hymns" outsold Spice Girls' "Spiceworld," giving Virgin the year's top two albums.

music industry figures that the reduced tariff for commercial broadcast TV will have a significant impact on future tariffs, including those for cable for non-broadcast services, for retransmission, and for concerts, all of which are set by the Copyright Board.

"This [decision] has a chance to affect all other tariffs," says Michael McCarty, president of EMI Music Publishing of Canada. "If you take the logic the Copyright Board has applied to this decision, it's hard to imagine them not applying it to other areas.'

"[This decision] will certainly have an effect on other tariffs," agrees Spurgeon. "The commercial television tariff is a proxy for other tariffs, including the recently approved, long-contested cable tariff dealing with non-broadcast services, which uses the rate of the commercial broadcasters as a proxy for part of the tariff."

Mark Altman, president of Morning Music Ltd., notes the Copyright Board's tariff decision has already had an impact on his Toronto-based firm. 'The [SOCAN] payment we received last week was reduced by 10%-15%, he savs.

The tariff decision concerns "private television, but [public broadcasters] CBC and TVO rates, and television cable rates, the way they're set, are based on the TV industry. When the TV industry pays less to SOCAN, it will [potentially] affect all the other rights," Altman says,

In its appeal, SOCAN will also argue that under Canada's Copyright Act, the Copyright Board lacks the jurisdiction to create a tariff structure by introducing the MBL option.

"In our view, the Copyright Board has jurisdiction to approve and modify the rates that we put forward," says Spurgeon. "It has no jurisdiction to reorganize the institution arrangements.

pay a much smaller share of their rev-In the fourth quarter, the year's enue for music performing right (0.86% of their advertising revenue), SOCAN had argued that the rate is the product of a court ruling, and not, as CAB maintained, of arm's-length negotiations.

It is predicted by several Canadian

Source: RIAA Market Research Committee

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ASIA PACIFIC

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Worldwide Specials 1998 and Directories 1998



GEORGE MARTIN TRIBUTE

Issue Date: April 11 • Ad Close: March 17
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Issue Date: April 4 • Ad Close: March 10 Contact: Adam Waldman - 212-536-5172



NARM

Issue Date: March 21 • Ad Close: February 24
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PRO TAPE/ITA

Issue Date: March 21 • Ad Close: February 24
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1998 INTERNATIONAL TAPE/DISC DIRECTORY

Publication Date: May 27 • Ad Close: April 3

Contact: Dan Dodd - 213-525-2299

Hot 100 Airplay State of airplay supplied by Broadcast Data Systems' Radio Track service. 337 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			** NO.1 **	38	31	15	SWEET SURRENDER SARAH MCLACHLAN (ARISTA)
1	1	11	MY HEART WILL GO ON CELINE DION (550 MUSIC) 5 wks at No. 1	39	40	61	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)
2	2	16	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA)	40	60	2	MY FATHER'S EYES ERIC CLAPTON (REPRISE)
3	3	19	3 AM MATCHBOX 20 (LAVA/ATLANTIC)	41)	42	4	I WANT YOU BACK 'N SYNC (RCA)
4	4	32	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)	42	41	8	LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
5	5	18	AS LONG AS YOU LOVE ME BACKSTREET BOYS (JIVE)	43	51	5	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
(6)	7	31	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)	44	46	45	HOW BIZARRE OMC (HUH!/MERCURY)
7	6	27	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)	45	47	23	FEEL SO GOOD MASE (BAD BOY/ARISTA)
(8)	12	11	ALL MY LIFE K-CI & JOJO (MCA)	46	50	9	GIVEN TO FLY PEARL JAM (EPIC)
9	10	18	TOGETHER AGAIN JANET (VIRGIN)	47	43	19	HEAVEN NU FLAVOR (REPRISE)
10	8	35	FLY SUGAR RAY (LAVA/ATLANTIC)	48	56	3	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)
11	11	13	TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY (REPRISE)	49	55	6	NO, NO, NO DESTINY'S CHILD (COLUMBIA)
(12)	15	11	THE MUMMERS' DANCE LOREENA MCKENNITT (QUINLAN ROAD/WARNER BROS.)	50	44	12	WHAT WOULD HAPPEN MEREDITH BROOKS (CAPITOL)
13	9	24	TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL)	51	48	13	MY BODY LSG (EASTWEST/EEG)
14)	18	11	KISS THE RAIN BILLIE MYERS (UNIVERSAL)	52	52	11	LIGHT IN YOUR EYES BLESSID UNION OF SOULS (CAPITOL)
15	14	31	HOW DO I LIVE LEANN RIMES (CURB)	53	53	5	I KNOW WHERE IT'S AT ALL SAINTS (LONDON/ISLAND)
16	13	23	SHOW ME LOVE ROBYN (RCA)	(54)	62	5	ALL MY LOVE QUEEN PEN FEAT, ERIC WILLIAMS (LIL' MANINTERSCOPE)
Œ	17	16	HOW'S IT GOING TO BE THIRD EYE BLIND (ELEKTRA/EEG)	55	54	13	NO TENGO DINERO LOS UMBRELLOS (FLEX/EMI/VIRGIN)
18	16	43	IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M)	(56)	71	3	RAIN SWV (RCA)
19	22	12	BRICK BEN FOLDS FIVE (550 MUSIC)	57	59	11	RAPPER'S DELIGHT ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)
20	21	11	NICE & SLOW USHER (LAFACE/ARISTA)	58	58	8	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
(21)	24	18	BITTER SWEET SYMPHONY THE VERVE (VC/HUT/VIRGIN)	<u>59</u>	-	3	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
22	20	48	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)	60	65	16	TOUCH, PEEL AND STAND DAYS OF THE NEW (OUTPOST/GEFFEN)
23	19	17	I DO LISA LOEB (GEFFEN)	61	66	5	DAMMIT (GROWING UP) BLINK 182 (CARGO/MCA)
24	23	39	PUSH MATCHBOX 2D (LAVA/ATLANTIC)	62)	70	2	MY OWN PRISON CREED (WIND-UP)
(25)	28	16	SEX AND CANDY MARCY PLAYGROUND (CAPITOL)	63	69	3	MY HERO FOO FIGHTERS (ROSWELL/CAPITOL)
26)	37	3	TORN NATALIE IMBRUGLIA (RCA)	64	63	10	CLUMSY OUR LADY PEACE (COLUMBIA)
27)	27	13	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	65)	_	1	DEJA VU [UPTOWN BABY] LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
28	26	41	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)	66	64	12	AT THE BEGINNING RICHARD MARX & DDNNA LEWIS (ATLANTIC)
29	25	42	ALL FOR YOU SISTER HAZEL (UNIVERSAL)	67	72	2	TOO CLOSE NEXT (ARISTA)
30	35	4	ANYTIME BRIAN MCKNIGHT (MERCURY)	68)	-	1	I WILL BUY YOU A NEW LIFE EVERCLEAR (CAPITOL)
31)	_	1(FROZEN MADONNA MAVERICK/WARNER BROS.)	69	-	1	KARMA POLICE RADIOHEAD (CAPITDL)
(32)	33	14	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	70	73	2	WE BE CLUBBIN' ICE CUBE (A&M)
33	30	26	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN (ROCKET/A&M)	71	67	5	PINK AEROSMITH (CDLUMBIA)
(34)	36	13	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	72	61	9	32 FLAVORS ALANA DAVIS (ELEKTRA/EEG)
35	29	6	ARE YOU JIMMY RAY? JIMMY RAY (EPIC)	73)		1	TURN BACK TIME AQUA (MCA)
36	34	31	LOVE YOU DOWN INOJ (SO SO DEF/COLUMBIA)	74)		1	I'LL BE EDWIN MCCAIN (LAVA/ATLANTIC)
(37)	39	5	TOO MUCH SPICE GIRLS (VIRGIN)	75	68	3	ONE MORE NIGHT AMBER (TOMMY BOY)

39 5 SPICE GIRLS (VIRGIN) 75 68 3 ONE MORE NIGHT

Records with the greatest airplay gains. © 1998 Billboard/BP! Communications.

HOT 100 RECURRENT AIRPLAY

			1101 100 11200				
1		1	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT, PUFF DADDY & MASE) (BAD BOY/ARISTA)	14	8	2	CRIMINAL FIONA APPLE (CLEAN SLATE/WORK)
2	_	1	FOOLISH GAMES JEWEL (ATLANTIC)	15	7	29	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)
3	1	2	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)	16	14	13	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
4	4	11	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)	17	10	4	EVERYTHING TO EVERYONE EVERCLEAR (CAPITOL)
5	3	9	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)	18	19	11	MEN IN BLACK WILL SMITH (COLUMBIA)
6	2	2	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	19	9	3	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
7	_	1	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)	20	17	79	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)
8	_	1	MY LOVE IS THE SHHH! SOMETHIN FOR THE PEOPLE FEAT, TRINA & TAMARA (WARNER BROS.)	21	15	11	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
9	5	9	CRASH INTO ME DAVE MATTHEWS BAND (RCA)	22	18	12	THE FRESHMEN THE VERVE PIPE (RCA)
10	12	12	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)	23	21	15	BITCH MEREDITH BROOKS (CAPITOL)
11	6	5	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	24	20	20	I WANT YOU SAVAGE GARDEN (COLUMBIA)
12	13	48	I LOVE YOU ALWAYS FOREVER DDNNA LEWIS (ATLANTIC)	25	16	4	BUILDING A MYSTERY SARAH MCLACHLAN (ARISTA)
13	11	16	LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)				tles which have appeared on the Hot 100 chart 0 weeks and have dropped below the top 50.

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

HOT 100 A-Z

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

32 FLAVORS (Righteous Babe, BMI)

4, 3, 2, 1 (LL Cool J, ASCAP/Der Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/To, So, ASCAP/Brooklyn Oust, ASCAP/Zomba, ASCAP/To, So, ASCAP/Brooklyn Oust, ASCAP/Tomby Noble, ASCAP/Timber Trace, ASCAP) WBM AIN'T THAT JUST THE WAY (MCA-Duchess, BMI/MCA-Dn Backstreet, ASCAP) HL
ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
ALL HO (Bleu Joli, BMI/Junkie Funk, BMI)
ALL MY LOVE (Lil Lu Lu, BMI/Junkie Funk, BMI)
ALL MY LOVE (Lil Lu Lu, BMI/Junkie Funk, BMI)
ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP, EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
AM I DREAMING (Irving, BMI/Lijesrika, BMI) HL/WBM
ARE U STILL DOWN (Sony/ATV, BMI/Yab Yum,
BMI/Vibzelect, BMI/Music Corp. Of America, BMI/Joha's Dream, BMI/BMC, ASCAP/Black Hipanic, ASCAP) HL
ARE YOU JIM MY RAY? (MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL
AT THE BEGINNING (TCF, ASCAP) WBM
BEEN ARDUND THE WORLD (Jones, ASCAP/ZO,
BMI/Careers-BMG, BMI/Big Life, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
BODY BUM PIN' YIP PIE-YI-YO (Smelzgood, ASCAP)
BREAKING ALL THE RULES (Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP) WBM
BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
THE CITY IS MILE (Lil Lu Lu, BMI/CMI Blackwood,
BMI/Warner-Tamerlane, BMI/Jonnil, ASCAP/Dmba, ASCAP/Red Cloud, BMI/Wight River, ASCAP) HL/WBM
DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longitude,
BMI/Warner-Tamerlane, BMI/Jonnil, ASCAP/Mark D.
ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL

THE DAY THAT SHE LEFT TULSA (IN A CHEVY)
(Starstruck Writers Group, ASCAP/Mark D.,
ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
DEJA VU (UPTOWN BABY) (MCA, BMI) HL
DON'T BE STUPID (YOU KNOW I LDVE YOU) (Songs Of
POlyGram Int'I, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
FATHER (LL Cool J, ASCAP/Chappell, ASCAP/Slam U Well,
ASCAP/Belly's Jams, ASCAP/Chappell, ASCAP/Morrison Leaty,
ASCAP/Beve And Under, BMI/Jumping Bean, BMI) HL
FEEL SD GOOD (Second Decade, BMI/WarnerTameralane, BMI/Fareign (Imported, BMI) WBM

FEEL SD GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM GET AT ME DOG (Boomer X, ASCAP/Copyright Control, ASCAP/Jamon Blackmon, ASCAP/Frankly, BMI) GETIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sarny/ATV Songs, BMI/Gambi, BMI) GIVEN TO FLY (Jumping Cat, ASCAP/Innocent Bystander, ASCAP)

GIVEN TO FLY Glumping Gat, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San No, ASCAP) HL HEAVEN (D.C.D., BMI) HOW DO I LIVE (Realsongs, ASCAP) WBM HOW'S IT GOING TO BE (3 EB, BMI/Cappagh, BMI/CMI) Blackwood, BMI) HL I CAN LOVE YOU BETTER (Songs Of PolyGram Int'1, BMI/Polygram Int'1, ASCAP) HL I DAN'T FVER WANT TO SEE YOU AGAIN

I CAN LOVE YOU BETTER (SONGS OF POPURATION IN L. F.
BMI/PONGRAM INT. ASAPP IH.
I DDN'T EVER WANT TO SEE YOU AGAIN
(Vanderpool, BMI/Ensign, BMI) HL
I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL
I DO (Furious Rose, BMI/Music Corp. Of America, BMI) HL
IF I COULD TEACH THE WORLD (Ruthless Attack,
ASCAP/Mo Thug, ASCAP/Reenu, BMI)
IF I NEVER STOP LOVING YOU (Acuff-Rose, BMI) WBM
IF YOU THINK I'M JIGGY (Sheek Louchion,
ASCAP/Jae wons, ASCAP/Panin'o's, ASCAP/Justin
Combs, ASCAP/EMI April, ASCAP/Pull Reel, ASCAP) HL
I KNOW WHERE IT'S AT (Copyright Control, BMI/Copyright
Control, ASCAP/MACA, ASCAP/SPZ, BMI) HL
I'M AFRAID DF AMERICANS (Tintoretto, BMI/Upala,
BMI/RZD, BMI)

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I'M AFRAID DF AMERICANS (Tintoretto, BMI/Upala, BMI/RZD, BMI)
I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Jol Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
IN A DREAM (Rocks, ASCAP)
I WILL COME TO YOU (Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) WBM
JUST CLOWINI' (Base Pipe, ASCAP/Vent Noir, ASCAP/Tamous, ASCAP) HL
KISS THE RAIN (EMI Blackwood, BMI/DESMOPHDBIA, ASCAP/Polygram Int'I, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM
LIFE IN MONO (Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM
LIFE IN MONO (Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM
LIGHT IN YDUR EYES (EMI April, ASCAP/MCA-Northern, ASCAP) HL/WBM
LIGHT IN YDUR EYES (EMI April, ASCAP/MCA-Northern, ASCAP) HL/WBM
LIGHT IN YDUR EYES (EMI April, ASCAP/MCA-Northern, ASCAP) WBM
LIGHT IN YDUR EYES (EMI April, ASCAP/MCA-Northern, ASCAP) WBM
LIGHT IN YDUR EYES (EMI April, ASCAP/MCA-Northern, ASCAP) WBM
LIGHT IN YDUR EYES (EMI April, ASCAP/MCA-Northern, ASCAP/MCA-NORTHERN) MCACA, ASCAP/MCA-NORTHERN, ASCAP/MCA-NORTHERN, ASCAP/MCA-NORTHERN, ASCAP/MCA-NORTHERN, ASCAP/WB-NORTHERN, ASCAP/WB-NORTHERN, ASCAP/WB-NORTHERN, ASCAP/WB-NORTHERN, ASCAP/WB-NORTHERN, ASCAP/WB-NORTHERN, ASCAP/MCA-NORTHERN, ASCAP/WB-NORTHERN, ASCAP/WB-NORTH

MY BODY (Toni Robi, ASCAP/2D00 Watts, ASCAP/WB, ASCAP) WBM
WY HEART WILL GO ON (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI)
NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/BMG, ASCAP/LR, IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
NO, NO, NO (3 Boys From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
NO TENGO DINERO (EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL/WBM

BMI/EMI Unart, BMI) HL/WBM
THE NOTE (Sixteen Stars, BMI/Walter Haynes,

BMI/CMI, BMI) HL
NOTHIN' MOVE BUT THE MONEY (Paniro's,

ASCAP/Jae'wons, ASCAP)

OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner
Channell ASCAP/Hitquarter, ASCAP) HI (MRM) Chappell, ASCAP/Hitquarterz, ASCAP) HL/WBM ONE MORE NIGHT (Shark Media, BMI/Warner 67

Chappell, BMI) WBM PINK (Swag, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Colgems, ASCAP/Super Supa, ASCAP)
QUIT PLAYING GAMES (WITH MY HEART) (Zomba,

ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM ROMEO AND JULIET (Mike's Rap, BMI/EMI Virgin, 55 ASCAP/A La Mode, ASCAP) HL
ROXANNE '97 - PUFF DADDY REMIX (EMI Blackwood

BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumb BMI/Warner-Tamerlane, BMI) HL/W8M SAY YOU'LL STAY (Gorgeous Clamour, BMI)
SEMI-CHARMED LIFE (3 EB, BMI/EMI Blackwood, BMI) HL

SEND MY LOVE/SEND ONE YOUR LOVE (Black Bull ASCAP/Jobete, ASCAP) WBM

Billboard.

Hot 100 Singles Sales...

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			* * NO. 1 * *	(38)	38	4	I KNOW WHERE IT'S AT ALL SAINTS (LONDON/ISLAND)
1	_	1	MY HEART WILL GO ON CELINE DION (550 MUSIC) 1 wk at No. 1	39	_	1	GET AT ME DOG DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY
2	1	6	NICE & SLOW USHER (LAFACE/ARISTA)	(40)	45	8	WHAT IF I SAID ANTA COCHRAM (DUET WITH STEVE WARRINER) (WARRINER BROS. (MASHVILLE)
3	=	1	GETTIN' JIGGY WIT IT WILL SMITH (COLUMBIA)	41	32	13	GOING BACK TO CALI THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	2	13	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BDY/ARISTA)	(42)	54	3	ROMEO AND JULIET SYLK-E, FYNE FEATURING CHILL (RCA)
(3)	5	14	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	43	39	15	BREAKING ALL THE RULES SHE MOVES (GEFFEN)
6	4	16	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)	44	46	26	NO TENGO DINERO LOS UMBRELLOS (FLEX/EMI/VIRGIN)
1	6	12	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	45	35	13	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA)
8	3	11	TOGETHER AGAIN JANET (VIRGIN)	46)	50	3	SWEET SURRENDER SARAH MCLACHLAN (ARISTA)
(9)	12	9	SWING MY WAY K.P. & ENVYI (EASTWEST/EEG)	47	40	20	IF I COULD TEACH THE WORLD BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
(10)	11	4	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	(48)	59	2	STRAWBERRIES SMOOTH (PERSPECTIVE/A&M)
11	15	6	DEJA VU [UPTOWN BABY] LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	49	41	22	THE ONE I GAVE MY HEART TO AALIYAH (BLACKGROUND/ATLANTIC)
12	10	5	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	50	44	6	BURN MILITIA (RED ANT)
(13)	13	3	TOO MUCH SPICE GIRLS (VIRGIN)	51	34	26	BUTTA LOVE NEXT (ARISTA)
14	8	37	HOW DO I LIVE LEANN RIMES (CURB)	52	42	14	THE MEMORY REMAINS METALLICA (ELEKTRA/EEG)
15	7	5	FATHER LL COOL J (DEF JAM/MERCURY)	53	43	13	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN (MERCURY (NASHVILLE))
16	9	7	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)	(54)	60	3	IF I NEVER STOP LOVING YOU DAVID KERSH (CURB)
17)	18	5	MAKE EM' SAY UHH! MASTER P (NO LIMIT/PRIORITY)	55	48	7	32 FLAVORS ALANA DAVIS (ELEKTRA/EEG)
18)	22	2	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)	(56)	-	1	WHAT WOULD HAPPEN MEREDITH BROOKS (CAPITOL)
19)	21	3	TOO CLOSE NEXT (ARISTA)	(57)	61	3	LIGHT IN YOUR EYES BLESSID UNION OF SOULS (CAPITOL)
20	16	4	IF YOU THINK I'M JIGGY THE LOX (BAD BOY/ARISTA)	58	55	12	JUST CLOWNIN' WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR/ISLAND)
21	17	4	AM I DREAMING OL' SKOOL (FEAT. KEITH SWEAT & XSCAPE) (KEIA/UNIVERSAL)	59	47	6	GIVEN TO FLY PEARL JAM (EPIC)
(22)	27	3	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY (NASHVILLE))	60	51	12	LOLLIPOP (CANDYMAN) AQUA (MCA)
23	14	12	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)	61	56	9	SAY YOU'LL STAY KAI (TIDAL WAVE/GEFFEN)
24	20	5	ARE U STILL DOWN JON B. (YAB YUM/550 MUSIC)	(62)	71	2	NOTHIN' MOVE BUT THE MONEY MIC GERONIMO FEAT DMX & BLACK ROB (BLUNT/TVT)
25	23	4	ALL MY LOVE QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MANJINTERSCOPE)	63	53	12	WHAT IF REBA MCENTIRE (MCA NASHVILLE)
26)	37	2	ARE YOU JIMMY RAY? JIMMY RAY (EPIC)	64	52	21	THEY LIKE IT SLOW H-TOWN (RELATIVITY)
(27)	=	1	PINK AEROSMITH (COLUMBIA)	(65)	-	2	THEN WHAT CLAY WALKER (GIANT (NASHVILLE) /REPRISE (NASHVILLE))
28	25	13	HOW'S IT GOING TO BE THIRD EYE BLIND (ELEKTRA/EEG)	66	69	5	I CAN LOVE YOU BETTER DIXIE CHICKS (MONUMENT)
29	28	21	SOMETHING ABOUT THE WAY(CANDLE IN THE WIND 1997 ELTON JOHN (ROCKET/A&M)	67	58	10	ROXANNE '97 - PUFF DADDY REMIX STING & THE POLICE (A&M)
30	26	14	I WILL COME TO YOU HANSON (MERCURY)	68	57	16	I'M NOT A PLAYER BIG PUNISHER (LOUD/RCA)
31	30	4	LOVE YOU DOWN INOJ (SO SO DEF/COLUMBIA)	69	68	26	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME BRIAN MCKNIGHT FEAT. MASE (MERCURY
32	19	18	MY BODY LSG (EASTWEST/EEG)	70	66	20	SOCK IT 2 ME MISSY "MISDEMEANOR" ELLIOTT FEAT, DA BRAT (EASTWEST/EE)
33	24	17	SPICE UP YOUR LIFE SPICE GIRLS (VIRGIN)	71	62	26	I CARE 'BOUT YOU
(34)	33	21	HEAVEN NU FLAVOR (REPRISE)	(72)	_	26	MILESTONE (LAFACE/ARISTA) BACKYARD BOOGIE MACK 10 (SPIODITY)
(35)	36	2	ALL I DO SOMETHIN' FOR THE PEDPLE (WARNER BROS.)	73	72	18	I DON'T WANT TO WAIT
36	31	10	KISS THE RAIN BILLIE MYERS (UNIVERSAL)	74	49	16	PAULA COLE (IMAGO/WARNER BROS.) SHOW ME LOVE
37	29	18	FEEL SO GOOD MASE (BAD BOY/ARISTA)	(75)		1	OFF THE HOOK
	_	_	with the greatest sales gains. © 1998, Billi		SPI (JODY WATLEY (ATLANTIC) nunications and SoundScan, Inc.

SHOW ME LOVE (Heavy Rotation, BMI/Cheiron, ASCAP/BMG, ASCAP) HI.
 SOCK IT 2 ME (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throwin' Tantrums, ASCAP/Air Control, ASCAP/BMI April, ASCAP HL/WBM
 SO GOOD (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HI.
 SO HELP ME GIRL (Modar, BMI/Songwriters Ink, BMI/Longitude, BMI/Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP) HL/WBM
 SO LONG (WELL, WELL) (K Jack Top Ten, ASCAP/Baxter, ASCAP/Blue Error Soul, ASCAP)
 SOMETHING RBOUT THE WAY YOU LOOK
 TOMIGHT/CANDLE IN THE WIND 1997 (William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP/Songs Of PolyGram Int1, BMI) HL/WBM
 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM
 A SONG FOR PMMA (Scrav/ATV-Songe, BMI/SCAE, BMI) WBM

SOMETHING THAT WE DO (Blackened, BMI/AcuffRose, BMI) WBM
A SDNG FOR MAMA (Sony/ATV Songs, BMI/ECAF, BMI) WBM
SPICE UP YOUR LIFE (Full Keel, ASCAP/Mindswept
Pacific, ASCAP/Polygram Int'I, ASCAP) HL/WBM
STRAWBERRIES (New Perspective, ASCAP/Zomba,
ASCAP/Fe-Mac, ASCAP/Baby Fingers, ASCAP/LoveLy-N-Divine, ASCAP/Freddie Oee, BMI) WBM
SWEET SURRENDER (Sony/ATV Songs, BMI/Tyde, BMI) HL
SWING MY WAY (Horrible, ASCAP)
THA HOP (DutchMastas, SESAC)
THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude,
BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
TIC TIC TAC (Edicoes Musicais Tapajos, BMI/EMI
Blackwood, BMI) HL

Blackwood, BMI) HL

TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Copyright Control, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/MB, ASCAP)
TOO MUCH (Full Keel, ASCAP/Mindswept Pacific, ASCAP/19 Music, PRS/BMG, ASCAP) HL/WBM
TRULY MADLY DEEPLY (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
TUBTHUMPING (Chumbawamba/Leosong) WBM
TUGK ME IN (Philesto, BMI)
WE'RE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM

Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee,

BMI) WBM
WHAT IF (Realsongs, ASCAP) WBM
WHAT WOULD HAPPEN (EMI Blackwood, BMI/Kissing

WHAT YOULD HAFTER (CIMI DIGLAWOUD, DIMITOSSHI, BOOTH, BMI)
WHAT YOU WANT (M. Betha, ASCAP/Total'S Thing,
ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash
Mack, ASCAP/Warner-Tamerlane, BMI) HL/WBM
YDU KNOW MY STEEZ (EMI April, ASCAP/III Kid,
ASCAP/EMI Danal, ASCAD III

ASCAP/Gifted Pearl, ASCAP) HL
YOU MAKE ME WANNA... (EMI April, ASCAP/So So
Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG

Songs, ASCAP) HL YOUNG, SAD AND BLUE (Melody Myriad, ASCAP/Hot

Sauce, ASCAP/Beanie Tribe, ASCAP)
YOU'RE NOT ALONE (Chrysalis/BMG) HL/WBM YOU'RE STILL THE ONE (Songs Of PolyGram Int'I, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Bilboard HOT 100 SINGLES SALES COLRADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY Sound Scan®

FE	BRUA	RY 2	8, 199	98	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
6	NE	N Þ	1	* * No. 1/HOT SHOT DEBUT * * * MY HEART WILL GO ON 1 week at No. 1 W.AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS) (C) (D) 550 MUSIC 78825	1
2	1	1	6	NICE & SLOW ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY) (C) (D) (T) (X) LAFACE 24290/ARISTA	1
3	NE	N Þ	1	GETTIN' JIGGY WIT IT POKE & TONE (W.SMITH,S.J.BARNES,B.EDWARDS,N.RODGERS,J.ROBINSON) (C) (D) (V) COLUMBIA 78804	3
4	2	2	11	TOGETHER AGAIN ●	1
5	3	4	13	TRULY MADLY DEEPLY ●	1
6	4	3	37	HOW DO I LIVE ▲² ◆ LEANN RIMES C.HOWARD, W.C. RIMES, M. CURB (D. WARREN) (C) (D) (T) (V) (X) CURB 73022	2
7	6	6	17	I DON'T EVER WANT TO SEE YOU AGAIN ●	6
8	7	7	12	A SONG FOR MAMA ● BOYZ II MEN BABYFACE (BABYFACE) (C) (D) (V) MOTOWN 860720	7
9	8	8	14	NO, NO ● DESTINY'S CHILD W.JEAN,V.HERBERT,R.FUSORI.M.BROWN,C.GAINES) (C) (D) (T) (X) COLUMBIA 78618	8
10	5	5	13	BEEN AROUND THE WORLD ▲ PUFF DADDY & THE FAMILY (FEAT, THE NOTORIOUS B.I.G. & MASE) R LAMPENCE D ANGLETILES COMES SIEVE : 10 BOWLE L'STANSREID, A MORRIS, DEVANEL C. WALLAGE M. BETWAS COMES R LAMPENCE! 100 FOR DE DO BOY 79130 ARISTA	2
(11)	9	22	3	TOO MUCH ABSOLUTE (SPICE GIRLS, WATKINS, WILSON) SPICE GIRLS (C) (D) VIRGIN 38630	9
(12)	16	23	10	SWING MY WAY ♦ K.P. & ENVYI	12
(13)	10	16	5	MIXZO (M.O.JOHNSON, J. HALL) (C) (D) (M) (T) (X) EASTWEST 64135/EEG WHAT YOU WANT ● MASE (FEATURING TOTAL)	10
(14)	17	15	4	N.MYRICK (M.BETHA,K.SPIVEY,N.MYRICK,S.COMBS,C.MAYFIELD) (C) (D) (T) (X) BAD BOY 79141/ARISTA GONE TILL NOVEMBER	14
(15)	23	30	12	W. JEAN (N. JEAN) (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA DEJA VU [UPTOWN BABY] ◆ LORD TARIQ & PETER GUNZ	15
16	11	9	13	KNS (D.FAGEN,W.BECKER) (C) (D) (T) (X) CODEINE 78755/COLUMBIA HOW'S IT GOING TO BE ◆ THIRD EYE BLIND	9
17	14	13	18	S.JENKINS,E.VALENTINE,R.KLYCE (S.JENKINS,K.CADOGAN) (C) (D) ELEKTRA 64130/EEG I DON'T WANT TO WAIT ◆ PAULA COLE	11
18	15	18	17	P.COLE (P.COLE) (C) (D) (V) IMAGO 17318/WARNER BROS. KISS THE RAIN	15
19	12	12	28	D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD) (C) (D) UNIVERSAL 56140 YOU MAKE ME WANNA ▲ ◆ USHER	2
		12	_	J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND) (C) (D) (T) (X) LAFACE 24265/ARISTA ARE YOU JIMMY RAY? ◆ JIMMY RAY	20
(20)	26		2	C.FITZPATRICK (J.RAY, C.FITZPATRICK) (C) (D) (T) (X) EPIC 78816 FATHER ◆ LL COOL J	
21	18	19	5	POKE & TONE (J.T.SMITH, J.C.OLIVIER, S.BARNES, G.MICHAEL, G.OVERBIG) (C) (D) DEF JAM 568332/MERCURY DANGEROUS ◆ BUSTA RHYMES	18
22	13	10	8	R.SMITH (T.SMITH, R.SMITH, H.STONE, F.STONEWALL, A.COLON, L.DERMER) (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	9
23	22	17	21	C.THOMAS,G.MARTIN (E.JOHN,B.TAUPIN) (C) (D) (V) ROCKET 568108/A&M	1
(24)	29	45	3	TOO CLOSE KAYGEE D LIGHTY (K GIST, D.LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER) (C) (D) (T) ARISTA 13456	24
25	20	14	16	SHOW ME LOVE ◆ ROBYN D.POP, M.MARTIN (ROBYN, M.MARTIN) (C) (D) (T) (V) (X) RCA 64970	7
26	25	26	4	LOVE YOU DOWN CROANE (M.RILEY) (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	25
27)	39	51	3	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE) ♦ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	27
28	19	11	25	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA) CHUMBAWAMBA (CHUMBAWAMBA) CHUMBAWAMBA (CHUMBAWAMBA) CHUMBAWAMBA (CHUMBAWAMBA)	6
200	1			* * * GREATEST GAINER/SALES * * * BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT	00
(29)	41	_	2	E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY) (C) (D) A&M 582444	29
(30)	33	38	5	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL KLC (MASTER P,FIEND, SILKK THE SHOCKER, MIA X, MY9TIKAL) (C) (D) (T) NO LIMIT 53302/PRIORITY	30
31	30	36	4	IF YOU THINK I'M JIGGY D.GREASE (S.JACOBS, J. PHILLIPS, D.STYLES, D.BLACKMON, R. STEWART, C. APPICE, D. HITCHINGS) (C) (D) BAD BOY 79115/ARISTA	30
32	28	34	4	ALL MY LOVE ◆ QUEEN PEN FEATURING ERIC WILLIAMS T.RILEY (S,CARTER,T.RILEY,L.WALTERS,L.VANDROSS) (C) (D) LIL' MAN 97023/INTERSCOPE	28
33	21	21	12	WE'RE NOT MAKING LOVE NO MORE ● DRU HILL BABYFACE,D.SIMMONS (BABYFACE) (C) (D) LAFACE 24295/ARISTA	13
34	27	24	18	I DO → LISA LOEB J.PATINO,L.LOEB (L.LOEB) (C) (D) GEFFEN 19416	17
35	31	32	4	AM I DREAMING K.SWEAT (S.DEES) ◆ OL' SKOOL [FEATURING KEITH SWEAT & XSCAPE] (C) (D) (T) KEIA 56163/UNIVERSAL	31
(36)	NE	w Þ	1	PINK K.SHIRLEY,AEROSMITH (S.TYLER,R.SUPA,G.BALLARD) ◆ AEROSMITH (C) (D) COLUMBIA 78830	36
. 37	24	20	18	MY BODY ▲ DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON) (C) (D) EASTWEST 64132/EEG	4
38	35	27	21	HEAVEN G.ST.CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS) ♦ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408	27
39	34	28	3	SWEET SURRENDER P.MARCHAND (S.MCLACHLAN) ◆ SARAH MCLACHLAN (C) (D) ARISTA 13453	28
40	36	31	35	SEMI-CHARMED LIFE ●	4
1	32	25	18	FEEL SO GOOD ▲ ◆ MASE D ANGELETTIES.COMBS (R.E.BELL.R. BELL.G. BROWN, R. MICKENS, C.SMITH, D. THOMAS, R. WESTFIELD, L. DERMER) (C) (D) BAD BOY 79122/ARISTA	5
(42)	42	44	5	I KNOW WHERE IT'S AT K.GORDON,C.MCVEY,M.FIENES (K.GORDON,S.LEWIS,W.BECKER,D.FAGEN) (C) (D) (V) LONDON 570112/ISLAND	42
43	37	29	5	ARE U STILL DOWN T.SHAKUR (JON B., T.SHAKUR, JOHNNY J) (C) (D) YAB YUM 78793/550 MUSIC	29
A	38	33	36	QUIT PLAYING GAMES (WITH MY HEART) M.MARTIN, K.LUNDIN (M.MARTIN, H.CRICHLOW) M.MARTIN, K.LUNDIN (M.MARTIN, H.CRICHLOW)	2
18	40	35	34	ALL FOR YOU P.EBERSOLD (K.BLOCK,SISTER HAZEL) (C) (D) UNIVERSAL 56135	11
46	NE	w Þ	1	WHAT WOULD HAPPEN D.RICKETTS (M.BROOKS) C() (0) (y) CAPITOL 58681	46
47	45	39	14	I WILL COME TO YOU → HANSON S.LIRONI (I.HANSON,T.HANSON,Z.HANSON,B.MANN,C.WEIL) (C) (D) (T) (V) (X) MERCURY 568132	9
48)	48	48	3	LIGHT IN YOUR EYES BLESSID UNION OF SOULS	48
49	50	49	27	NO TENGO DINERO ♦ LOS UMBRELLOS	42
50	46	43	6	K.BAGER,M.PFUNDHELLER (M.HADJIDAKIS,A.AGAMI,R.BALMORIAN.J.BALMORIAN) (C) (D) (V) (X) FLEXEMI 58663/VIRGIN GIVEN TO FLY PEAR LJAM (C) (D) (W) (X) FLEXEMI 58663/VIRGIN (C) (D) (W) (X) FLEXEMI 58663/VIRGIN	21
	10	1.5		B.O'BRIEN, PEARL JAM (M.MCCREADY, E. VEDDER) (C) (D) (V) EPIC 78797	1 -

				TM 3888	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL SPICE LIP YOUR LIFE A SPICE CIPIS	PEAK POSITION
51	43	37	17	SPICE UP YOUR LIFE ◆ SPICE GIRLS R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE) (C) (D) (T) VIRGIN 38620	18
<u>52</u>	NE	N Þ	1	GET AT ME DOG ◆ DMX (FEATURING SHEEK OF THE LOX) PK,GREASE (E.SIMMONS,A.FIELDS, D.BLACKMON,S.TAYLOR) (M) (X) DEF JAM 568523*/MERCURY	52
53	56	_	2	ALL LIDO ♦ SOMETHIN' FOR THE PEOPLE (A MCCLINTON, J. YOUNG, R. HOLIDAY) (C) (D) WARNER BROS. 17282	53
54	51	46	13	32 FLAVORS ♦ ALANA DAVIS F TUTON (A DIFFANCO) (C) (D) ELEKTRA 641 20/EFC	37
(55)	66	87	3	ROMEO AND JULIET ◆ SYLK-E. FYNE FEATURING CHILL	55
56	52	54	8	G.BAILLERGEAU, V.MERRITT (JOHN, WARNER JR., WINBUSH, MOORE) (C) (D) (T) RCA 64973 BURN ♠ MILITIA	52
57	54	52	17	E.DEAN (D.SILAS, J.SMITH, E.DEAN) (C) (D) (T) RED ANT 119006 BREAKING ALL THE RULES ♦ SHE MOVES	32
58	53	55	13	THE BERMAN BROTHERS (C.BERMAN, F. BERMAN, J. COPLAN, M. DEXTER) GOING BACK TO CALI ● THE NOTORIOUS B.I.G.	26
(59)	65	65	9	EASY MO BEE (C.WALLACE,O.HARVEY,R.TROUTMAN) ,(C) (D) (T) (X) BAD BOY 79131/ARISTA WHAT IF I SAID	59
60	57	56	17	J.E.NORMAN,A.COCHRAN (A.COCHRAN) (C) (D) (V) WARNER BROS. (NASHVILLE) 17263 AT THE BEGINNING ♦ RICHARD MARX & DONNA LEWIS	45
				T.HORN (L.AHRENS,S.FLAHERTY) (C) (D) ATLANTIC 84037 SOCK IT 2 ME → MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT	
61	55	53	20	TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELL,S.HARRIS) (C) (D) (M) (T) (X) EASTWEST 64144/EEG	12
62	62	60	12	JUST CLOWNIN' wc,crazy Toones (w.calhoun, K.gilliam) ◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY#FFRR 570043/ISLAND	56
63	59	59	11	SAY YOU'LL STAY T.BISHOP,B SALEMAN (T.BISHOP) (C) (D) (X) TIDÂL-WAVE 19419 (GEFFEN	59
64	61	63	14	THE MEMORY REMAINS B.ROCK,HETFIELD,ULRICH (HETFIELD,ULRICH) B.ROCK,HETFIELD,ULRICH (C) (D) ELEKTRA 64126/EEG	28
65	60	61	20	IF I COULD TEACH THE WORLD ◆ D.J.U-NEEK (BONE,D.J.U-NEEK) ◆ BONE THÜ©S-N-HARMONY (C) (D) RUTHLESS 6344/FELATIVITY	27
<u>66</u>	77		2	STRAWBERRIES L ALEXANDER, PROF. T. (L ALEXANDER, T. ROLBERT, J. CARTER, P. RUSHEN, L. DAVIS, F. WASHINGTON) (C) (D) PERSPECTIVE €87596/A&M	66
67	58	62	20	ONE MORE NIGHT THE BERMAN BROTHERS (KAMA, A.CREMERS, F.BERMAN, CH.BERMAN) (C) (T) (X) TOMMY BOY 7786	58
68	64	64	13	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE) ◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568242	40
69	78	82	3	1F I NEVER STOP LOVING YOU P.MCMAKIN (D.KEES,S.EWING) P.MCMAKIN (D.KEES,S.EWING) DAVID KERSH (C) (D) (V) CURB 73045	69
70	70		2	NOTHIN' MOVE BUT THE MONEY → MIC GERONIMO FEAT. DMX & BLACK ROB N.MYRICK (M.MCDERMON, N.MYRICK, E. SIMMONS, R. ROSS) (C) (T) (X) BLUNT 4939/TVT	70
			100	* * GREATEST GAINER/AIRPLAY * *	
11)	81	92	3	LIFE IN MONO M.VIRGO (M.VIRGO, J.BARRY) (T) (X) ECHO 568285*/MERCURY	71
72	63	71	9	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL	63
73	71	69	12	O.BENN,J.LAROSSI,D.PAPALEXIS,R.YACOUB (G.LARSON,S.PHILLIPS,B.BELLAND) (C) (D) (T) (X) CRAVE 78764 LOLLIPOP (CANDYMAN) ◆ AQUA	23
74	67	67	18	J.JAM,DELGADO,S.RASTED,C.NORREEN (S.RASTED,C.NORREEN,L.NYSTROM,R.DIF,HARTMANN,LANGHOFF) (C) (D) (T) MCA 5541D 1'M NOT A PLAYER BIG PUNISHER	57
75	68	68	15	MINNESOTA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF) (C) (D) (T) LOUD 64910/RCA BRIAN WILSON G.MACKILLOP (SPEND ONE YOUR LOVE) CE NO MY LOVE(SEND ONE YOUR LOVE)	68
(76)	76	76	4	G.MACKILLOP (S.PAGE) (C) (D) (V) REPRISE 17290 SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS	76
\equiv		/0		S.REMI (S.WONDER) (C) (D) DELICIOUS VINYL 71903 OFF THE HOOK ◆ JODY WATLEY	77
(11)	83	-	2	M.PENDLETON (C.PENDLETON, C.LUCAS, D.FLOYD) (C) (D) (T) (V) ATLANTIC 84071 SO HELP ME GIRL ◆ GARY BARLOW	
78	69	66	20	D.FOSTER (H.PERDEW, A.SPOONER) (C) (D) ARISTA 13428 WHAT IF ♦ REBA MCENTIRE	44
79	74	70	12	R.MCENTIRE,D.MALLOY (D.WARREN) C() (D) (V) MCA NASHVILLE 72026 THEN WHAT ◆ CLAY WALKER	50
(80)	92	95	4	J.STROUD, C. WALKER (R.SHARP, J. VEZNER) (C) (D) (V) GIANT (NASHVILLE) 17262 REPRISE (NASHVILLE)	80
81	82	77	5	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS, P.B.HAYES) C() (D) MONUMENT 78746	77
82	75	73	10	ROXANNE '97 - PUFF DADDY REMIX → STING & THE POLICE THE POLICE,S.COMBS,STEVIE J.,J-DUB (STING,FULL FORCE,U.F.T.O.,G.REDD,J.CROSBY)(M) (T) (X) A&M 582449*	59
83	79	81	10	4, 3, 2, 1 ◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P E.SERNION (J.T.SMITH,E.SERMON,R.RUBIN A.YAUCH,A.HOROVITZ,R.NOBLE,Ĉ.SMITH,E.SIMMONS) (7) DEF JAM 568321*/MERCURY	75
84	84	75	19	YOU'RE NOT ALONE R.TAYLOR-FIRTH, T.KELLETT (T.KELLETT, R.TAYLOR-FIRTH) ♦ OLIVE (C) (D) (T) (X) RCA 64999	56
85	RE-E	NTRY	4	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL) ♦ SAMMY KERSHAW (C) (V) MERCURY (NASHVILLE) 568140	85
86	90	91	3	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D. SANDERS,S,DIAMOND) ◆ WADE HAYES (C) (D) COLUMBIA (NASHVILLE) 78745	86
87	80	80	12	TUCK ME IN E. PHILLIPS (E. PHILLIPS) C() (D) (T) (X) LONGEVITY 78686/COLUMBIA	58
88	88	85	8	YOUNG, SAD AND BLUE CARLOS,DADA (L.TITI, B.TILLMAN, C.THORNTON) C) (D) (T) FREEWORLD 34277	75
(89)	RE-E	NTRY	8	SOMETHING THAT WE DO C.BLACK, J.STROUD (C.BLACK, S.EWING) C.D. (C.) (D) (V) RCA (NASHVILLE) 65336/RLG	76
(90)	NE	w Þ	1	THE NOTE ◆ DARYLE SINGLETARY	90
<u>(91)</u>	93		2	SO LONG (WELL, WELL) ♦ PHAJJA	91
92	<u> </u>	83	15	K.K. JACKSON,LIL' RICK (K.K.JACKSON,R.WHITE,E.ROBERSON) (C) (D) WARNER BROS. 71308 I'M AFRAID OF AMERICANS ◆ DAVID BOWIE	66
	87	+		D.BOWIE (D.BOWIE, B.ENO) (T) (X) VIRGIN 38618* THA HOP KINSU	88
93	97	99	6	DANNY D () MARRS) (C) (T) (X) BLUNT 4417/TVT THE CITY IS MINE ◆ JAY-Z FEATURING BLACKSTREET	-
94	86	88	5	T.RILEY (S.CARTER, T.RILEY, K.GAMBLE, L.HUFF, G.FREY, J.TEMPCHIN) (T) ROC-A-FELLA/DEF JAM 568055*/MERCURY	80
95	91	86	13	DJ PREMIER (K.ELAM, C.MARTIN) (C) (D) (T) NOO TRYBE 38624 VIRGIN	76
96	98	97	5	TUBTHUMPING A.MARANO (CHUMBAWAMBA) COLOR (C) (T) (X) UNDER THE COVERY OF A COLOR (C) (T) (T) (T) (T) (T) (T) (T) (T) (T) (T	87
97	73	74	18	SO GOOD DAVINA (DAVINA, LEWIS) C) (D) (T) LOUD 65303/RCA	60
98	89	84	4	TIC TIC TAC MICHAEL A.,P.GALATI (B.LIMA) FRUIT DE LA PASSION (C) (T) (X) AUREUS 414WARLOCK	84
99	85	89	6	IN A DREAM J.TUCCI,B.BROWN (R.TAYLOR-WEBER) ROCKELL (C) (T) (X) ROBBINS 72012	85
100	95	93	15	L-L-LIES ◆ DIANA KING A.MARVEL (D.KING,A.MARVEL,A.ROMAN) (C) (D) (T) (X) WORK 78698	71

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Sales and Greatest Gainer/Sales and Greatest Gainer/Sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. 01 America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (V) Vinyl single availability. (T) Vinyl single availabi



by Theda Sandiford-Waller

DION DOES IT: As expected, Celine Dion's "My Heart Will Go On" (550 Music) easily squashes the competition to enter both Hot 100 Singles Sales and the Hot 100 at No. 1. The difference in Hot 100 chart points between 'Heart" and Usher's "Nice & Slow" (LaFace/Arista) is a considerable 30,000. 'Heart" scanned more than 360,000 units at retail. Her label, 550 Music, shipped only 650,000 units, so it is likely that retail stock will run out soon, which could make Dion's stay atop the chart short, especially since it appears that airplay has already peaked. Audience impressions are down nearly 5% to a still impressive 110 million listeners.

BACK & FORTH: Due to high debuts by Dion and Will Smith's "Gettin" Jiggy Wit It" (Columbia), there is an unusually high number of backward bullets on the Hot 100 Singles Sales list and the Hot 100. Billboard 's Hot 100 policy dictates that backward bullets are not awarded on the Hot 100 unless a title bullets on both the airplay and sales component charts, a challenge met by songs at Nos. 2, 8, 9, 11, and 13. Singles sales are up a whopping 27%, due in large part to the availability of "My Heart Will Go On," which represents more than 12% of the 2.8 million singles registered on Hot 100 Singles Sales during the survey period. All 31 bulleted singles on Hot 100 Singles Sales posted gains in excess of 30%, meeting the week's adjusted criteria.

Despite gains at radio, Uncle Sam's "I Don't Ever Want To See You Again" (Stonecreek/Epic) and Billie Myers' "Kiss The Rain" (Universal) slip back on the Hot 100 and lose their bullets. However, it is likely that these titles will rebound and regain their bullets in the coming week. Both titles fell shy of the 30% sales gains required to keep bullets on this issue's Hot 100.

N-AIR: "Frozen" (Maverick/Warner Bros.), Madonna's first song from the album "Ray Of Light," charges onto Hot 100 Airplay at No. 31. "Frozen" has 25.9 million audience impressions from airplay at 161 monitored stations. On Feb. 13, Warner Bros. shipped the single to radio in a nifty cooler filled with dry ice. But seven stations managed to get hold of the song early from the Internet. "Frozen" arrives at retail March 3, making it eligible to reach the Hot 100 in the March 21 issue.

Another record to watch is newcomer Natalie Imbruglia's "Torn" (RCA). In three weeks, "Torn" has risen to No. 26 on Hot 100 Airplay with 30 million audience impressions. RCA is not planning on releasing a single, so you'll have to wait until her album "Left Of The Middle" hits retail March 10.

WHAT'S MISSING: While most R&B songs have commercial singles, there are two R&B crossovers bucking tradition. Neither K-Ci & JoJo's "All My Life" (MCA), which is No. 8 on Hot 100 Airplay with 47 million audience impressions, nor Brian McKnight's "Anytine" (Mercury), No. 30 on that chart with 26 million audience impressions, has commercial singles because label and distribution executives want to drive album sales. If "All My Life" and "Anytime" had commercial counterparts, they would need to scan only 1,000 units and 8,000 units, respectively, to bow at No. 25 and No. 40 on the Hot 100. This issue, K-Ci & JoJo's album "Love Always" scans 84,000 units to move 16-10 on The Billboard 200, while McKnight's album "Anytime" moves 69,000 units and ranks No. 14 on that chart.

CEO MARUYAMA STEPS UP AS SMEJ PRESIDENT

(Continued from page 10)

developing new talent. His plans to reinvigorate the company, especially its domestic repertoire, mirror the Japanese music industry's efforts to snap out of its current slump.

In contrast, Kunugi's background had been in sales. During his term as president, SMEJ's sales department was reorganized into two divisions corresponding to its two main label groups, Sony Records and Epic/Sony Records. Kunugi is also credited with overseeing the company's transfer of power to a new generation of SMEJ staffers.

With Maruyama's appointment as president, Kunugi becomes president of Sony Music Communications, chairman of Sony Magazines, and a director of the corporate think tank SME Group Management, formerly SME Axcel. SME Group Management will be responsible for coordination within the 40-plus companies in Sony Music Group. Companies not directly involved in the music field now account for some 40% of the group's business.

Meanwhile, Shugo Matsuo stays on as SMEJ chairman.

Until June 1996, Maruyama was one of SMEJ's two deputy presidents. The other was Hiroshi Inagaki, who left Sony Jan. 31 to become chairman of Warner Music Japan, effective March 1 (see story, page 52). Until being named CEO last October, Maruyama kept a relatively low profile as VP of the SME Axcel think tank and as a director of SMEJ.

One of Maruyama's first moves as president will be setting up a series of labels to highlight the talents of well-known producers such as Takeshi Kobayashi and Tetsuya Komuro (see story, this page).

'In the last couple of years we haven't seen any new music creators coming on to the scene," Maruyama says in a Billboard interview. "Komuro, Kobayashi, and other well-known talents have been around for several years now, and so I think music fans are waiting for new creators and new

Maruyama says he has high hopes for up-and-coming producer Kenichi Takano, who recently signed a contract with SMEJ.

For Maruyama, finding such new creative talent is the biggest challenge facing the Japanese music industry.

"Music sales don't depend very much on the overall state of the economy but on product quality," he says. "If sales are poor, it's because record companies aren't making what users want."

But Maruyama admits the music business is facing strong competition from other consumer goods.

"Young people have a lot of choice as to how they can spend their money," he notes. "Our competition is not just the rest of the music industry but the entertainment field as a whole. Our rivals include animation, TV games, and cellular phones as well as music. People spend their money on what they think is the best entertainment-it's a kind of borderless competition."

According to one media account of his appointment as SMEJ president, Maruyama wants SMEJ to move toward an "American-style' production system in which artists, producers, and record companies share rewards and risks on a more equitable basis than in the system that now prevails in Japan.

SMEJ's new president says the company will not place priority on promoting its domestic artists in overseas markets. Maruyama says he was inspired by an interview with Arista founder Clive Davis that he read some 25 years ago. In the interview, Davis reportedly said that the rising incomes of African-Americans convinced him the time was ripe to begin aiming product at that newly affluent

"What I learned from him was that the American way of doing business was to release music that matches the demand from the market-a sort of 'market-first' principle," Maruyama says. The potential overseas market for Japanese music simply isn't big enough, he says.

Komuro's Sony Deal Won't Hurt Avex Relations

■ BY STEVE McCLURE

TOKYO-The news that Tetsuva Komuro, the man with the Midas touch, will be working with Sony Music Entertainment Japan (SMEJ) on one of its new "producer labels" has reinforced rumors of a split between Komuro and indie label Avex. Both newly appointed SMEJ president Shigeo Maruyama and Avex chairman Tom Yoda vehemently deny such speculation.

"These rumors have been spread by people who don't understand Komuro's legal status vis-á-vis Avex," says Maruyama, who is also a director of SMEJ subsidiary Antinos Management, which manages Komuro. "He is working for Avex as a producer on a freelance basis while he has an exclusive contract as a musician with Epic/ Sony." That label has just been renamed Epic Records.

"According to his contract with Epic/Sony, he has to make two more albums with Sony as a musician," Maruyama says. "What made things complicated was that he has been working for Avex for a long time after suspending his work with Sony [Komuro started his musical career as a member of top-selling pop trio TM Network], and that he has been working as a member and producer of the group globe while on loan as an artist to

"He decided that now was the time to announce the news [about doing two albums with Sonyl, Maruyama continues. "That's allno exclusive contract with Avex, and no divorce with them.'

Says Yoda, "As far as we're concerned, our relationship with Tetsuya Komuro is the same, and as much as we can do business together, we'll do it." Komuro's rise to unprecedented dominance of the Japanese music scene has played a key role in Avex's growth from a small-scale licensing and import operation 10 years ago to one of Japan's top three labels.

It is unclear what Komuro's future activities will be after delivering the two albums to Sony. Maruyama says he expects Komuro, who lives in Los Angeles, to produce Namie Amuro's next album for Avex after the singer gives birth to her first child later this year.

"It's Komuro's decision as to how much work he will do with Avex as a producer," Maruyama adds. "He thought he'd put too much weight on Avex, and so he wanted to change his workload with that company.'

SMEJ holds a 5% stake in Avex, which is scheduled to issue shares on Japan's "over-the-counter" stock market in the fall.

Meanwhile, the future of TK News, the 50/50 joint venture set up in late 1996 by Komuro and News Corp. to find and develop new Asian talent, remains unclear. Both sides say they remain committed to the venture.

BUBBLING UNDER... HOT 100° SINGLES

1	_				_				
1	THIS WEEK	LAST WEEK	WEEKS ON			THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPI
1	1	1	2			14	11	3	ON AND ON LONGPIGS (M
1	2	_	1			15	9	31	EVEN FLOW PEARL JAM (I
1	3	7	2			16	_	1	NOTHIN' B
1	4	3	6			17	10	36	ALIVE PEARL JAM (I
13 3 3 3 3 3 3 3 3 3	5	_	1			18	14	14	SAND AND BETH NIELSE
13 3 BROOKLYN BOUNCE (EDEL AMERICA) 20	6	6	4			19	8	7	MEMORIES LIL SUZY (ME
9 18 2 YOU'LL NEVER KNOW 22 1 13 15 WANG CH 10	7	13	3			20	_	1	ANOTHER I
10 2 MINDÝ MCCREADY (BNA/RLG) 22 1 THÉ KINL 10 1 I'M FROM THE COUNTRY 23 1 LET ME 11 12 4 NUMBER ONE ALEXIA (POPULAR) 24 1 SHUT 'E 12 5 3 MANDLE UR BIZNESS 25 1 6 A.M. (*) 13 17 3 IT'S LIKE THAT RINLO IN C. VS. IASON NEVINS ISMA E/PROFILED Bubbling Under lists the incomplete Bubbling Under lists	8	4	5			21	15	19	DANCE HAI WANG CHUN
11 12 4 NUMBER ONE 24	9	18	2			22	_	1	JUST BETW THE KINLEYS
11 12 4 ALEXIA (POPULAR) 24	10	_	1			23		1	LET ME PHIL STORM
13 17 3 IT'S LIKE THAT 13 17 3 BIND, THE CASE AND A SHAPE S	11	12	4			24	_	1	SHUT 'EM I ONYX [FEAT. D
13 17 3 RUND M.C. VS. (ASON NEVINS (SM.) E/PROFILE) BUODHING UNDER HISTS THE	12	5	3	HANDLE UR BIZNESS M.O.P. (RELATIVITY)		25	_	1	6 A.M. (WE NADANUF (RI
which have not yet charte	13	17	3						

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	11	3	ON AND ON LONGPIGS (MOTHER/ISLAND)
15	9	31	EVEN FLOW PEARL JAM (EPIC)
16	-	1	NOTHIN' BUT THE TAILLIGHTS CLINT BLACK (RCA(NASHVILLE)/RLG)
17	10	36	ALIVE PEARL JAM (EPIC)
18	14	14	SAND AND WATER BETH NIELSEN CHAPMAN (REPRISE)
19	8	7	MEMORIES LIL SUZY (METROPOLITAN)
20	_	1	ANOTHER RIOT KINGPIN SKINNY PIMP (40 STREET)
21	15	19	DANCE HALL DAYS WANG CHUNG (GEFFEN)
22	_	1	JUST BETWEEN YOU AND ME THE KINLEYS (EPIC (NASHVILLE))
23	_	1	LET ME PHIL STORM FEAT. KIM SMITH (40 STREET)
24	-	1	SHUT 'EM DOWN ONYX [FEAT. DMX] (JMJ/DEF JAM/MERCURY)
25	Γ_	1	6 A.M. (WE BE ROLLIN') NADANUF (REPRISE)

SMEJ's Other Announcements

Labels Renamed: Fiscal Results Unveiled

TOKYO-Shigeo Maruyama's appointment as president of Sony Music Entertainment Japan (SMEJ) was part of SMEJ's annual round of personnel and organizational changes, which take place each February. Other changes at the company include renaming the label groups Epic/Sony and Ki/oon Sony as Epic Records and Ki/oon Records, respectively.

The company also announced that its new optical disc factory in Ibaraki Prefecture, north of Tokyo, will begin production in October, bringing to three the number of such facilities SMEJ has in Japan.

SMEJ's personnel changes contained no news regarding Masao Morita, 43. SMEJ had earlier announced that Morita would be appointed to an executive position

at the company April 1 (Billboard, Feb. 14). There had been speculation that Morita, the second son of Sony Corp. honorary chairman and founder Akio Morita, would become SMEJ's new president.

For the year ending March 31, 1997, SMEJ reported a 10% drop in net sales over the previous year, to 103.1 billion yen (\$832.6 million). The company blamed the drop on a drastic cutback in the number of new domestic releases.

The company's net income fell 40.6% to 6.82 billion yen (\$55.1 million). For the year ending March 31, 1998, the company projects net sales of 113.4 billion yen (\$899.3 million) and net income of 7.7 billion yen (\$61.1 million).

SMEJ has a total market share of just less than 18%.

STEVE McCLURE

Billboard 200

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

SoundScan®

FEBRUARY 28, 1998

PEAK	ARTIST IMPRINT & NUMBER, DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART	2 WKS AGO	LAST	THIS
1	* * * NO. 1/GREATEST GAINER * * * SOLINDTRACK A: SONY CLASSICAL 63213 (10.98 FO/17.98) 6 Weeks at No. 1	10	- 50	,	
1	OCCUPATION AND SERVICE CONTRACTOR	10	1	1	
2		13	2	3	2
1			10	2/	3
3		12	18	24	4)
6		15	3	4	5
4		44	7	8	6) 7)
4		22	4	5	
5	BACKSTREET BOYS ▲ 2 JIVE 41589 (10.98/16.98) BACKSTREET BOYS WATER OF CONTROL OF CONT	27	6	7	8
_	MATCHBOX 20 ▲* LAVAATLANTIC 92721/AG (10.98/15.98) ■ YOURSELF OR SOMEONE LIKE YOU	50	5	6	9)
10	K-C1 & JOJO ● MCA 11613* (10.98/16.98) LOVE ALWAYS	35	28	16	10)
2	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98) COME ON OVER	15	12	11	11)
12	SOUNDTRACK UNIVERSAL 53116 (10.98/17.98) BLUES BROTHERS 2000	2	-	27	12)
10	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98) BIG WILLIE STYLE	12	14	10	13
13	BRIAN MCKNIGHT ● MERCURY 536215 (10.98 EQ/16.98) ANYTIME	21	20	13	14)
1	MASE ▲ 2 BAD BOY 73017*/ARISTA (10.98/16.98) HARLEM WORLD	16	9	9	15
3	CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98) TUBTHUMPER	21	8	12	[6]
17	LOREENA MCKENNITT QUINLAN ROAD 46719/WARNER BROS. (10,98/16.98) THE BOOK OF SECRETS	20	22	21	17)
1	LEANN RIMES ▲ ¹ CURB 77885 (10.98/16.98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	23	15	17	18)
1	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98) SPICE	54	10	14	19
1	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012 ARISTA (10 98 17 98) NO WAY OUT	30	11	15	20
1	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98) BUTTERFLY	22	17	18	21
1			21		\rightarrow
4	METALLICA ▲² ELEKTRA 62126*/EEG (10.98/16.98) RELOAD LEVED CAMPAT CHA	13		23	22
	LSG ▲ EASTWEST 62125/EEG (10.98/16.98) LEVERT.SWEAT.GILL	14	24	22	23
24	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98) EVOLUTION	25	55	52	24)
4	SOUNDTRACK ▲ 2 LAFACE 26041/ARISTA (10.98/16.98) SOUL FOOD	22	13	19	25
	* * PACESETTER * * SOUNDTRACK MAYERICK 46840/WARNER BROS. (11.98/17.98) THE WEDDING SINGER	2		90	26)
26	SOUNDTRACK MAVERICK 46840/WARNER BROS. (11.98/17.98) THE WEDDING SINGER			50	
26	MADOV DI AVODOLINO A CADITOLESSOCIA ORIJE ORI TO		26	ΔO	
27	MARCY PLAYGROUND ● CAPITOL 53569 (10.98/15.98) MARCY PLAYGROUND RADBRA STREIS AND A 3 COUNTY (10.00 FOUR 50)	13	36	40	\rightarrow
27	BARBRA STREISAND ▲3 COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND	13 14	36 25	31	28
27 1	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE	13 14 26	36 25 26	31 29	28 29
27 1 1 25	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ◆ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM	13 14 26 6	36 25 26 27	31 29 25	28 29
27 1 1 25	BARBRA STREISAND ▲ ³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲ ³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ● ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) IN FUSH YU MANG	13 14 26 6 31	36 25 26 27 30	31 29 25 34	28 29 30
27 1 25 19	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ◆ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM	13 14 26 6	36 25 26 27 30	31 29 25	27 28 29 30 31 32
27 1 1 25	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ◆ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ◆ BAD BOY 73015*/ARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ◆ VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS	13 14 26 6 31	36 25 26 27 30	31 29 25 34	28 29 30 31 32
27 1 25 19	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) IS FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) IS MONEY, POWER & RESPECT	13 14 26 6 31 5	36 25 26 27 30	31 29 25 34 26	28 29 30 31 32 33
27 1 1 25 19 3 23	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲ PEPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) S MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS YOUNG BLEED	13 14 26 6 31 5	36 25 26 27 30 19 23	31 29 25 34 26 28	28 29 30
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277 1 1 255 199 3 233 100 311	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲ PEPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) S MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) S THIRD EYE BLIND JANET ▲ VIRGIN 44762 (11.98/17.98)	13 14 26 6 31 5 20 4 45	36 25 26 27 30 19 23 16 33 29	31 29 25 34 26 28 20 33 32	28 29 30 31 32 32 33 34 35 36 37
277 1 1 25 19 3 23 10 31 1 35	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲ PEPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) S MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) S THIRD EYE BLIND JANET ▲ VIRGIN 44762 (11.98/17.98) CREED ♠ WIND-UP 13049 (10.98/16.98) S MY OWN PRISON	13 14 26 6 31 5 20 4 45 19	36 25 26 27 30 19 23 16 33 29 40	31 29 25 34 26 28 20 33 32 35	28 29 30 31 32 33 33 34 35 36 37 38
27 1 25 19 3 23 10 31 1 35 2	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) VOUNG BLEED ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) S THIRD EYE BLIND JANET ♠ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) MY OWN PRISON SARAH MCLACHLAN ♠² ARISTA 18970 (10.98/16.98)	13 14 26 6 31 5 20 4 45 19 20 31	36 25 26 27 30 19 23 16 33 29 40 37	31 29 25 34 26 28 20 33 32 35 38	28 29 330 331 332 333 334 335 336
27 1 25 19 3 23 10 31 1 35 2 35	BARBRA STREISAND ▲ ³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲ ³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) S MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) S THIRD EYE BLIND JANET ▲ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) S URFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ▲ ² MCA 11705 (10.98/16.98) AQUARIUM	13 14 26 6 31 5 20 4 45 19 20 31 14 23	36 25 26 27 30 19 23 16 33 29 40 37 39 32	31 29 25 34 26 28 20 33 32 35 38 39	28 29 30 31 32 33 34 35 36 37 38 39 40
277 1 1 255 199 3 233 100 311 1 355 2 355 7	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015-YARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) N URBAN HYMNS YOUNG BLEED NO LIMIT 50738-YPRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ♠ ELEKTRA 62012*/EEG (10.98/16.98) S THIRD EYE BLIND JANET ♠ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) S MY OWN PRISON SARAH MCLACHLAN ♠² ARISTA 18970 (10.98/16.98) SURFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ♠² MCA 11705 (10.98/16.98) AQUARIUM KENNY G ♠ ARISTA 18991 (10.98/17.98)	13 14 26 6 31 5 20 4 45 19 20 31 14 23	36 25 26 27 30 19 23 16 33 29 40 37 39 32	31 29 25 34 26 28 20 33 32 35 38 39 37	28 29 30 31 33 33 33 33 35 36 37 38 39 40
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27 1 25 19 3 23 10 31 1 35 2 35 7 19 4 4	BARBRA STREISAND ▲ 3 COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲ 3 REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) S MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) URBAN HYMNS YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) S THIRD EYE BLIND JANET ▲ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) S MY OWN PRISON SARAH MCLACHLAN ▲ 2 ARISTA 18970 (10.98/16.98) S URFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ▲ 2 MCA 11705 (10.98/16.98) KENNY G GREATEST HITS JEWEL ▲ 3 ATLANTIC 82700*/AG (10.98/15.98) S PIECES OF YOU ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	13 14 26 6 31 5 20 4 45 19 20 31 14 23 13 105	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30	28 29 30 31 32 33 33 34 35 36 37 38 40 41 42
277 1 1 25 199 3 233 100 311 1 355 2 355 7 199 4 4 333	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015 1/ARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) N URBAN HYMNS YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ♠ ELEKTRA 62012*/EEG (10.98/16.98) N THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) N THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) N SURFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ♠² MCA 11705 (10.98/16.98) N AQUARIUM KENNY G ♠ ARISTA 18991 (10.98/17.98) N KENNY G GREATEST HITS JEWEL ♠® ATLANTIC 82700*/AG (10.98/15.98) N PIECES OF YOU ERYKAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/16.98) THIS FIRE	13 14 26 6 31 5 20 4 45 19 20 31 14 23 13 105 13	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34 31	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30 51	28 29 80 31 32 33 34 35 86 87 38 89 40 41 42 43
277 1 1 25 199 3 233 100 311 1 355 7 199 4 4 333 45	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲ PEPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) S MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) S URBAN HYMNS YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) S THIRD EYE BLIND JANET ▲ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) S MY OWN PRISON SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98) S URFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ▲ ARISTA 18991 (10.98/16.98) KENNY G GREATEST HITS JEWEL ▲ ARISTA 18991 (10.98/15.98) S PIECES OF YOU ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98) THIS FIRE JOHN TESH GTSP 539804 (10.98/17.98) GRAND PASSION	13 14 26 6 31 5 20 4 45 19 20 31 14 23 13 105 13 54 3	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34 31 51	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30 51	28 29 30 31 32 33 33 34 35 36 37 38 38 39 40
277 1 1 25 199 3 233 100 311 1 355 2 355 7 199 4 4 333	BARBRA STREISAND ▲³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015 1/ARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) N URBAN HYMNS YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ♠ ELEKTRA 62012*/EEG (10.98/16.98) N THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) N THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) N SURFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ♠² MCA 11705 (10.98/16.98) N AQUARIUM KENNY G ♠ ARISTA 18991 (10.98/17.98) N KENNY G GREATEST HITS JEWEL ♠® ATLANTIC 82700*/AG (10.98/15.98) N PIECES OF YOU ERYKAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/16.98) THIS FIRE	13 14 26 6 31 5 20 4 45 19 20 31 14 23 13 105 13	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34 31	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30 51	28 29 30 31 32 33 33 34 35 36 37 38 38 39 40
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277 1 1 25 19 3 23 10 31 1 35 2 35 7 19 4 4 33 38 45 14	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ▲ PEPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015 YARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) S URBAN HYMNS YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD THIRD EYE BLIND ♠ ELEKTRA 62012*/EEG (10.98/16.98) S THIRD EYE BLIND JANET ♠ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) S MY OWN PRISON SARAH MCLACHLAN ♠ ARISTA 18970 (10.98/16.98) S URFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ♠ ARISTA 18991 (10.98/16.98) KENNY G GREATEST HITS JEWEL ♠ ARISTA 18991 (10.98/17.98) KENNY G GREATEST HITS JEWEL ♠ ARISTA 18991 (10.98/17.98) F PIECES OF YOU ERYKAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/15.98) F PIECES OF YOU ERYKAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/15.98) F ARISTA FIRE JOHN TESH GTSP 539804 (10.98/17.98) GRAND PASSION VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	13 14 26 6 31 5 20 4 45 19 20 31 14 23 105 13 54 3	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34 31 51 122	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30 51	28 29 80 81 83 83 83 83 83 83 84 83 84 84 84 84 84 84 84 84 84 84
277 1 1 255 199 3 233 100 311 1 355 7 199 4 4 333 455 388 144 21	BARBRA STREISAND ♣³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ♣³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ♠ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) THIS WORLD, ARE MY BALLS AND MY WORD YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98) THIRD EYE BLIND ♠ ELEKTRA 62012*/EEG (10.98/16.98) MONEY, POWER & RESPECT THERD EYE BLIND ♠ ELEKTRA 62012*/EEG (10.98/16.98) MY OWN PRISON SARAH MCLACHLAN ♠² ARISTA 18970 (10.98/16.98) MY OWN PRISON SARAH MCLACHLAN ♠² ARISTA 18970 (10.98/16.98) WELCOME TO OUR WORLD AQUA ♠² MCA 11705 (10.98/16.98) MY OWN PRISON KENNY G ♠ ARISTA 18991 (10.98/17.98) MENTY G GREATEST HITS JEWEL ♠³ ATLANTIC 82700*/AG (10.98/15.98) MY PAULA COLE ♠ IMAGO 46424/WARNER BROS. (10.98/15.98) MY CRAIDUS ARTISTS THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1 JOHN TESH GTSP 539804 (10.98/17.98) MY BEST FRIEND'S WEDDING	13 14 26 6 31 5 20 4 45 19 20 31 14 23 105 13 54 3	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34 31 51 122 38	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30 51 70 41	28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 47 48
277 1 1 259 3 3 10 311 355 2 3 4 4 4 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4	BARBRA STREISAND ♣³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ♣³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ♠ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THIRD EYE BLIND ♠ ELEKTRA 62012*/EEG (10.98/16.98) THIRD EYE BLIND JANET ♠ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) MY OWN PRISON SARAH MCLACHLAN ♠³ ARISTA 18970 (10.98/16.98) SURFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ♠² MCA 11705 (10.98/16.98) SURFACING FERVAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/15.98) S PIECES OF YOU ERYKAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/15.98) S THIS FIRE JOHN TESH GTSP 539804 (10.98/17.98) GRAND PASSION VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1 SOUNDTRACK ♠ WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING YANNI VIRGIN 44981 (11.98/17.98) TRIBUTE SAMMY KERSHAW ♠ MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98) LABOR OF LOVE BROOKS & DUNN ♠ THE GREATEST HITS COLLECTION	13 14 26 6 6 31 5 20 4 45 19 20 31 14 23 13 105 13 54 3 9	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34 31 51 122 38 44	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30 51 70 41 46 44	288 29 30 31 32 33 34 35 36 37 38 39 30 31 31 32 31 34 35 36 37 38 39 30 30 30 30 30 30 30 30 30 30 30 30 30
277 1 1 255 199 3 233 100 311 1 355 2 4 4 333 455 388 144 211 499	BARBRA STREISAND ♣³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ♣³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ♠ INTERSCOPE 90142 (10.98/16.98) IS FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) IS MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) IS MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) IS MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) IS THIRD EYE BLIND ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD YOUNG BLEED MOLIMIT 50/38*/PRIORITY (10.98/16.98) IS THIRD EYE BLIND JANET ♠ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) IS MY OWN PRISON SARAH MCLACHLAN ♠ RISTA 18970 (10.98/16.98) WELCOME TO OUR WORLD AQUA ♠ RISTA 18991 (10.98/17.98) KENNY G GREATEST HITS JEWEL ♠ ATLANTIC 82700*/AG (10.98/15.98) IS PIECES OF YOU ERYKAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/16.98) IS THIS FIRE JOHN TESH GTSP 539804 (10.98/17.98) GRAND PASSION VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1 SOUNDTRACK ♠ WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING YANNI VIRGIN 44981 (11.98/17.98) TRIBUTE SAMMY KERSHAW ♠ MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98) LABOR OF LOVE BROOKS & DUNN ♠ ARISTA NASHVILLE 18852 (10.98/16.98)	13 14 26 6 31 5 20 4 45 19 20 31 14 23 13 105 13 54 3 9 35 15	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34 31 51 122 38 44 53 62	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30 51 70 41 46 44 63 47	28 29 380 31 32 33 34 55 38 39 40 41 42 43 44 5 50
277 1 1 255 19 3 233 10 311 1 355 2 357 7 19 4 4 333 88 14 21 49 4	BARBRA STREISAND ♣³ COLUMBIA 66181 (10.98 EQ/17.98) HIGHER GROUND FLEETWOOD MAC ♣³ REPRISE 46702/WARNER BROS. (10.98/17.98) THE DANCE SOUNDTRACK ♠ ATLANTIC 83058/AG (10.98/17.98) GREAT EXPECTATIONS: THE ALBUM SMASH MOUTH ♠ INTERSCOPE 90142 (10.98/16.98) S FUSH YU MANG THE LOX ♠ BAD BOY 73015*/ARISTA (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THE VERVE ♠ VC/HUT 44913/VIRGIN (10.98/16.98) MONEY, POWER & RESPECT THIRD EYE BLIND ♠ ELEKTRA 62012*/EEG (10.98/16.98) THIRD EYE BLIND JANET ♠ VIRGIN 44762 (11.98/17.98) THE VELVET ROPE CREED ♠ WIND-UP 13049 (10.98/16.98) MY OWN PRISON SARAH MCLACHLAN ♠³ ARISTA 18970 (10.98/16.98) SURFACING TIMBALAND AND MAGOO ♠ BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) WELCOME TO OUR WORLD AQUA ♠² MCA 11705 (10.98/16.98) SURFACING FERVAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/15.98) S PIECES OF YOU ERYKAH BADU ♠ KEDAR 53109*/UNIVERSAL (10.98/15.98) S THIS FIRE JOHN TESH GTSP 539804 (10.98/17.98) GRAND PASSION VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1 SOUNDTRACK ♠ WORK 68166/EPIC (10.98 EQ/17.98) MY BEST FRIEND'S WEDDING YANNI VIRGIN 44981 (11.98/17.98) TRIBUTE SAMMY KERSHAW ♠ MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98) LABOR OF LOVE BROOKS & DUNN ♠ THE GREATEST HITS COLLECTION	13 14 26 6 6 31 5 20 4 45 19 20 31 14 23 13 105 13 54 3 9 35 15	36 25 26 27 30 19 23 16 33 29 40 37 39 32 41 34 31 51 122 38 44 53 62	31 29 25 34 26 28 20 33 32 35 38 39 37 42 36 30 51 70 41 46 44 63	28 29 30 31 32 33 33 34 35 36 37 38 39 40

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
54	54	52	25	TRISHA YEARWOOD ▲ MCA NASHVILLE 2011 (10.98 16.98) (SONGBOOK) A COLLECTION OF HITS	4
55	NE	N Þ	1	* * * HOT SHOT DEBUT * * * VARIOUS ARTISTS GRAMMY 11752/MCA (10.98/17.98) 1998 GRAMMY NOMINEES	55
(56)	60	58	37	TIM MCGRAW ▲ 2 CURB 77886 (10.98/16.98) EVERYWHERE	2
(57)	58	49	14	ENYA PAINT THE SKY WITH STARS THE REST OF ENYA	30
58	49	47	18	REPRISE 46835-WARNER BROS. (11.98/17.98) GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98) NIMROD.	10
59	57	50	41	HANSON & MERCURY 534615 (11.98 EQ:17.98) MIDDLE OF NOWHERE	2
60	59	66	101	CELINE DION ▲ 10 550 MUSIC 67541/EPIC (10.98 EQ/17.98) FALLING (NTO YOU	1
61	48	45	12	2PAC ▲* AMARU 41630*/JIVE (19.98/24.98) R U STILL DOWN? [REMEMBER ME]	2
62	64	64	48	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES	1
63	56	57	14	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) ■ UNPREDICTABLE	3
64	62	60	43	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98) SHARE MY WORLD	1
65	55	54	22	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98(16.98) WHEN DISASTER STRIKES	3
66	65	78	11	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) ■ ROMANZA	44
67	136	105	26	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98) NOTHIN' BUT THE TAILLIGHTS	43
68	53	48	12	VARIOUS ARTISTS ● IN THA BEGINNINGTHERE WAS RAP PRIORITY 50639* (11.98/17.98)	15
69	68	75	7	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) IS UNCLE SAM	68
70	61	56	15	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) IN MY LIFETIME, VOL. 1	3
71	71	69	34	WYCLEF JEAN FEAT. REFUGEE ALLSTARS WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
72	67	68	25	RUFFHOUSE 67974-/COLUMBIA (10.98 EQ/16.98) MICLET JEAN PRESENTS THE CARNINGER FEB. REFUGED AND STATE OF THE NEW DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) IS DAYS OF THE NEW	54
73	69	61	75	FIONA APPLE ▲2 CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) ISS DAYS OF THE NEW	15
74	80	80	15	B.B. KING MCA 11711 (10.98/17.98) DEUCES WILD	73
75	75	76	33	RADIOHEAD ● CAPITOL 55229 (10.98/15.98) OK COMPUTER	21
76	66	59	16	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98) ULTIMATE DANCE PARTY 1998	38
77	79	86	19	EVERCLEAR ● CAPITOL 36503* (10.98/15.98) SO MUCH FOR THE AFTERGLOW	33
78	74	63	33	SOUNDTRACK ▲3 COLUMBIA 68169* (10.98 EQ/17.98) MEN IN BLACK—THE ALBUM	1
79	72	67	23	BLINK 182 ● CARGO 11624*/MCA (10.98/16.98) ■ DUDE RANCH	67
80	77	65	13	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98) THE BEST THAT I COULD DO 1978 - 1988	33
(81)	NE	w Þ	1	RICKY MARTIN SONY DISCOS 82653/SONY (9.98/14.98) **UELVE**	81
82	73	74	48	THE NOTORIOUS B.I.G. ▲ PAD BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH	1
83	78	70	81	SUBLIME ▲ 3 GASOLINE ALLEY 11413/MCA (10.98/16.98) SUBLIME	13
84	81	77	63	DRU HILL ▲ ISLAND 524306 (10.98/16.98) IIS DRU HILL	23
85	76	83	21	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS CLUMSY	76
86	94	103	52	JONNY LANG ▲ A&M 540640 (10.98/16.98) ES LIE TO ME	44
87	85	71	15	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 555120/A&M (10.98/17.98) PURE DISCO 2	71
88	84	72	23	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98) ESPN PRESENTS: JOCK JAMS VOLUME 3	23
89	88	84	34	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98) FLOORED	12
90	101	107	39	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98) THE COLOUR AND THE SHAPE	10
91	87	79	14	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98) THE OZZMAN COMETH	13
92	89	82	34	ROBYN ● RCA 67477 (10.98/16.98) IS ROBYN IS HERE	68
93	83	73	17	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE THE FIRM — THE ALBUM	1
94	93	89	13	AFTERMATH 90136*/INTERSCOPE (10.98/17.98) LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98) BBC SESSIONS	12
95	99	93	84	LEANN RIMES ▲ 5 CURB 77821 (10.98/15.98) BLUE	3
96	82	133	4	VARIOUS ARTISTS BEST OF LOVE — 16 GREAT SOFT BOCK HITS	82
		-		COD'S PROPERTY FROM KIRK FRANKLIN'S NIL NATION A	
97	92	91	38	B-RITE 90093/INTERSCOPE (10.98/16.98)	3
98	97	85	85	THE WALLFLOWERS A MINTERSCOPE 90055 (10.98/16.98) THE BRINGING DOWN THE HORSE	4
		96	18	JOHN MICHAEL MONTGOMERY ◆ ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98) GREATEST HITS ALL THAT LAM	33
99	104	00	1 20	JOE ● JIVE 41603* (11.98/16.98) ALL THAT I AM	13
99	91	90	29	2,112,2,2,2,2,2,2	
99 100 101	91	127	8	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98) LONG TIME NO SEE	86
99 100 101 102	91 98 86	127	8 12	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) MTV PARTY TO GO 98	50
99 100 101 102 103	91 98 86 109	127 81 121	8 12 5	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) (IS) GROWING PAINS	50 103
99 100 101 102 103 104	91 98 8 6 109 96	127 81 121 87	8 12 5 33	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) MTV PARTY TO GO 98 BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) IS GROWING PAINS PRODIGY ▲² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) THE FAT OF THE LAND	50 103
99 100 101 102 103 104 105	91 98 8 6 109 96 107	127 81 121 87 115	8 12 5 33 3	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) THE FAT OF THE LAND VARIOUS ARTISTS VERITY 43109 (17.98/19.98) WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SCNGS	50 103 1 105
99 100 101 102 103 104	91 98 8 6 109 96 107	127 81 121 87	8 12 5 33	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98) BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) PRODIGY ▲ 2 XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) THE FAT OF THE LAND VARIOUS ARTISTS W/W GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SCINGS	50 103

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, are equivalent prices, which are projected from Wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker limpact shows albums removed from Heatseekers this week. Impact shows albums removed from Heatseekers this week.

The Hit Factory®

In 1997, sixty-four Grammy nominations were recorded, mixed, remixed, or mastered at The Hit Factory, New York City.

Thank you to all the Artists, Producers, Engineers, Managers, Writers, and Record Companies who made this possible.

Eddie, Janice, Troy, Danielle, and the entire Hit Factory Staff RECORD OF THE YEAR MMMBop, HANSON, Mercury I Believe I Can Fly (Space Jam), R. KELLY, Jive/Atlantic/Warner Sunset

ALBUM OF THE YEAR
The Day, BABYFACE, Epic

SONG OF THE YEAR
I Believe I Can Fly (Space Jam), R. KELLY,
Jive/Atlantic/Warner Sunset

BEST NEW ARTIST PUFF DADDY, Bad Boy HANSON, Mercury

POP

Best Female Vocal Performance
Butterfly, MARIAH CARFY, Columbia

Best Male Vocal Performance

Every Time L Close My Eyes, B A B Y F A C E, Epic

Fly Like An Eagle, (Space Jam), S E A L, Warner Sunset/Atlantic

Best Performance by a Duo or Group with Vocal MMMBop, H A N S O N, Mercury

Best Collaboration with Vocals
Tell Him, BARBRA STREISAND &
CELINE DION, 550 Music

Best Instrumental Performance Havana, KENNYG, Arista

Best Dance Recording
Space Jam, QUAD CITY DJ's, Warner
Sunset/Atlantic

TRADITIONAL POP

Best Vocal Performance
Sondheim, Etc.,—Live at Carnegie Hall,
BERNADETTE PETERS, Angel

Rock

Best Male Vocal Performance
Just Another Day, JOHN MELLENGAMP, Mercury

Falling In Love (Is Hard On The Knees), AEROSMITH, Columbia

Best Album Nine Lives, AEROSMITH, Columbia Pop, U2, Island

ALTERNA

Best Music Performance Homogenic, B J Ö R K, Elektra/EEG

D = R

Best Female Vocal Performance Honey, MARIAH CAREY, Columbia I Believe In You And Me, WHITNEY HOUSTON, Arista

Best Male Vocal Performance
I Believe I Can Fly (Space Jam), 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, LV/Epic

Best Performance by a Duo or Group with Vocal
Hard To Say I'm Sorry (Remix), AZ YET, featuring
PETER CETERA, LaFace
No Diggity, BLACKSTREET, Interscope
A Song For Mama (Soul Food), BOYZ II MEN, LaFace

Best Song
Honey, MARIAH CAREY, SEAN "PUFFY" COMBS,
K. FAREED, S. HAGUE, S. JORDAN, R. LARKINS,
M. McLAREN, L. PRICE & B. ROBINSON, Columbia
I Believe I Can Fly (Space Jam), R. KELLY.
Jive/Atlantic/Warner Sunset
No Diggly, DR. DRE, C. HANNIBAL, TEDDY PILET,
WILLIAM "SKYLZ" STEWARI, S. J. WALTERS,
INCLUDE

Best Album

The Day, BABYFACE, Epic
Share My World, MARY J. BLIGE, MCA
Evolution, BOYZ II MEN, Motown
The Preacher's Wife—Soundtrack, WHITNEY
HOUSTON, Arista

RAP

Best Solo Performance

The Rain (Supa Dupa Fly), MISSY
"MISDEMEANOR" ELLIOT, EastWest/EEG
Hypnotize, THE NOTORIOUS B.I.G., Bad Boy
Men in Black (Men in Black), WILL SMITH,
Columbia/Sony

Best Performance by a Duo or Group with Vocal
I'll Be Missing You, PUFF DADDY & FAITH
EVANS, Bad Boy
Can't Nobody Hold Me Down, PUFF DADDY,
featuring MASE, Bad Boy
Not Tonight, LIL' KIM, featuring DA BRAT, LEFT EYE,
MISSY "MISDEMEANOR" ELLIOT & ANGIE
MARTINEZ, Bad Boy

Best Album

No Way Out, PUFF DADDY & THE FAMILY, Bad Boy Supa Dupa Fly, MISSY "MISDEMEANOR" ELLIOT, EastWest/EEG
Wyclef Jean Presents The Carnival, WYCLEF JEAN
(featuring REFUGEE ALLSTARS), Ruffhouse/Columbia Life After Death, THE NOTORIOUS B.I.G., Bad Boy Wu-Tang Forever, WU-TANG CLAN, Loud/RCA

LATIN

Best Pop Performance
Romances, LUIS MIGUEL, WEA Latin

BLUES

Best Comtemporary Album
Trippin' Live, DR. JOHN, Surefire

GAE

Best Album

Fallen Is Babylon, ZIGGY MARLEY AND THE MELODY MAKERS, Elektra/EEG

Musical Show

Best Album

Chicago The Musical, RCA Victor
Ragtime The Musical, RECORDING CAST, RCA Victor
Titantic A New Musical, ORIGINAL BROADWAY
CAST, RCA Victor

COMPOSING

Best Song Written Specifically for a Motion Picture or for Television I Believe I Can Fly (Space Jam), R. KELLY, Jive/Atlantic/Warner Sunset

PRODUCTION

Producer of the Year, Non-Classical
WALTER AFANASIEFF (for: Allure,
Mariah Carey, Michael Bolton, Natalie Cole,
Barbra Streisand & Celine Dion)
BABYFACE (for: Az Yet, Babyface, Boyz II Men)
KEITH THOMAS (for: Luther Vandross)

Remixer of the Year
FRANKIE KNUCKLES (for: Mary J. Blige, Toni Braxton)
DAVID MORALES (for: U2, Mariah Carey)
MOUSE T. (for: Simply Red)
TODD TERRY (for: The Cardigans)
ARMAND VAN HELDEN (for: Janet Jackson, Aaliyah)

Producer of the Year, Classical
JUDITH SHERMAN (for: Reich: City Life)

Music Video

Best Music Video, Short Form
Got 'Til It's Gone, JANET JACKSON, Virgin America

B			\sim	ard. 200, continued February 2	0 400
				CUITUIIUGU FEBRUARY 2	<u> </u>
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
108	102	97	41	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98) BLURRING THE EDGES	22
109	119	114	20	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98) BRIDGES TO BABYLON	3
110	95	94	3	CARMAN SPARROW 51640 (10.98/16.98) MISSION 3:16	94
111	100	88	10	BRYAN ADAMS A&M 540831 (10.98/17.98) MTV UNPLUGGED	88
112	105	95	12	SUBLIME ● GASOLINE ALLEY 11714/MCA (10.98/16.98) SECOND-HAND SMOKE	28
113	117	98	15	VARIOUS ARTISTS ● SPARROW 51629 (15.98/17.98) WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
(114)	121	125	19	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98) TROUBLE IS	74
(115)	123	128	17	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) (ISS ROCK SPECTACLE	115
116	103	113	7	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) (IS) MY MELODY	103
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Top R&B Albums Bowz II Men evolve to the no.1 position this week

Top Country Albums Lean Rimes spends another





DAILY MUSIC UPDATE

Spice Girls Share Their 'Spiceworld'

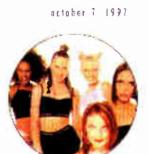
The Spice Girls launched their second album, "Spiceworld," to press in Granada, Spain, last night. The album will be released worldwide Nov. 3; first single "Spice Up Your Life" bows next week. Chek Here for the full story.

Inside News...

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- Amy Grant Takes Orchestra On Tom Puffy Remix, s 'Roxanne' For Police Set

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HIDUSTRY EVENTS

Billooard Spotlight Reviews MET BER SERVICES BOB MARLEY / Dreams Of Freedom PRODUCES, Bull Lasvell Island/Axxon/Tux/Gong 524 419-2

Subtided "Ambient Translations Of Bob Marley In Dub," this is a jaw-droppingly dazzling aural re-testuralization of the Tuff Gong's own remarkable vision. Laswell descends with maximum respect indo the luth, otherworldly forest of Marley's original album masters for Island, parting the misty well on various mythic tracks to reveat un-dream-of awaters and magic visits Any overfulbs are subtlin, reverent, and ingetions, with Senegalese percussionist Aryb Dieng, Japanese ambient artist Telsu howe, or string conductor/arranger Karl Berger applying spectral doucher primarity to point listeners toward existing secret panorames. Whether it's "The Heathen," "Exodus," or "No Woman No Cry," the electronic tour guides will help you go where no devotee has gone before. If you can imagine buying only one reggee record between now and the dawn of the new year, make it "Dreams Of Freedom" "Dreams Of Freedom

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REPRISE, VEGAS CASINO BOW 'LUCKY' SINATRA COMPILATION

(Continued from page 5)

York, New York," "Here's To The Losers," "Pocketful Of Miracles," and "Luck Be A Lady," will have a full retail release in September.

Tina Sinatra, who admits she has fretted over the great number of albums in the marketplace containing her father's music, says the idea for this project has some correlation to past meetings with Capitol Records and Reprise about the direction the family wanted new releases to take. Both of those labels have actively been releasing Sinatra material.

Noting titles such as the travel-oriented "Come Fly With Me" (Capitol) and the more recent, somewhat biographical "Everything Happens To Me" (Reprise), Tina Sinatra says concept albums such as those and "Lucky Numbers" are far more compelling than the vast amount of traditional greatest-hits compilations.

"It's been our contention for several years that there is too much in the marketplace and that very often the buyer, whether he is an educated Sinatra buyer or not, goes into the store and is extremely overwhelmed," she says. "So what we've been trying to do is put some controls on what is licensed as opposed to letting everything go through the floodgates.

"It was openly agreed upon [by both labels] that for a myriad of reasons, including his affection for them and the creative juices that got flowing around his other concept albums, that this was the way to go," she adds. "So when the idea of a New York-New York album came up, it was just a slam dunk."

Noted compiler Gregg Geller, the man responsible for the exhaustive Sinatra 20-CD set "The Complete Reprise Recordings," also says the project had a natural cohesion.

"I could tell you that it was a long, arduous struggle, but it wasn't," says Geller, VP of A&R at Warner Bros. Records. "And in terms of sequence, if you understand the songs, it just fell together readily.

"When you're dealing with Frank, there are infinite possibilities, but there is such a thing as overdoing it," he adds, touching on Sinatra's concerns. "When it makes sense and is

BUDDY LEE, 65, DIES

(Continued from page 10)

first Farm Aid concert. Enlisting the aid of Illinois Gov. Jim Thompson, Lee took less than five weeks to assemble a concert with more than 80 artists from different fields of music.

In 1986, Lee was named agent of the year by the Nashville Assn. of Talent Directors.

Lee was a member of, among other organizations, the Country Music Assn., the American Federation of Television and Radio Artists, the Screen Actors Guild, the American Federation of Musicians, the American Guild of Variety Artists, the Outdoor Amusement Business Assn., the International Theatrical Agencies Assn., and the International Assn. of Fairs and Expositions.

Buddy Lee Attractions was closed Feb. 16 and 17 in Lee's honor. It was the first time in the agency's history that it closed on a workday.

He is survived by his wife, Rita Lee; his sons, Joey and Tony Lee; his daughters, Donna LeFevers, Regina Lee, and Marie Pugliese; and his grandchildren, Catherine Pinhal, Joseph Pinhal III, Anastasia Pinhal, and Anthony Pugliese.

appropriate, then why not?"

Geller points out that, aside from the Reprise box set, "Lucky Numbers" is the only set on which collectors will find "The Boys' Night Out."

The package also includes liner notes penned by Gene Sculatti, Billboard's director of special issues.

As might be expected, the release of "Lucky Numbers" provides a great promotional opportunity for the label and the casino.



Beginning the festivities will be a party at the casino on the release date, possibly attended by Las Vegas Mayor Jan Jones and members of the Sinatra family.

Tina Sinatra says her father's fragile health will keep him from attending, though members of the family will make an effort to appear.

In addition, 50 vacation packages to the casino will be given away by New York-New York and Reprise.

Meanwhile, New York-New York VP of marketing Marty Moore says the casino has several other promotions attached to the album.

At one point, a complimentary CD featuring a drawing of the casino on its back cover will be placed in all 2,000 of New York-New York's hotel rooms. Frank Sinatra tributes will also be performed in the casino's lounges. The album and related promotions will be noted in various newspaper and travel trade publications.

"It's really a priority promotion," says Moore. "The promotional opportunities when you're looking at someone of the magnitude of Frank Sinatra and the six-month exclusive [sales] window provides us with a tremendous opportunity."

Warner Bros. Records VP of strategic marketing (U.S.) Dan Nathanson also expects the promotion to appeal to a younger demographic that has latched onto cocktail culture and Brat Pack-era music.

"This is the first Vegas-themed Sinatra CD, and it's perfectly suited to this whole new generation that's getting into Frank," he says. "It's a complement to that swinger mentality."

While the exclusivity part of the deal will no doubt increase the level of excitement around the project, Nathanson also believes it will build anticipation when the album has its traditional retail release.

"This isn't a corporate P.R. job; it's a very credible CD whose thematic concept fit into what we're doing in Vegas," says Nathanson. "It really distinguishes the release and generates excitement that we can give back to retail as a promotional element."

Moore agrees. "I think there is going to be a huge demand for this record [in traditional retail outlets]. No. 1, because it's such a unique offering of Sinatra tunes, and No. 2, because we'll be selling it and promoting it through the casino. We're just priming the pump."

Still, many retailers are apparently having none of that argument, saying that regardless of the album's major rollout in September, they're disturbed by the growing number of special projects not being made immediately available to their consumers

One music buyer for a major record store chain feels that projects such as "Lucky Numbers" betray the outlets that have fostered big-name artists over the years.

"We're all uncomfortable with items that are starting to show up that have distribution that's not all the way through the retail sector," says the buyer, who requested anonymity. "This is certainly something that we would like to have a chance at, given it's with such a big name. We've sold a lot of Frank Sinatra catalog over the years, and we're a little disheartened to see these type of situations develop."

Quips another angry major retailer, "We think it's nice that a casino has found yet another way to make money, even if it costs us, because they do so much good for the world, and because they're institutions that we would want to support anyway."

BETWEEN THE BULLETS...

by Geoff Mayfield

"Tighter Tide: At a point when even Sony Classical thought that its "Titanic" soundtrack had surely hit its high-water mark, the mostly instrumental score parlays the one-two punch provided by Valentine's Day shopping and the additional traffic of the long Presidents Day weekend into a truly phenomenal week. Not only is the one-week sum—exceeding 847,500 units, 44% more than it sold in the prior week—high for this time of year; it's just plain big by any standard.

In fact, this stands as the seventh-largest week scored by any album since Billboard picked up SoundScan data in May 1991. So large was the growth that, if an album sold only what "Titanic" gained—259,000 units—it would have ranked No. 3 for the week.

Of course, the album's startling burst comes in the same week the James Cameron film managed to have a bigger week than it did the prior week, scoring a record-setting Presidents Day weekend of \$33 million, which drove its box-office total to \$376 million, taking a mere nine weeks to displace "Jurassic Park" to become the third-largest movie in Hollywood history.

Obviously, some of those ticket buyers have become CD customers, and the enormous airplay for Celine Dion's "My Heart Will Go On," which also lifts her own album back to No. 2 (339,000 units, 40.5% more than in the first week), doesn't hurt, either.

HEARTS, FLOWERS, AND LOTS OF MUSIC: Some three-day weekends are good for business, some aren't, and some honestly depend on the weather. But, as alluded to above, the Presidents Day weekend, with the added benefit of Cupid-influenced Valentine's Day purchases, is one you can bank on.

In each February of the SoundScan era, album sales for the week that includes Friday-Sunday of the three-day weekend is up substantially over those of the preceding non-holiday week. And, since 1996, as record companies learn to better target this key shopping period, the rewards have grown from year to year, as reflected by unit volume on The Billboard 200. The chart's volume for Presidents Day weekend of '97 was a bit bigger than that of '96; volume from the '96 bonanza was up substantially over The Billboard 200 printed during the comparable '95 week.

Even against that backdrop, the comparison between this year's Presidents Day weekend and last year's is a mouth-dropper, with The Billboard 200 showing a 24% gain over the same week in '97.

Much of that, of course, has to do with the sheer volume provided by the top two albums. In each Presidents Day week of the SoundScan era, the only other album to top 200,000 was **2Pac**'s "All Eyez On Me," which did so with more than 565,000 pieces when it debuted at No. 1 in 1996.

Still, as you peruse our sales charts, it seems like every set that houses a popular love song enjoys a handsome boost. Certainly the aforementioned "Titanic" and Celine Dion's "Let's Talk About Love" were in Cupid's quiver, while sales more than doubled for albums by Martina McBride (52-24) and Jim Brickman (192-107), thanks to inclusion of the '97 Brickman/McBride duo "Valentine." Radio activity on love songs helps fuel Billboard 200 jumps for K-Ci & JoJo (16-10, a 63% gain), John Tesh (70-45, a 94% gain), Sammy Kershaw (63-49, a 65% gain), Harry Connick Jr. (169-130, a 61% gain), and Alejandro Fernández (171-146, a 43% gain). Valentine shopping also seems a factor for Elton John (132-121, a 41% gain, and 148-132, a 37.5% gain), Luis Miguel (199-148, a 62% gain), and re-entries by José Luis Rodriguez (No. 175, a 125% gain) and Bob Carlisle (No. 187, a 45% gain).

COUNT TO THREE: With the Sony Music family honoring the retirement of former Sony Music Distribution chairman Paul Smith at a New York soiree Monday (23), his successor, Danny Yarbrough, finds the house in great shape. Even with a second-week decline of 48%, Pearl Jam's 185,000 units keeps the rock band in the top three with a comfortable lead over the 124,500 units scored by the boldly resurgent Garth Brooks (see Country Corner, page 40). Thus, Sony holds a monopoly on The Billboard 200's top three for a second week in a row.

It's a rare feat that depends as much on timing as it does on the A&R depth of a distributor's labels. When Sony locked up the first three slots last issue, it was the first time that one vendor had done so since Universal Music and Video Distribution owned the first three positions in the Nov. 30 and Dec. 7 issues of 1996. Sony, way back in the Jan. 22, 1994, issue, had been the last to tie up the top three prior to Universal's coup.

WEA is the only other distributor to hold a top-three monopoly during the SoundScan era, commanding a four-week streak from July 6-27 in 1991 and a two-week run later that year in the Aug. 31 and Sept. 7 issues.

ATURDAY NIGHT'S ALRIGHT: The Feb. 7 "Saturday Night Live" is a tonic for both Paula Cole (51-44, a 47% gain) and the "Blues Brothers 2000" soundtrack (27-12, a 78% gain), as each bullets. Besides "SNL," Dan Ackroyd and company also took the Blues Brothers act to "Live With Regis And Kathie Lee" and were joined by Wilson Pickett and Eddie Floyd on "Late Show With David Letterman." "Late Show" guest LeAnn Rimes picks up a pair of Billboard 200 bullets (Nos. 18 and 95); "Keenen Ivory Wayans Show" visitor Chumbawamba earns one at No. 16, despite getting knocked down four places; and "The Tonight Show" helps Trisha Yearwood bullet at No. 54.

JVC MUSIC'S U.S. WING TO CLOSE

(Continued from page 10)

Lorber album, scheduled for March 17, were scrapped (Billboard Bulletin, Feb. 18).

"We are getting out of the mainstream [music] business," says JVC Music (U.S.) VP of marketing and distribution Dan Davis, "but we will continue to deal with the XRCD audiophile product. The logistics of how we will maintain that business has yet to be determined."

Since it bowed the line in June 1996, JVC has released 42 XRCD titles, including its first pop titles, Steve Miller's "The Joker" and Tina Turner's "Private Dancer," which were issued Feb. 17 under a licensing agreement with EMI. Future XRCD titles include Miles Davis' "Walkin'" and Zoot Sims' "Quietly There," both licensed through Fantasy, and JVC's own "The Long Road Home" by Ernie Watts, all due

As a result of the restructuring, "virtually" all of the company's 30-person

staff will be let go, says Davis. However, most staffers will stay on through the middle of March, with some continuing to work for the company until June or July. "The sole purpose of the staff will be to close down the operation," Davis says.

It had not been determined at press time what will happen to the label's artist roster and catalog, "Logistically, it's an extremely complex situation with catalog and artist contracts," Davis says. "Our attorneys and artists are now dealing with the situation."

Late last year, JVC signed a distribution agreement with the WEA-affiliated Sire Records Group (Billboard Bulletin, Dec. 8, 1997).

"We have advised the Sire and WEA folks as to what is going on," Davis says. "Because it's so new, each of the individual parties is attempting to sort out just how to deal with the situation."

CRAIG ROSEN

ARETHA FRANKLIN BLOSSOMS ANEW

(Continued from page 13)

there are hot producers, and the label is behind it 100%. I'm sure she will please old fans and win some new young ones."

This renewed enthusiasm follows a down spell in the diva's career. "What You See Is What You Sweat," released in 1991, has sold 179,000 copies, while 1994's "Greatest Hits (1980-1994)" registers at 439,000, according to Sound-Scan. The albums peaked on The Billboard 200 at No. 153 and No. 85, respectively.

It's her older works, such as the album "Aretha: Lady Soul," which reached No. 2 in 1968, and the 1971 No. 2 single "Spanish Harlem" that still receive regular airplay and consistent sales. Rhino/Atlantic has reissued and compiled several Franklin collections, including "Delta Meets Detroit," which was released Jan. 13.

Her classic work also often rears its melodic head in pop culture. The "Blues Brothers 2000" soundtrack features a revamped version of the 1967 No. 1 "Respect," while Franklin appears alongside younger musicians like Jonny Lang, Blues Traveler, and Erykah Badu in the film.

She has also been a presence on TV. In a pivotal episode of "Murphy Brown," Candice Bergen's character sang the 1967 No. 8 hit "A Natural Woman (You Make Me Feel Like)" to her newborn. Franklin appeared as ambassador to Detroit in a mid-Febru-

'Rose' Grows Quickly On R&B Charts

Although its official radio impact date was Feb. 10, the first single from Aretha Franklin's latest album, "A Rose Is Still A Rose," debuted at No. 30 on the Hot R&B Airplay chart two weeks earlier. This issue, it is No. 20, with 46 of 104 R&B adult and mainstream stations monitored by Broadcast Data Systems spinning the track.

"Aretha's old stuff is part of our core playlist, but we are loving the new song and think it will be one of her biggest hits," says Tim Higgs, music director at adult R&B KMJK (Magic 107) Phoenix. "I wouldn't call it a comeback, because she never left, but she certainly had a few bad years. 'Rose' shows she's grown and is ready to groove."

Don Cody, PD/music director at

mainstream R&B WTMG Gainesville, Fla., has no qualms about putting "Rose" in between Usher and Busta Rhymes. "Aretha's demos are anywhere from 12 to 64. Add that to a strong song, and she'll be a hit at R&B, as well as AC or top 40."

He adds that the packaging grabbed his eye as well. Arista sent out two versions of the song on a rose-shaped CD with real petals flattened into the jewel case. "If it was Aretha, period, we would pay mind, but the interesting shape and gimmick makes you throw it down immediately and remember it in future weeks."

A "tastemakers" five-song sampler was also sent to restaurants, beauty supply stores, and upscale boutiques. Arista field staffers were also sent advance cassettes to play for retailers and programmers.

Lionel Ridenour, senior VP of Arista black music (U.S.), meanwhile, says the retail push will be a full rollout, including posters, flats, and listening posts. The clear commitment has helped sway even those few retailers on the fence about the set's prospects.

"The company obviously expects the album to do well, although I have a healthy skepticism because of the poorer performance of the last few CDs," says Lloyd Hummel, new release buyer for the eight-store Zia Enterprises, based in Tempe, Ariz. "But the label looks like it is shaping up a full-scale attack, and it is hard to dispute Puffy, who turns everything he touches into platinum."

power of hip-hop, you get beautiful fusion. People like Puffy, Jermaine, and I are a draw, but in the end it is all about her talent."

Arista expects Franklin, self-managed and booked by Dick Alen at William Morris, to help spread her own gospel with a six-show residency tour in March and April in Florida and Georgia and with appearances on "Late Show With David Letterman" (Wednesday [25]) and "Live With Regis And Kathie Lee" (Friday [27]). A full tour is also being discussed. "I love doing my act live. I put time into my presentation because that's what people pay for—to see me at my best."

According to Arista president (U.S.) Clive Davis, the early attention of press, radio, and video has him anticipating something big.

"This album will propel itself even in a market that is so new-artist oriented," he says. "I'd say the early buzz is an accurate reflection of how the public will react. She is in peak form, and the end result of combining that with the right lyrics, arrangements, and production is an album of historic proportions."

Franklin, who has been making history for most of her 55 years, eschews such strong statements herself—never once in a long career having become complacent about rock steady, soul serenades, or singing the blues. In fact, for someone Davis calls "a national treasure," this preacher's daughter never imagined this career in her wildest dreams as a young girl leaving Detroit

"I really didn't think I would get this far. When I walked into Columbia's studios and heard people playing my music, it brought me to tears. Who needs money? They were playing my song. It still feels that good."



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A new Billboard Challenge begins every Thursday. This week's champ is Garret Hiller of Harrisonburg, Va.

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ary ABC special celebrating Motown's 40th anniversary. She has received a Grammy Legend Award and a Grammy Lifetime Achievement Award. In a sense, Franklin is her own worst

ompetition, and, she says, "my toughest critic, too. I know the last album wasn't as good as it should have been. The public lets you know that, and you have to take the advice to reinvent yourself for modern times."

Her strategy: clean up her health, rely on her living-legend status, hire the hottest contemporary producers and songwriters, and construct a marketing plan that covers all the bases.

The liner notes to "Rose" read like a multi-platinum laundry list of R&B talent, with names like Combs, Jermaine Dupri, Daryl Simmons, Narada Michael Walden, Dallas Austin, and Michael J. Powell.

"Aretha has explored numerous genres in her career and has a way with updating her sound," says Lionel Ridenour, senior VP of Arista black music (U.S.). "These are today's popular music makers, and we hired them to help make this record hip. It wasn't a manipulative scheme, but a merger between contemporary styles and players and the artistry of Aretha is our way of bridging the gap between young and old listeners."

Franklin agrees that she needed an update. "This album's right in the heart of hip-hop with jazz and soul and R&B mixed in. The youngsters already know who I am through their parents and have heard me a million times. Now, with the help of names they made popular, we will meet up close."

It was also important to Franklin to call on the talents of a '90s do-right woman. Enter Hill of Fugees fame, who wrote and produced and is a backing vocalist on the first single, "A Rose Is Still A Rose," available commercially Tuesday (24). She also directed the video, currently airing on the Box, BET, and VH1.

"Lauryn approached us with a song

she wrote for me," Franklin says. "I loved it. It has a great hook, and everyone can sing along. And she was right on target with the message," she says about the tune of love, loss, and self-esteem. "It was two powerful sisters working together."

Hill was excited about the feminist aspect of the project and was overjoyed to work with one of her heroes.

"I thought it was something she should say to the young women today: She made it, and they can, too," Hill says. "But after she left the session, we ran into the booth and tried to soak up her energy. It smelled like church. It was pure and filled with life."

Hill admits that reworking a legend was difficult at first, but that Franklin made it easier as she is willing to work hard for a hit.

"I was nervous that the drums were swinging too much, but she got right up in there and worked it. She has years of work left in her. Her voice is timeless, and when combined with the

NEW ZEALAND'S BIC RUNGA DRIVES SONY DEBUT TO TOP

(Continued from page 14)

was mixed in Los Angeles by Matt Wallace (Faith No More, R.E.M.).

The New Zealand release of "Drive" on July 14 was bookended with two industry awards for Runga: top female vocalist at the 1997 Music Awards in April, and in November acknowledgment from the Australasian Performing Rights Assn. for "Sway" as the most-played local song on New Zealand radio that year.

According to Roger Klamp, PD at Auckland modern AC station More FM, "Sway" struck a chord with listeners. "It was a very popular song," he says. "We had lots of phone calls on it."

Although Runga was initially adopted by the college radio network, widespread airplay on commercial radio and a massive nationwide promotional blitz by Sony saw her cross over into the mainstream with "Drive." While touring throughout the country, Runga has found the expansion of her audience confusing. "I'm playing a lot of gigs at the moment, and all sorts of people are coming—there is not any one type of person."

For a local artist, the public response to Runga was unprecedented, and for the first 16 weeks after its release, "Drive" remained in the RIANZ top 10. When Sony Music International senior VP Peter Asher and Columbia U.S. director of international A&R Gerard

Babitts presented Runga with a double-platinum disc marking 30,000 sales (Billboard, Dec. 6, 1997) after her Auckland concert in November, no one was more surprised than Glading.

"When we first made the record, I thought we could do double-platinum on it over a 12-month period. But ["Drive" | has just had an amazing track record here; it's just captured the imagination, I think."

Roger Marbeck, owner of Auckland store Marbecks Records, says buyers can't get enough of Runga. "The sales have been phenomenal—it's one of the most successful albums we've had in a long time. There was huge, unprecedented demand for it... For anticipation, 'Drive' took the cake. Sony had done the build with the singles, and people were ready for it."

Although sales of "Drive" have slowed since the Christmas period, Marbeck says he expects that pattern will be reversed when Sony re-advertises the album in March. "It's got a lot of sales left in it yet; the album has a pretty universal appeal."

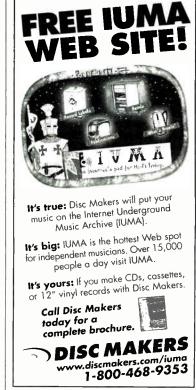
The 1998 New Zealand Music Awards take place in Auckland in April, and although nominees are yet to be announced, industry speculation tips Runga to clean up. But it's unlikely she'll be in the country to attend the ceremony. If all goes according to plan,

Runga will be in the midst of a stateside trek promoting "Drive."

Runga says that America is "going to be main the focus because most territories take their cue from that market, so if you can do the groundwork in the States, you're saving yourself a lot of energy."

Glading says Columbia U.S., and in particular Babitts, have shown great commitment to "Drive," and for that reason he shares Runga's opinion that America should be her priority.

To attempt to cover all bases would be pointless, he adds. "When you live in this part of the world, you can't be all things to all people. We're going to concentrate specifically on certain parts of the world. Make no mistake: Internationally, Bic's going to be working this record for quite some time."



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Meeting The Challenge Of Billboard's Chart Game

CHALLENGE

Billboard Online's weekly chart game has a new name and a host of new winners. Redubbed Billboard Challenge, the game continues to excite loyal players and new contenders alike.

There's a new winner every week in Billboard Challenge, which is presented exclusively on the Internet by Billboard Online (www.billboard.com). Billboard Challenge lets players assemble their own record label rosters from albums on The Billboard 200 and the Heatseekers Albums chart and compete for prizes against music fans around the world.

Billboard Challenge players earn

points based on the chart performance of each album they choose; standings are posted each week on Billboard

Online. A new four-week game starts every Thursday.

Here are our latest winners:

Game 40: Ruby Wong of Monte Sereno, Calif., loaded up her Ruby N Rod's Rockin Records roster with a slew of seasonal albums and earned the distinction of winning the final Challenge of 1997. Ruby's gems included "A Very Special Christmas 3," "Superstar Christmas," and holiday titles from Mannheim Steamroller and Jim Brickman. Also boosting the Rockin squad to an impressive 7,343 points were hit albums by Chumbawamba and Hanson.

Game 41: Ontario's Paula Kinch built her PJ Records label around such huge pop stars as Celine Dion, Puff Daddy & the Family, and Kenny G. Then she spiced the mix with newer hitmakers like the Wallflowers, Robyn, and Savage Garden. It added up to victory in the first week of the New Year.

Game 42: Shannon Jackson chose the name We Got The Beat and then chose a roster that benefitted from a stellar performance by Garth Brooks, who held the No. 1 spot on The Billboard 200 throughout the game's four-week stretch. Also coming up big for the Fayetteville, Tenn.-based Beats was Will Smith, whose "Big Willie Style" chipped in 818 points.

Game 43: John Hill of Greensboro, N.C., must have been motivated to create an underdog when he picked the roster for Motive Records. Eschewing the chart's biggest names, he created a balanced attack with the likes of

matchbox 20, Backstreet Boys, Smash Mouth, and Savage Garden.

Game 44: Westlake, Ohio's Tim

Clarke, whose Termite Records captured Games 16 and 19, ate up the competition again, thanks largely to huge performances by Celine Dion and the "Titanie" soundtrack. In week 3 of this game, Dion reached No. 1 on The Billboard 200 and brought home 325 points; the following week, she was dethroned by "Titanic," which made a 425-point splash.

Games 45 & 46: Rodney Ho, already a repeat winner and consistent top-10 finisher, ruled the roost two weeks in a row with his Atlanta-based Rohoho roster. The "Titanic" soundtrack was Ho's hottest number in both cases. But Ho had the smarts to flesh out his fleet with hit albums by Sarah Mc-Lachlan, Green Day, and Marcy Playground. Says Ho: "I worship Billboard magazine and love the game because it fulfills my warped love for music charts."

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Celine's 'Heart' Goes On To No. 1

by Fred Bronson

THE RAPID TURNOVER of chart-topping titles on the Hot 100 continues, as Usher's "Nice & Slow" (LaFace) yields to the inevitable debut at No. 1 of Celine Dion's 'My Heart Will Go On" (550 Music). Of course, "rapid turnover" is a phrase you want to use carefully when talking about anything associated with the great ship known as "Titanic." But as long as we're on the subject, I have to thank Toby James Petty of Gilbert, Ariz., for pointing

out that "My Heart Will Go On" is the first love theme from a movie about a sinking cruise liner to reach the top since 1973, when Maureen McGovern went to No. 1 with "The Morning After" from "The Poseidon Adventure.

'My Heart Will Go On" is the eighth single to enter the Hot 100 at No. 1, although the first in an evennumbered year. The first four titles to open in pole position all occurred

in 1995; three more repeated that feat last year, with the most recent being Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight."

The "Titanic" theme is the first song from a soundtrack to reach the pinnacle since Toni Braxton's "Let It Flow" from "Waiting To Exhale" spent one week at the top in July 1996. That's the longest drought for soundtrack singles since July 1991, when Bryan Adams' "(Everything I Do) I Do It For You" was the first song from a film to be No. 1 since Prince's "Batdance" in August 1989.

Dion now has three No. 1 hits to her credit. Her previous chart-toppers were "The Power Of Love," which led the list four years ago this week, and "Because You Loved Me" from the movie "Up Close And Personal" in 1996. "My Heart Will Go On" is the first No. 1 for composer James Horner but the sixth for lyricist Will Jennings, whose previous No. 1's were Barry Manilow's "Looks Like We Made It," Joe Cocker and Jennifer Warnes'

"Up Where We Belong," Steve Winwood's "Higher Love" and "Roll With It," and Whitney Houston's "Didn't We Almost Have It All." That gives Jennings a span of 20 years and seven months from his first No. 1 to his latest.

"My Heart Will Go On" is the fourth new No. 1 of 1998. It's the first time in six years that there have been four No. 1 singles by the end of February; in 1992, Mr. Big's

"To Be With You" was the fourth No. 1 of the year by the week of Feb. 29. By contrast, the fourth No. 1 of 1996 didn't happen until the week of July 13. No chart-topping single has been No. 1 for more than two weeks this year, but Dion is likely to break that pattern.

Dion also has a good week on The Billboard 200, where "Let's Talk About Love" moves back to No. 2. The "Titanic" soundtrack continues

at No. 1 for a sixth week, putting it in third place among primarily instrumental soundtrack score albums in the rock era. Only "Exodus," with 14 weeks in 1961, and "Around The World In 80 Days," with 10 weeks in 1957, have fared better.

And back to the Hot 100 for a moment, the top two debuts both benefit from more than 10 weeks of airplay before being released as commercial singles. "My Heart Will Go On" is in its 11th week on Hot 100 Airplay, while Will Smith's "Gettin' Jiggy Wit It" (Columbia) is in its 13th week on the airplay list. By debuting at No. 3, Smith collects the highest-charting single of his career. His previous best was "Summertime," the DJ Jazzy Jeff & the Fresh Prince song that went to No. 4 in 1991. "Jiggy" marks Smith's first Hot 100 entry under his own name, although the actor/singer could have had a No. 1 last year if "Men In Black" had been issued as a commercially available single. Smith's first hit was "Parents Just Don't Understand," back in May 1988.



YEAR-TO-DATE OVERALL UNIT SALES

1997 TOTAL 94,205,000 101,026,000 (UP 7.2%) **ALBUMS** 86,342,000 (UP 8.4%) 79,604,000 SINGLES 14,600,000 14,684,000 (UP 0.06%)

ALBUM FORMAT 1997 60,852,000 69,840,000 (UP 14.8%) CASSETTE 16,318,000 (DN 12.2%) 18,575,000 **OTHER** 177,000 184,000 (UP 4%)

YEAR-TO-DATE

UNIT SALES THIS WEEK

16 846 000

LAST WEEK

13,767,000

CHANGE

UP 22.4%

THIS WEEK 1997

15.053.000

CHANGE UP 11.9%

THIS WEEK 13 937 000 LAST WEEK 11,622,000 HANGE UP 19.9% THIS WEEK 12,622,000 CHANGE UP 10.4%

ALBUM

SALES 11S WEEK 2.908.000 LAST WEEK 2,145,000 CHANGE UP 35.6% THIS WEEK

SINGLES

2,431,000

CHANGE UP 19.6%

	ALBUM	SALES	BY	FOR	MAT
THIS	LAST		-	HIS	WEEK

	WEEK	WEEK	CHANGE	1997	CHANGE
CD	11,231,000	9,318,000	UP 20.5%	9,652,000	UP 16.4%
CASSETTE	2,675,000	2,273,000	UP 17.6%	2,941,000	DN 9%
OTHER	31,000	31,000	NONE	29,000	UP 6.9
ROUNDED FIGU	RES				FOR WEEK ENDING 2/15/98

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Executive Soundtrack Producers: Gus Van Sant, Lawrence Bender & Jeffrey Kimball

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